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JAN - 3 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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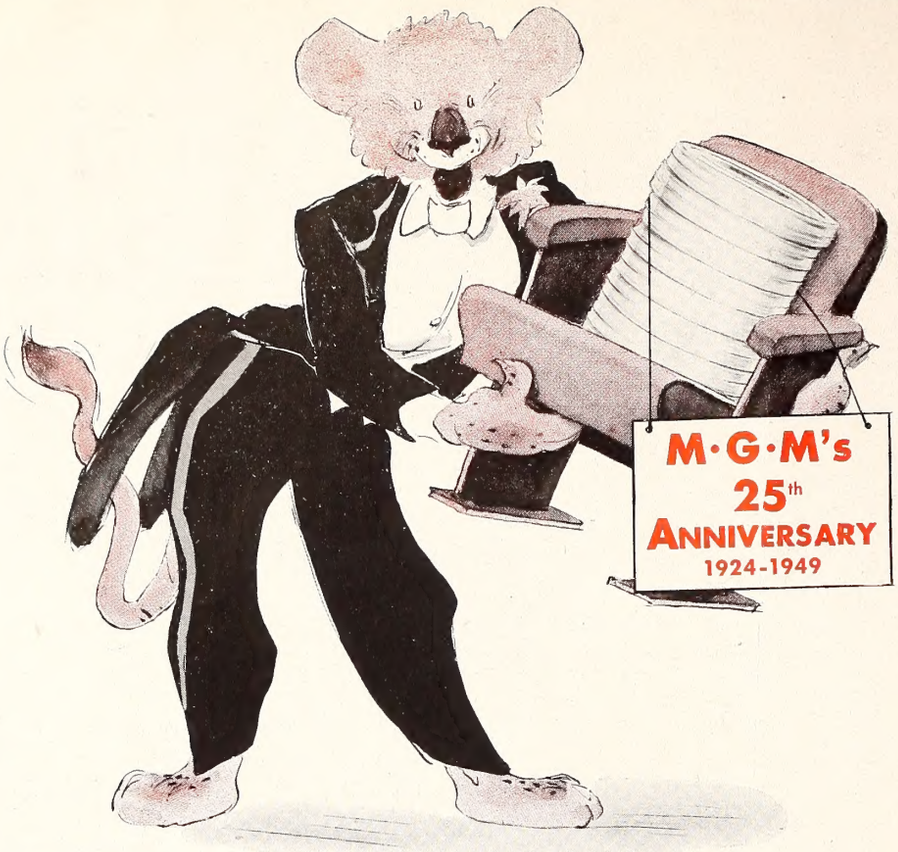
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Happy New Year

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HOW TO SELL SEATS IN 1949 !

"Chairful News!"

"WORDS AND MUSIC"
(TECHNICOLOR)
June Allyson • Perry Como • Judy Garland
Lena Horne • Gene Kelly • Mickey Rooney
Ann Sothern

★

"THE BARKLEYS OF BROADWAY"
(TECHNICOLOR)
Fred Astaire • Ginger Rogers

★

"THE GREAT SINNER"
Gregory Peck • Ava Gardner
Melvyn Douglas

★

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

★

"NEPTUNE'S DAUGHTER"
Esther Williams • Red Skelton

"COMMAND DECISION"
Clark Gable • Walter Pidgeon
Van Johnson • Brian Donlevy

★

"LITTLE WOMEN"
(TECHNICOLOR)
June Allyson • Peter Lawford
Margaret O'Brien • Elizabeth Taylor

★

"THE STRATTON STORY"
James Stewart • June Allyson

★

"THE FORSYTE SAGA"
Greer Garson • Errol Flynn • Walter Pidgeon
Robert Young • Janet Leigh

★

"IN THE GOOD OLD SUMMERTIME"
Judy Garland • Van Johnson

"TAKE ME OUT TO THE BALL GAME"
(TECHNICOLOR)
Frank Sinatra • Esther Williams
Gene Kelly

★

"ACT OF VIOLENCE"
Van Heflin • Robert Ryan

★

"THE BRIBE"
Robert Taylor • Ava Gardner • Charles
Laughton • Vincent Price • John Hodiak

★

"MADAME BOVARY"
Jennifer Jones • James Mason
Van Heflin • Louis Jourdan

★

"THE CONSPIRATOR"
Robert Taylor • Elizabeth Taylor

★

"ANY NUMBER CAN PLAY"
Clark Gable



"HAPPY NEW YEAR!"

As we set forth into the brightest year of our history, loaded with Big Anniversary Attractions, (*just a few shown above*), we take the opportunity to thank our exhibitor friends from the bottom of our hearts for their loyalty and encouragement which made it all possible!

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THE EDITORIAL PAGE

Enter, 1949!

With this issue a New Year is born.

If we could be certain of having but one wish fulfilled in the New Year, that wish would be that our industry will mark 1949 as the period of recovery from the jitters and fears which have plagued it and return to the making of good pictures and showmanship in selling them to the public.

F.D.R. eloquently expressed a philosophy that will go down in history when he said: "We have nothing to fear but fear itself."

The industry would do well to take that phrase to heart, because so much of the jitters of 1948 were the product of pessimistic exaggeration of the negative factors in the business situation. The condition worsened to the point where everybody in film business was becoming scared of their own shadows, with the more dire prognostications never emerging from shadow to substance.

One of the remarkable things about this industry is its rapid growth. This was no mere accident. It was the result of aggressiveness; of courage; of the fundamental that the movie industry offered something of appeal to the millions.

During the period of its growth, the motion picture industry didn't have all smooth sailing. Among other things there were the times when movie showmen had to battle for patronage against many forms of competition, and when a world-wide depression was keeping millions away from the theatres.

But during such times the industry's leaders and rank and file kept hammering away to sell pictures—in the trade and through all avenues of approach to the public. And it is a credit to the industry that it overcame such obstacles. But it wasn't accomplished by running to cover. No indeed. The setbacks were met with counter offensives of aggressive advertising and merchandising to sell pictures to the theatremen and by the theatremen to sell the public.

So we look forward to a New Year with hope that it will mark a return to the fundamental principles and practices which made the industry great—courage, confidence, self-reliance and energetic merchandising of motion pictures.

Thus the industry, in all its branches, can move ahead, can regain the lost ground and move on to sound and flourishing business conditions. The industry cannot progress, nor even move from its present dead-center by the inertia of "economy programs," by frantic efforts to hang on to glories and gold won in the past. Except as it furnishes the specifications for future progress, the past is dead and gone. Even its residuary wealth of prestige and glamorous appeal to the public will be lost should reaction replace action. The prosperity cannot be regained by financial wizards who haven't the remotest idea of what makes this industry click.

Those organizations whose leaders fail to recognize these simple truths before it is too late may, a year hence, find themselves in real trouble.

So for 1949 our wish and hope is that every organization and individual in film business will get down to fundamentals and work intelligently as well as energetically for the prosperity that can be realized for the industry as a whole—including themselves, personally.

▲ ▲ ▲

More Competition

Most predictions about the shape of things to come in connection with theatre divorcement are predicated upon what seems to be either wishful thinking or calamity howling. Everybody has a pet theory, but nobody an unqualified conviction.

In the split-up of the M & P Circuit in New England the facts speak for themselves. The circuit is being broken up into two separate groups. One, American Theatres, will be headed by Sam Pinanski, the other, New England Theatres, will have Marty Mullin as chief executive.

Practically all of the top echelon of the original M & P Theatres will be divided between the two new circuits, with Mullin's unit taking over the old home offices and Pinanski's circuit making its own headquarters at 646 Washington St., Boston.

You will be reading more of the same in the immediate future. It will make for a more competitive set-up but whether the independent theatre owner will benefit is something only the future can tell. Some of the exhibitor organizations feel that the small operator will be caught in a three- or four-pronged squeeze as against the one-pronged competitive condition under the affiliated system.

On our recent trip through some five states, independent exhibitors we talked to were frankly concerned about the outlook.

There will be a lot of mighty interested observers wherever these changes and split-ups take place. It will be well for all exhibitors to watch developments closely.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

The youngster in three-cornered pants who walks in at 12:01 Jan. 1 to the sound of bells, and trumpets announcing the New Year, has a lot in store for the industry. One thing seemed to be certain: theatre business was picking up again and probably would hold if product was good and showmanship adequate. Another thing that seemed certain: quicker playoffs, more product, and attempts to get higher rentals. The fact that business was up was indicated by the Treasury Department figures for October admissions taxes which amounted to $36,280,868 as compared with $32,136,111 last year.

On the legal front Justice Department anti-trust chief Herbert Bergson said that joint ownership agreements reached by the Department and the theatre-owning defendants had not slowed up the move to get divorce, and on the same front, the Proskauer Plan for arbitration, which would limit the amount of damages an exhibitor could recover on run and conditioning was being studied by exhibitors. Allied General Counsel Abram F. Myers found it of "not much practical importance" and predicted that exhibitors would go to court when the damages were serious enough. Allied of Iowa and Nebraska's Leo F. Wolcott charged it would "deny exhibitors the right of relief by court action when arbitration fails." Other exhibitors appeared ready to wait and study the plan. Theatre Owners of America, whose conciliation system to date has not drummed up much business, had no comment.

Television

Los Angeles' celebrated Rose Bowl game will be televised New Year's Day but you can bet your bottom dollar that if any auditorium picks it up and charges admission it's going to have trouble with the legal department of the Columbia Broadcasting System. CBS has so notified any and all. But that isn't stopping Exhibitor Joe Nicholson of the Picfair, who plans to put the telecast on a large screen and admit customers for free, getting his from the popcorn profits!

In San Francisco the local Variety Club will televise over RCA equipment on a large screen the Shriner East-West football game, also on New Year's Day.

Paramount expects to have television in some of its Los Angeles Theatres by Jan. 15, with the Paramount system being used and station KTLA doing the broadcasting.

Distribution

Sixteen distributors in the United States put a total of 291 features into release during 1948 compared to 271 in 1947 and decreased their backlogs from 255 in 1947 to 249. The distribution rate looks like it might be even faster in 1949.

Shorts Producer Jerry Fairbanks was looking for a new distributor after leaving Paramount supposedly in a fight over his video activities. United Artists appointed Sam Lefkowitz a district manager. Universal-International will release 28 features during 1949, President Nate Blumberg announced. "The Newlyweds" is the title of a new RKO comedy series.

Twentieth Century-Fox is awaiting approval of the French Government (possibly about using frozen francs) to go ahead with a partnership deal in which French Producer Paul Graetz would make an unannounced number of pictures presumably for 20th-Fox world-wide distribution. And in America, Superfilm has acquired the American rights to Roberto Rossellini's "Germany Year Zero" which will make Roberto probably the most differently-distributed producer in any country—unless you include talk about David O. Selznick and his reissues.

General

In Kansas City Elmer C. Rhoden has closed a divestiture deal whereby Fox-Mid-west will take the Orpheum Theatre and RKO the Main Street. In Washington Rep. Walter C. Ploeser, chairman of the House Small Business Committee, was saying that in his opinion divorce was the only solution to monopoly in the film industry while the committee was reporting to Congress urging the Federal Trade Commission to study the subject of "eliminating vertical integration"—which means in business, production, distribution and the like. The committee also approved a special court to handle anti-trust suits.

In New York Warner Bros. "Treasure of Sierra Madre" was selected as the best picture of the year by the Film Critics Circle with "Paisan" as the best foreign-language film. Olivia deHavilland got the best actress accolade for her work in "The Snake Pit," Laurence Olivier that of best actor for his "Hamlet" and John Huston that of best director for "Treasure of Sierra Madre." The critics also decided to back their English colleagues in a fight with MGM over critical rights.

Also in New York Jean Cocteau ("Beauty and the Beast," "Eagle With Two Heads") found movies the most unfortunate of arts because they depended upon immediate approval and could not wait like painting, sculpture, etc., for the approbation of future generations.

Out in Hollywood Screen Writer F. Hugh Herbert was suing Columbia for $1 million over Columbia's alleged refusal to free a story it didn't want to use. Back in New York Eagle Lion Foreign Sales Chief Sam Seidelman was telling how it was legal to "conspire" in Mexico to prevent overseating by bringing two chains together and getting them to split houses as well as product.

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1949 Is Year Of Promise

But Promise Includes Demands for More Rent

Exhibitors this week faced a 1949 that promises a hint of good business coupled with possible changes in clearance and run and distributor demands for higher rentals.

The tendency to increase film rentals has been noticed over the past 12 months, ever since distributors have faced the fact that certain profitable foreign markets are lost and they must seek to make up these decreased revenues, as well as to care for heavier production costs, from the domestic market.

More Changes

However, there are other changes in the field which may prove either more welcome or wholly irksome to the exhibitor. Clearance schedules have been re-examined by almost every major company, and are being put to the acid test of legal controversy and the general trend to get quicker playoff on pictures. Many clearances which have stood as firm as Gibraltar for years have been whittled down. Along with this comes the problem of run. Exhibitors are now seeking better runs in many instances and their demands, when backed by film rentals, stand likely to make a very sizable dent in a run system which hitherto had the same solidity as British inheritance laws.

Product at the moment seems to be no problem with better availabilities noticed during the year and a general tendency to decrease inventory. Production, though at a standstill in many places, has none the less continued to turn out pictures, and reviewers are noticing that current as well as future product seems built around more substantial foundations than in the past.

There were only 26 pictures in production this week, just two more than last year but comparing unfavorably with this time two years ago when 46 pictures were in production. Production at Eagle Lion, RKO and Warners is practically at a standstill and is expected to remain so until probably late in January.

No Shortage

Most of the major studios, however, appear to have a sufficiently large backlog of films either nearly completed, being edited or awaiting release to offset the possibility of a serious product shortage, and production is expected to gain momentum as the new year gets under way—probably beginning in February. If present projected production plans actually materialize, as they most likely will, 1949 will see about as many pictures coming from Hollywood as were available in 1948. Films of independent producers might help to offset any curtailment from the various companies.

What's more, 1949 looks, despite the problems that may arise, like a good theatre year. The summer doldrums and the pre-holiday slump snapped back to strong attendance with a healthy bounce during Christmas week holidays. Indications were that despite television frights

(*Continued on Page* 5)

Frederic Ullman, Jr., Dies in Hollywood

Funeral services for Frederic Ullman, Jr., 45-year old RKO feature producer, one-time president of RKO-Pathe, and founder of "This Is America" series, were held in Hollywood Monday. Ullman, who was said to have died of a heart attack, had also been an exhibitor at one time, managing theatres in Buffalo.

Arbitration Plan Is Examined

'Kidding Themselves'— Myers; Wolcott, Wilby Critical of System

The Proskauer Plan for arbitration, which the Big 4 is expected to present to the three-judge federal statutory court in the Government anti-trust suit shortly, was being examined critically, coolly and in many instances studiously by exhibitors queried after it was exclusively revealed last week by SHOWMEN'S TRADE REVIEW.

The majority of exhibitors queried refused to comment and there appeared to be a tendency to wait and see, together with a slight suspicion that since the plan had reportedly been approved by three of the Big 4 defendants—20th Century-Fox, Warner Bros., Loew's (MGM)—and was expected to be approved by Paramount, that it was a distributor measure.

However, Allied General Counsel Abram F. Myers, who in Washington said the company attorneys were "only kidding themselves by attempting to work out an acceptable arbitration plan," dismissed the present suggested system as "of not much practical importance."

And Leo F. Wolcott, chairman of the Allied Independent Theatre Owners of Iowa and Nebraska, charged that the system was intended to "achieve competitive bidding" and "to deny exhibitors the right of relief by court action when arbitration fails. . . ."

To Bob Wilby, Paramount partner in the south, the present plan shows no more consideration than past plans to which exhibitors objected.

Myers said, that, in his opinion, the key provision of the plan which would prevent an exhibitor submitting to arbitration from seeking redress in court violates the Supreme Court ruling . . . which limited arbitration to an 'auxiliary procedure'."

"Arbitration," Myers declared, "cannot be used in lieu of other remedies under the Supreme Court's decision."

Furthermore, he added, there would be very few instances in which a complainant would prefer to take his case to an arbitration commission rather than to a court because of the limitations placed on the amount of recovery obtainable. Triple damages, he pointed out, can be recovered in court for losses sustained from violations under the anti-trust laws.

As long as there is a choice between arbitration and suing, Myers believes, the former will serve a useful function only in cases where a small amount of money is involved and speedy action is desired.

"If the matter is of a serious nature, it will go to court," he predicted.

Critical

"Proposals for arbitration of enforced block booking, runs and clearance is just about what we could expect," declares Woolcott. They cer-

(*Continued on Page* 8)

Proskauer Won't Talk

Warner Bros. Attorney Joseph Proskauer this week refused to discuss the arbitration system which he acknowledgely wrote for the Big 4 and which that group plans to submit to the three-judge federal statutory court in New York.

"I don't want to answer any questions about it," Judge Proskauer said after Showmen's Trade Review had given the first and exclusive account of the contents of the proposed plan. The plan is said to have been accepted by Warner Bros., 20th Century-Fox, and Loew's (MGM). Paramount has yet to agree on certain minor points but is reliably said to approve the major questions.

STR had wished to query Proskauer on two points.

The first was whether an exhibitor in agreeing to arbitration for a run on one picture was bound thereafter to accept arbitration on future pictures from that distributor or from other distributors and whether the exhibitor had forfeited his right to go to court during the life of the arbitration plan. Though Proskauer did not comment, another attorney declared that the exhibitor did not. He was bound only by arbitration for the particular question raised, the attorney said. The distributor, however, who agreed to arbitration was bound and could not withdraw from the system.

The second question was whether the decision of an arbitrator could be appealed to a higher board, as it could be under the previous system of arbitration knocked out by the decree. Apparently no provision was made for this under the current plan, unless this is covered by the sentence in the plan which commits parties to the "rules of arbitration."

House Small Business Chief Sees Divorce As Solution

Committee Report Urges FTC Study of 'Vertical Integration' in Business

Divorcement of production from exhibition appears to be the only solution to monopoly in the motion picture industry, Rep. Walter C. Ploeser (Rep., Mo.) said this week in Washington as he released the report of the House Small Business Committee on monopolistic and unfair trade practices.

Ploeser's statement went one step further than the report itself which while not specifically recommending divorcement urged that the federal trade commission be directed to investigate "bigness" in business and report to congress on:

"The desirability and feasibility of eliminating vertical integration in manufacturing and distribution with a specification of the corporations to which such elimination should apply."

Cites Complaints

The report pointed out that small exhibitors had complained to the committee that they "cannot compete effectively with their integrated competitors."

The committee recommended a "rehabilitation of the nation's anti-trust laws" providing:

1) Adequate penalties, among them one which would prevent anyone found guilty of conspiracy to control prices, supply, selling below cost to eliminate competitors, full-line forcing, etc., discriminatory allowances and discounts, from serving as an officer or director of any commercial corporation for a three-year period. Repeated violations would be penalized by injunction.

2) Increased appropriations for the Justice Department's anti-trust division.

New Court

3) Creation of a bipartisan anti-trust court as a court of original jurisdiction in anti-trust suits. Appeals would be direct to the Supreme Court. This step, recommended by Allied General Counsel Abram F. Myers, would, in the opinion of the committee, "materially assist in strengthening of the anti-trust laws" by providing "judges with a specialized knowledge of the anti-trust laws," facilitating the "trial and appeal of cases" and providing "uniform decisions" in such cases.

Abuses?

4) Correction of alleged abuses in consent decrees by: a) Permitting no consent decree in cases where the monopolistic practices have been in effect for more than three calendar years after the effective date of the provisions; b) causing consent decrees to be announced 60 days before the court enters them and to be published in the federal register so that anyone affected may appear in court to show that it does not adequately protect his interests. If the decree is then not modified, complainant would have the right to appeal.

5) Broader powers for the Federal Trade Commission.

6) Amendment of the Robinson-Patman act so that it will prohibit discrimination in rentals or royalties, including film rentals.

The committee report mentioned that four remedies asked by exhibitors generally in their testimony, had been:

4 Points

1) Breaking up of restriction on production under the anti-trust laws.

2) Enforcement of clearance rules laid down by the Supreme Court.

3) Prohibition of discrimination in film rentals by amending the Robinson-Patman Act to cover royalties.

4) Divestiture and divorce of production from exhibition.

Cold No Deterrent

Owner A. Teitel of the World Playhouse on Chicago's Michigan Avenue advised his patrons on the Thursday before Christmas that if they came to his theatre to see "La Traviata" they had better wear their wraps, due to the fact that the boilers were shut down following a fire in the Loraine Hotel. Water used by the firemen on the blaze became so deep in the theatre's boiler room that it was necessary to bank the fires. Teitel reported that everyone who came to see the film remained for the final flicker.

Ups Scale for Sneaks

Los Angeles reports that Fox West Coast Theatres has started a new policy for houses that hold sneak previews of new pictures. Admission scale on such nights has been raised five cents.

Sweet Tooth, Sweet Profit

candy, chewing gum, popcorn, soft drinks, ice cream —they're a big business within show business today

By BILL SPECHT (News Editor)

Selling sweets in shows to swell profits is as old as showmanship.

And showmanship is probably as old as man, though the statements of certain zealots that Noah's Ark was the first showboat must be taken with studied reservations.

But in the fifth century when a girl named Theodora, who was later to become the empress of Byzantium, did an act in the arena with the aid of geese that would certainly not get the approval of Joseph I. Breen's Production Code, salesmen peddled fruit and other sundries to the enthusiastic audience.

Sweet Mayhem

And when Roman gentlemen and their ladies took such ease as they could find in the Collosseum to watch Christians make a meal for the lions, the stadium provided wine for a fee to quench throats thirsty from cheering—the lions.

Later on medieval beauties fed on dainties when the knights of the day knocked the steel-plated stuffings out of themselves in tournaments, and an aged citizen who passed away some 25 years ago is authority for the statement that the great Booth scowled with something more than contemplation when the crackle of waxed paper from a candy box in the audience played an obligato to his soliloquy in "Hamlet."

All in all, what passes for entertainment in any day is the subject of a festive occasion made more festive by something to chew on and the precedent for popcorn, soft drinks and candy in a theatre is grounded in ancient custom as well as a universal appreciation of a desire common to all ages—making a profit.

Big Thing

Today's concession business in theatre has grown into a big thing. Indeed, according to many exhibitors, it's the profits from popcorn and the like that provide the blue ink for their ledgers.

Today's is a business which ranges from the little fellow to the big corporation. It extends from the individual theatre and to chains which operate their own concessions to chains which operate the sweets section through subsidiaries—like Warners' theatres, or chains which rent concessions to an independent company, like Loew's where People's handle the stands, or RKO, where the ABC Vending Corporation rents the space.

It is a business which has developed from a dime candy bar or popcorn package, into a soft-drink and ice cream business, and, in the case of drive-ins, into a short-order restaurant business.

And it seems to present a certain amount of similar problems which boil down to:

1) That sales of candy and popcorn do give a cleaning problem but not one that is large enough to offset the profits to be gained by selling them.

2) That bottle drinks present a very real problem, once the bottles get into the auditorium.

3) That candy selling for more than 11 cents is a non-movable item.

4) That special candy for holiday seasons is a loss item, proving that folks still go to the theatre for entertainment and not to do their Christmas candy purchasing or to buy their Easter bunnies.

5) That name brands are a must.

6) That the problem of hiring and keeping the proper help needed to run a big operation is a very substantial one and that the turnover in help is in many instances very rapid.

Almost all exhibitors queried reported that the sale of candy and other confections which might be bought elsewhere caused no ill feeling on the part of local merchants, a report, which if unbiased, is surprising considering the protests exhibitors launch when a merchant uses movies to boost his business.

No Problem

Theatres were for the most part unanimous in their statements that the sale of chewing gum was profitable and presented no great problem. This unanimity of opinion about gum may be due to the fact that the cost of removing chewing gum from seats and carpets has been greatly magnified by past exhibitor conversation. An installation like Radio City Music Hall spends only $7,500 a year on help and cleaning fluid to remove the gum which the patrons bring in and leave. This sum covers the auditorium and the sidewalks outside of the giant theatre. A circuit operating a chain of smaller subsequent-run houses estimates that its cost of gum removal averages around $10 a theatre yearly. The cost of help is not included in this figure since the management remarks it would have to pay for cleaners whether there was chewing gum in this world or no.

He Buys, Chews

Further the view is advanced that if the theatre sells gum, the customer comes in, buys his package of gum, chews it during the show and leaves still chewing, without placing it on the floor to get in carpets or on a seat to get into other patrons' clothes. Whereas should he be unable to buy gum in the theatres and gets it elsewhere, he comes in chewing, gets tired, and parks the gum. This novel view, it is not surprising to learn, is being put out by a major chewing gum manufacturer, exhibitors say.

Price Unanimous

All concessionaires are agreed also upon the question of price.

The People's Candy Company, which operates Loew's candy stands, sells only candy in its installations. People's handles only nationally known brands with a bar selling at six cents and another at 10 cents. Their experience is that those who wish to spend a dime for candy will do so, but that the average buyer will not go beyond 11 cents. The company stocks candy retailing at $1.50 a pound, but acknowledges that this is just window dressing and is not justified on a strict basis of demand.

Hires Help

Peoples engages all the help and pays them, but Loew's has supervisory control as to appearance, the time they come to work and other details which are part of house operation. Loew's also has say-so on the appearance of the stand.

Another circuit operating in the New York area and in such widely spaced localities that it comes in contact with peoples of all lands and all creeds, also emphasizes the need of nationally-known merchandise.

Fifty per cent of its candy sales are a five-cent candy bar which the circuit, operating its

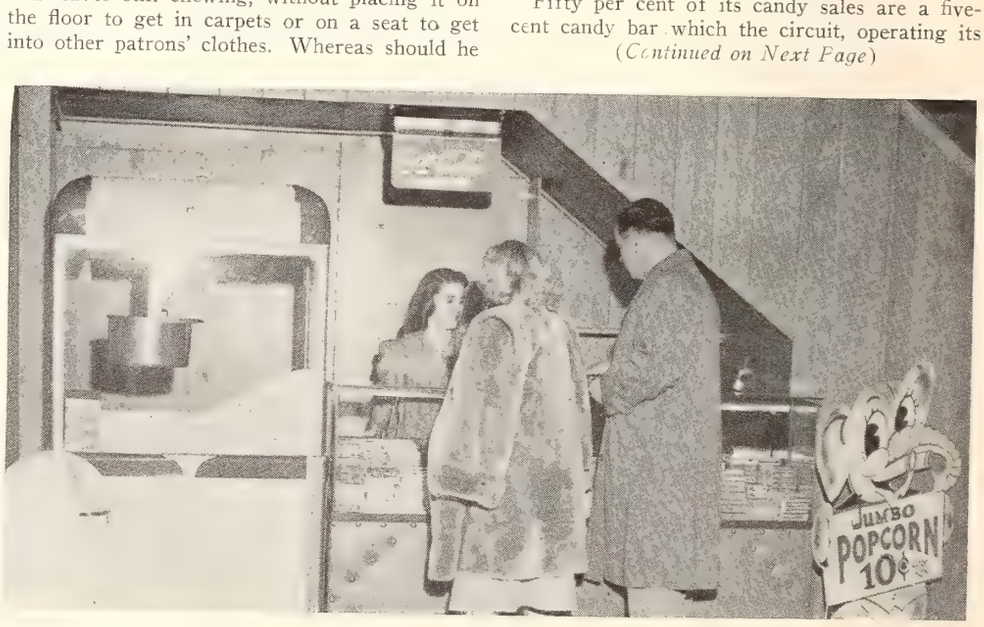
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Could be?

Exhibitors who are trying to keep their hand on the audience pulse to find out what it wants in the line of concessions as well as pictures, might think this one over.

A drive-in near New York this summer, which practically runs a restaurant and sells potato chips but not one of the liquid refreshments that is often associated with potato chips, is beginning to wonder if its patrons have not solved this for themselves.

The manager noticed a car of male customers recently entering which contained two dozen cans of iced beer. Evidence from the cleaners the next day, who found the cans empty, indicated that the contents had been consumed while the patrons watched the picture.



SWEETS FOR THE SWEET. Typical of the many, average confection booths in theatres across the nation is this stand in Walter Reade's Savoy Theatre at Asbury Park, N. J. Confection stands range from this type to elaborate super-salesman models for larger theatres and narrow counter stands that can fit the limited space of houses with small lobby.

NEXT WEEK! **Facilities and Methods for Confection Sales Promotion Outlined by Experts in Joint Report by STR Theatre Executives - Architects Advisory Councils.**

Sweet Tooth, Sweet Profit

(*Continued from Preceding Page*)

own concession, sells for six cents. The spokesman for the circuit, who wished to remain anonymous, acknowledges that they receive complaints when they ask six cents for a bar retailing outside of the theatre for five cents. Their second size bar retails at 10 cents. The spokesman, however, points to the price-increase trend and the fact that bars have decreased in size.

Pops Its Own

The circuit has recently started to pop its own corn. Formerly it sold pre-prepared pop corn, but found that the pre-popped corn required too much storage space and was apt to get moldy after it was heated in the theatre warmers before selling.

So now it buys the corn, packed in 10-lb. cans which make inventory-keeping simpler and keeps the product moisture-proof. Then it pops the corn in each theatre and finds that while the operation cost is slightly higher than on the pre-popped product, the profit margin is greater. Profits on pre-popped corn ranged from 40 to 45 per cent, the circuit spokesman said, while profits on the corn popped within the theatre range up to 70 per cent on a one and a half ounce box retailing for a dime.

The circuit finds that in Manhattan popcorn is a problem and that there aren't many calls for it. The six-cent candy bar is a good seller. As to gum, the circuit says, "No." Also cleaning costs are increased because of candy wrapper and popcorn containers which must be cleared from the auditorium.

As to candy, the circuit spokesman said:

"We very rarely find candy on the floor. The bars are reduced about 40 per cent in size and there isn't so much of them that the customer gets tired of eating."

Here again anything over a dime doesn't seem to be profitable. Twenty-five- to 60-cent candy doesn't find a market, the spokesman said, declaring:

'Up, Up, Up'

"The high price market has folded up."

The circuit also anticipates increased costs due to the higher prices required to purchase chocolate by the candy manufacturer.

However, the soft-drank market has developed into a profitable income bringer, the spokesman said. All drinks on the particular circuit are served from automatic dispensing units with three-way machines which offer three different types of drinks. This is found to be highly satisfactory since the drink is served in a paper cup, which keeps the purchaser near the machine and out of the auditorium. Handy containers for the empty cups cut down the problem of gathering the discarded cups from corners of the theatre.

Customers from different areas in greater New York have different flavor favorites. Coca-Cola is the leader with root beer following, but in neighborhoods where there is a heavy Slavic population, chocolate drinks sell in remarkably high volume. The chocolate drink, according to this circuit, presents some problems, however, since the thickness of the syrup makes it difficult to mix thoroughly and quickly. Also since the present storage tanks in the dispensers are not cooled but on the contrary are somewhat heated by the equipment's lights and electrical equipment, the chocolate tends to sour unless used up quickly.

At 10 Cents

Drinks retail for 10 cents. This circuit does not do its own maintenance or keep its own parts, considering such a practice at present uneconomic.

Concession stand help is a major problem. It is hard to get and harder to keep. All help is given a week's training in specially selected break-in houses, and the ages preferred are between 18 and 35.

"In many instances," the spokesman said, "we prefer the 35-year old woman because she is apt to be a good housekeeper."

Stands, the circuit insists, must be kept spick and span and showmanship used in decoration and display, with all candy facing the public.

Decoration is done for special holidays such as Christmas, but the circut does not go in for special holiday goods, having found no demand for it from past experience. As the spokesman said:

"We do decorate our stands in holiday style but we will not handle special holiday stuff."

Another circut—the Walter Reade circuit, which operates de luxe as well as less elaborate houses in New Jersey, runs its own concessions and sells candy, popcorn, gum, and drinks. It recently added ice cream to the list. Popcorn, however, is not sold in the de luxe house and there was some resistance to ice cream sales on the part of the higher officials.

Bottles and Cups

The Reade circuit sells its drinks in bottles and cups, but is gradually shifting over to cups and automatic dispensers. Bottles, however, Leroy Blumenheim, in charge of concessions for the circuit, points out, have a very practical value since they give you a quick way to check inventory and breakage is a minor item. The Reade circuit has all its deliveries made in the afternoons and finds new stock can be put into the theatres in this way without disturbing the performance. Nationally-known product alone is carried.

The circuit also operates a drive-in which sells potato chips, nuts, soft drinks, hot dogs, popcorn, coffee—and milk. The milk was an afterthought. At first it was carried merely to go with the coffee sales.

"We didn't go out to sell milk," Blumenheim says. "We had it for coffee. But when the customers started to order it we had to sell."

Milk Too

The demand for milk is not only from children but from adults as well.

The drive-in originally had installed bottle warmers so that the three-cornered pants trade could have their drinks also.

"We not only had to warm them," Blumenheim declares. "We had to fill them."

The drive-in averages warming 25 bottles of milk nightly during season for the baby patrons.

The Reade circuit operates its own concessions, does its own repairs and maintenance and employs about 70 persons in the concession division.

* * *

(Editor's Note: *This is STR's first article on "sweets for profit." Other articles covering the entire concession field will appear in The Motion Picture Theatre section, January 8 issue.*)

That Ain't Peanuts

Extent of the importance which selling sweets in the theatres has achieved may be gathered from the following incomplete figures issued by the U. S. Department of Commerce in Washington which finds that theatres purchased about $18 million dollars worth of candy from manufacturers in 1947. The total manufacturers' sales to all sources in 1947 amounted to $950,000,000.

Since retail prices are generally estimated at approximately double the purchase price, Commerce officials said, the turnover would amount to about $35 million during this period.

These figures, the Department declares, are inconclusive, since they cover onlp purchases made from manufacturers and do not include the sales made by jobbers to theatres.

While there is no breakdown available at present for 1948, the preliminary estimates for manufacturers' sales indicate an increase over 1948 figures and it can be reasonably assumed that at least part of this rise will be reflected in sales totals, even though theatre attendance may have shown a decrease.

Tax Take Up

Federal taxes on amusement admissions for November totalled $36,280,868, as compared with $32,136,111 for the preceding month, the Treasury Department revealed this week. These figures, reflecting October admissions, show a significant increase in business. The November collections were more than $5,000,000 greater than the $31,091,910 registered for the same period in 1947. Collections for the 11 months ending in November were down, however, totalling $347,201,961, compared with the 1947 total of $351,681,847 for the same period.

N. Y. Film Critics Vote 'Treasure' 1948 Best

Warner Bros.' "Treasure of Sierra Madre" was selected as the best picture of 1948 by the New York Film Critics Circle, Tuesday. "Paisan" was selected as the best foreign-language film for the same period.

The critics, who meet annually to make these awards, also named: Olivia deHavilland as the best actress of the year for her work in "The Snake Pit"; Laurence Olivier as the best actor for his "Hamlet"; John Huston as the best director for "Treasure of Sierra Madre." Huston's picture won in contest with the following nominations: "Hamlet," "The Snake Pit," "The Search."

The New York Critics, at the request of the London Film Critics, decided to support their English colleagues in their fight against MGM over Critic E. Arnot Roberston's suit against the film company.

Industry Shorts Titled 'The Movies and You'

The All-Industry Film documentary series will be released under the overall title of "The Movies and You," the Motion Picture Industry Film Project Committee announced this week. First short, "Let's Go to the Movies," will be released March 1

1949 Year Of Promise

(*Continued from Page 4*)

and other competition, show business would be good business, if the nation's economy holds up and showmanship continues to go out after business.

The New Year will see Paramount rushing after quicker playoffs and multiple bookings with whirlwind engagements of "The Paleface" scheduled for 600 houses during the early part of 1949.

MGM is in the field with two films that have been highly successful in pre-release engagements—"Words and Music" and "The Three Musketeers."

RKO will put "The Boy with Green Hair" into release, while Warner Bros. anticipates 300 quick bookings on "One Sunday Afternoon" which is making its bow on the screen for the third time.

Twentieth Century-Fox has "That Wonderful Urge" for the holiday crowds with "The Snake Pit" and "Letter to Three Wives" scheduled for the early part of the year.

Universal-International is booming its comedy, "You Gotta Stay Happy"; Eagle Lion is back with a "Canon City" type of film in "He Walked By Night"; Columbia has "The Man From Colorado" with 142 bookings, and Republic, "The Wake of the Red Witch." United Artists has released "Innocent Affair," "My Dear Secretary," and will follow it up with "The Siren of Atlantis," "The Girl from Manhattan," and "Lucky Stiff."

Allied Artists has turned loose "Bad Man of Tombstone," "Strike It Rich," while Monogram has "Jiggs and Maggie in Court" and "Incident."

Film Classics announced some 500 bookings for "Unknown Island." Astor will greet the New Year with "Arizona Thoroughbred" and Screen Guild with "The Last of the Wild Horses."

Stepped Up Release Schedules Noted in '48

Sixteen distributors in the United States stepped up their schedules to put a total of 291 features into release during 1948, or 20 more than they released in 1947, an analysis of the booking guides in SHOWMEN'S TRADE REVIEW revealed this week.

This increase in releases, which does not include westerns or reissues, was accompanied by a general decrease in inventory with the end of 1948 showing 294 pictures on the backlog list against 271 in 1947.

However, the general trend does not apply to all companies individually, several of whom actually put fewer pictures on the market during 1948 and had a larger inventory on hand, as 1949, that rampaging youngster in three-cornered pants, was ready to step onto the stage.

A comparative list of 1947 and 1948 releases, accompanied by inventories follows:

Allied Artists—1947: Released 3, Unreleased 2; 1948: Released 6, Unreleased 4.
Astor Pictures—1947: Released no new films in 1947, Unreleased 1; 1948: Released 1, Unreleased 1.
Columbia Pictures—1947: Released 31, Unreleased 33; 1948: Released 29, Unreleased 40.
Eagle Lion—1947: Released 27, Unreleased 18; 1948: Released 25, Unreleased 21.
Film Classics—1947: Released no new films in 1947, Unreleased 4; 1948: Released 9, Unreleased 6.
MGM—1947: Released 25, Unreleased 20; 1948: Released 18, Unreleased 21.
Monogram—1947: Released 17, Unrleased 12; 1948: Released 16, Unreleased 10.
Paramount—1947: Released 23, Unreleased 25; 1948: Released 21, Unreleased 21.
RKO—1947: Released 24, Unreleased 35; 1948: Released 23, Unreleased 26.
Republic—1947: Released 24, Unreleased 14; 1948: Released 21, Unreleased 10.
Screen Guild Productions—1947: Released 14, Unreleased 4; 1948: Released 9, Unreleased 4.
Selznick—1947: Released 1, Unreleased 5; 1948: Released 1, Unreleased 2.
20th Century-Fox—1947: Released 21, Unreleased 25; 1948: Released 36, Unreleased 27.
United Artists—1947: Released 18, Unreleased 13; 1948: Released 29, Unreleased 11.
Universal-International—1947: Released 27, Unreleased 26; 1948: Released 30, Unreleased 17.
Warner Bros.—1947: Released 16, Unreleased 18; 1948: Released 17, Unreleased 28.
TOTAL: 1947: Released 271, Unreleased 255; 1948: Released 291, Unreleased 249.

Dissenting Voice

As a dues-paying member of the Independent Theatre Owners of Ohio, Shea Circuit President E. C. Grainger, this week took issue with the national Allied convention resolution covering disciplining of "bad" actors and percentage pictures.

On the subject of disciplining actors who bring discredit to the industry, Grainger declared that the exhibitors would have been nearer home had they adopted a resolution to withdraw bookings on pictures in which such stars appeared and not book reissues which carried them in the casts.

Arbitration Under Study

(*Continued from Page 5*)

tainly are not designed to bring peace into this industry and they leave us ice cold. Arbitration long ago proved its expensive ineffectiveness to eliminate and prevent and correct conditions in this business.

"The decision is crystal clear in prohibiting enforced block booking and clearance between theatres not in substantial competition which should once and for all time settle those issues.

"As to run and clearance between theatres in substantial competition, these were ordered granted and modified as circumstances dictated, with added safeguard of placing the burden of proof of fair runs and clearance upon the distributors, which in my opinion is where it rightly belongs.

Wilby Critical

Stringent in his criticism was Bob Wilby, a Paramount partner in the south. Wilby wrote SHOWMEN'S:

"We had a consent decree, which was in effect, rules of conduct applicable just as much to exhibitors as distributors.

"The exhibitors seemed to resent the fact that they had no part in their formulation. Then we had the first decision and the exhibitors felt that they had so little part in that that they spent considerable money in an effort to intervene.

"Now they (the distributors) are doing it all over again the same way. Their doing it in that way shows no more consideration for their customers than was shown the other two times."

No Comment—TOA

The Theatre Owners of America declined comment at the present moment.

Trade circles seemed to think that the damage limits of the Proskauer Plan would raise serious barriers to it in exhibitor circles. The possibility that it would bring back competitive bidding was also considered a barrier and while there was general agreement that it would be more speedy than court action, the question also was raised as to how speedy it would be or whether use-delaying tactics could hold up action in this field also.

EAGLE LION'S SMASH SUCCESSOR to 'CANON CITY'!



"Even better than 'T-Men' and 'Canon City'!" —Harrison's Reports

"Ranking with the best of this year's product!" —Motion Picture Herald

"Has everything!" —Boxoffice

"Spine-tingling man-hunt!" —Exhibitor

"Will rank with 'T-Men' and 'Canon City'!" —Variety

"Masterful!" —Hollywood Reporter

"Stands to click heavily!" —Film Daily

"Basehart's performance definitely an Academy bid!" —Lee Mortimer

"Superior! Thoroughly engrossing! Explosive!" —Motion Picture Daily

"Tense, exciting!" —Daily Variety

"A winner!" —Showmen's Trade Review

"Basehart . . . one of the year's sensations!" —Dorothy Kilgallen

"Exciting documentary!" —Louella Parsons

Savage TRUTH! Stronger than Fiction!



In the watery darkness of the massive sewers that wind tortuously beneath Los Angeles a man flees for his life. Now he stops — waiting, listening, his finger tense about the trigger of his gun. Suddenly — he whirls — fires blindly into the blackness!

Savage, brutal — this is the killer who has struck again and again — the killer the police have hunted, patiently, skillfully, courageously — relentlessly tying each tiny clue, every shred and strand of evidence into an ever-tightening net.

Now it's closing . . . they have him cornered again, fighting desperately for his life . . . deadly, defiant, unafraid!



SPOT NEWS!
First engagements outgross 'Canon City' in 'Frisco & L.A.!

BROUGHT THRILLINGLY TO LIFE BY THE MAKERS OF "CANON CI

"HE WALKED BY NIGHT"

JACK SCHLAIFER Testimonial DRIVE
IN '49 IT'S EAGLE LION!

Starring
RICHARD BASEHART · SCOTT "CANON CITY" BRADY
James Cardwell · Jack Webb · Produced by Robert T. Kane · Directed by Alfred Werker · Screenplay by John C. Higgins and Crane Wilbur · Additional dialogue by Harry Essex · Original story by Cr
A Bryan Foy Production · An EAGLE LION FILMS Presentation

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Circular, Letter Promote Sherk's Anniversary Week

IRA SHERK, manager of the Mt. Wolf Theatre, Mt. Wolf, Pa., wanted his patrons to know all about the theatre's first anniversary.

So he made up a four-page circular calling attention to the celebration and listing the attractions booked for the occasion. That was all very good, but he didn't stop there.

Along with each circular Sherk sent a personal letter in which he urged patrons to join in the fun and festivities that would mark the anniversary celebration. Concluding, he wrote:

"Come to the Mt. Wolf Anniversary Week, and to you and your friends who have so loyally supported our efforts, we extend a word of appreciation. Your smiles and applause now and then make us believe that you look upon the Mt. Wolf as your theatre."

To lend added emphasis to the celebration, Sherk promoted an anniversary cake which was awarded to the person guessing its correct weight, with five runners-up receiving free passes.

Old English Autos in Parade for 'Holiday'

The English have a Veteran Car Club consisting of old automobiles, mostly English—and their owners—which appear in occasional races. As a preliminary warming up for the coming veteran car race, the owners paraded their old-time cars to the Leicester Square Theatre, London, where MGM's "Summer Holiday" was the attraction, and bannered the cars with the film's title. Reason for the tieup, engineered by MGM's publicity director in London, J. Leslie Williams, was that in the picture there's a song titled The Stanley Steamer, about an early American auto when steam was being experimented with as the motive power. In the parade to the theatre were a 1901 Charette, a 1903 Argyll tourer, a 1904 Mercedes, 1911 DeLeon, an early Century Singer, and others.

A large crowd assembled in front of the theatre to watch the arrival of the old autos.



PRE-HISTORIC BEASTS abounded in the lobby of Ray Long's Paramount Theatre, San Francisco, for the engagement of Film Classics' "Unknown Island." Above: a 10-foot high tyranosaur in front of the theatre drew attention. Is that junior suspended from the marquee?—SF.

Insurance Men, Druggist Plug 'Screaming' Reissue

A new use for aspirin tablets was found by Manager Sid Kleper of the College Theatre, New Haven, Conn. He used them as a giveaway gimmick to plug one film on a dual reissue bill of "I Wake Up Screaming" and "Blood and Sand." The 'Screaming'-aspirin tieup was made with a cut-rate cosmetics concern and consisted of one tablet in an envelope imprinted with "Don't 'Wake Up Screaming' from a headache, but use . . . see," etc., used as a throwaway.

A number of New Haven insurance agencies devoted ground-floor windows to a flash card on a similar angle: "Don't 'Wake Up Screaming'—in face of disaster be sure you have ample insurance coverage." Several shoe and hosiery shops tied up with imprinted bags for purchases. Window and counter displays with stars stills were numerous in book, hosiery, jewelry and cosmetic stores. Outstanding was a "live" window display in a leading furniture store.



EXPLOITATION CAMPAIGN WINNERS. Beaming proudly, RKO Theatres Vice-President and General Manager Sol A. Schwartz (seated at desk) is surrounded by RKO Theatre managers who received awards for their outstanding campaigns on Eagle Lion's "Canon City" and "Raw Deal." Top winner of $100 was Ansel Winston of the RKO Coliseum, while Jerome Baker of the Hamilton, and Morris Rochelle of the Strand, Far Rockaway, tied for second prizes of $50 each. Runners-up received honorable mention and $25 each. Left to right: William Howard, assistant general manager; Winston; Baker; Rochelle; Phillip Nemirow, Regent; John J. Thompson, Franklin; Edward McGlone, Bushwick; Max Levine, Tilyou; Louis Grossman, Alden; Harry Lyons, Madison; Earl Brown, Alhambra; Irving Gold, 86th Street.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: a PROJECTIONIST

By CURTIS B. EVERHART
Ass't Mgr. and Chief Projectionist
Manos Theatre, Newton Falls, Ohio

I believe the main thing to get done in a theatre is to put on a show in the best manner and without flaws. Therefore, I am glad I started in show business as a projectionist. With my experience as a projectionist I have discovered some methods that have resulted in much improved performances over those of a few years ago.

From my years as a projectionist I also have experience in servicing. Aside from that, schooling in radio, sound and television place me as a service man if needed. I have been in show business over a period of time and my close cooperation with the manager has resulted in my appointment as assistant manager along with being chief projectionist. My deep interest in every angle has enabled me to prove my ability and has created a demand for me to step in and carry on at other positions when necessary.

I say very strongly that not every person who starts as an usher makes a good manager. A manager must have experience as a leader as well as business and office experience. The manager must be able to be firm and give orders, but in a manner in which the best results are obtained and good feelings kept among the employes. Not everyone is gifted with this important ability.

Republic Sets Runs on 'Wake of Red Witch'

Republic's big-budget production, "Wake of the Red Witch," which will be shown in 200 of the nation's largest cities within the next 60 days, had its world premiere this week (Dec. 30) at the Metropolitan Theatre in Houston, Texas, home town of Garland Roark, author of the novel from which the picture was adapted. Interest of exhibitors in the sea film is reported so high that Republic Vice-President in Charge of Sales and Distribution, James R. Grainger anticipates the fastest playoff and the greatest number of first-runs in Republic's 13-year history.

Following the Texas premiere at the Interstate house, the picture will go into the best theatres of Warner Bros., Loew's, Paramount, 20th Century-Fox, Interstate and independent circuits, it was stated.

Letters Bring Hibernians To See 'Luck of Irish'

Personal letters to members of Irish-American organizations in the area by Bierney Feld, manager of Read's Oxford in Plainfield, N. J., advising that 20th-Fox's "Luck of the Irish" "abounds with stories of Irish legends and is as refreshing as a stroll in the Irish countryside," were sufficient lure to bring the Plainfield Hibernian Club to the theatre en masse after its regular meeting.





AIDS THEATRE OPENING, HEADS FASHION SHOW. Terry Moore, star of Columbia's "The Return of October," has been making several personal appearances in connection with the film's opening. Above, left, more than 4,000 people jammed the entrance to the new Miracle Theatre, Miami, Fla., on opening night to see the premiere of the picture and to welcome Miss Moore. Wometco Circuit's Sonny Shepherd handled the details of the campaign. At right, Miss Moore is the chief model of a fashion show in Buffalo in connection with the film's opening at Basil's Lafayette Theatre. Bill Brereton handled the campaign.

Admission-Confection Books Idea of Wometco

Who started the idea of making Gift Ticket Books good not only for admissions but also for the purchase of candy and popcorn at the lobby confection counter, as reported by the Filmack Trailer Co. (STR, *Dec.* 4, 1948, *p.* 20)?

Well, according to information from Sonny Shepherd (if there are any who disagree, let them speak now or forever hold their peace), it all started in the Wometco Theatre Circuit, with headquarters in Miami, Fla., at the suggestion of an employe, Randy Covington.

Beginning during the pre-Christmas season and continuing throughout the year (and that means 1949), the circuit is making available "Books of Happiness" in denominations of $1, $2.50 and $5, good for theatre admissions and the purchase of confections at any time at any Wometco theatre.

A special manual giving details of the "Books of Happiness" promotion and sales procedure was issued by Shepherd to all managers of the circuit.

Olympic Stars Attend

With interest still keen in the triumphs of American athletes at the Olympic games in London, Manager Howard Newman brought many of the stars of the Bay Area to the stage of the St. Francis Theatre, San Francisco, for personal appearances at the opening of Eagle Lion's "Olympic Games of 1948."—SFR

Have You Tried This?

Teaser picture postcards, mailed from a Miami Beach hotel, were used by Bierney Feld, manager of Walter Reade's Oxford Theatre in Plainfield, N. J., to tell Plainfielders about "Apartment for Peggy."

With a Miami Beach hotel supplying and later mailing the cards, and his ushers penning them, Feld addressed local residents by their first names and wrote "Having a swell time. Will be back in Plainfield in time to see 'Apartment for Peggy' at the Oxford. It starts Dec. 15." The cards were signed with first names picked at random.

Nate Krevitz Bows Out With 'October' Success

Nate Krevitz, resigning publicity director for North Coast Theatres in San Francisco, bowed out with a smash campaign for Columbia's "Return of October" at the Orpheum. At a special preview for jockeys—track and disk—leading riders were introduced by Hal Moore, announcer in the picture as well as at the local Tanforan track. Ralph Volkie, supporting player in the picture, was also presented from the stage. Each member of the theatre staff wore a small banner with some "October" catch-phrase.

In a special testmonial newspaper campaign Manager Al Dunn stated that free admission would be granted anyone who did not enjoy the picture.—SFR.

GRIST for the SHOWMANSHIP MILL

The special promotion kit prepared by Universal-International for "You Gotta Stay Happy" is declared by the company as being hailed by circuit and independent theatre representatives as an effective and thorough exhibitor-selling aid. The kit, designed to render the greatest possible help in promoting the film, contains more than 50 ideas in special events, national tieups and radio with adaptations from the New York world premiere campaign at Radio City Music Hall.

* * *

Lash La Rue and Fuzzy St. John, stars of Western Adventure Productions' outdoor action series, will be featured in Fawcett Publications latest comic book presentation, according to Ron Ormond, producer of the films, who concluded the national tie-up arrangement which calls for an indefinite series of comic books based upon the Lash La Rue films released by Screen Guild. Each issue will include publicity plugs for the Lash La Rue picture in release at the time. Special prices for theatre exhibitors are being arranged to make them available for kiddie giveaways in theatres. The first six books will be based on "Dead Man's Gold," "Mark of the Lash," "Frontier Revenge," "Outlaw Country," "Son of Billy the Kid," and "Son of a Bad Man."

'Apartment' Campaigns Strong Through Nation

Unique and interesting campaigns on "Apartment for Peggy" have been worked up throughout the country. In Salt Lake City G. I. wives wrote about "What I've Had to Do to Keep My Husband in College." Manager C. Clare Woods of the Centre and Helen Garrity of Intermountain Theatres worked out a tieup in the letter contest sponsored by the *Utah Chronicle*, campus paper of the University of Utah, and backed by the Veterans Administration.

In Worcester, Mass., Manager Robert R. Portle of the Loew Poli Elm Street, played upon the search-for-a-home theme by "planting" snowbird signs around town.

On Cincinnati's busiest corner Rollman's Department Store presented in a window their version of the well-known apartment. This tieup, arranged by RKO Albee Manager Nate Wise, included a full-page ad.

One of the most prominent shop windows in LaCrosse, Wis., was devoted to the same subject in a tieup made by Manager Harry Greene of the Hollywood.

The mezzanine of the Criterion was used for an apartment scene arranged by Manager Paul Townsend with Sears Roebuck in Oklahoma City.

Collie Puppy Giveaway In Lassie Promotion

A pedigreed collie puppy worth $250 was promoted from a kennel by Herb Gordon, manager of Reade's St. James in Asbury Park, N. J., as a kiddie matinee giveaway for MGM's "Hills of Home."

The makers of Red Heart Dog Food, which sponsors Lassie on the radio, provided a year's supply of the chow to the winner. Armed with photos and title cards from Gordon, Red Heart set up window displays and distributed 500 booklets, both plugging their product and the movie, in four local pet shops.

Gordon got daily plugs from a local radio station in exchange for a few passes, and one side of 5,000 heralds paid for by a pet shop which used the other side. Total cost to Gordon for this undoubtedly superior campaign: $15.

Posters Designed for Use as Front Cutouts

Posters and accessories prepared by Masterpiece Productions on the reissues of John Ford's "Stagecoach" and "Long Voyage Home" have been designed so that they can readily be assembled into effective displays for theatre fronts, according to the company's president, Jules Weill.

A special brochure showing how the material can be arranged has been prepared and is going forward to all theatres playing the dual bill.

Novel Ad Twist

A novel twist in the use of a newspaper personal ad columns in exploiting a picture was accorded Warners' "Johnny Belinda" by the manager of the Paramount, Omaha. He inserted the following in the classified columns of all Omaha dailies: "WANTED—The man or woman in Omaha who has seen the most movies in his or her life, to prove that 'Johnny Belinda' is the finest movie they have ever seen. State number of movies seen and address reply to Manager, Paramount Theatre." A clever variation of the customary classified approach.

Conventional Campaign for Unconventional Film

Michael Piccirillo, Center Theatre, Hartford, Conn., applies the vigorous formula of conventional American movie ballyhoo to the unconventional appeal of foreign films when he books such imported attractions as "French Girls Club." The results in this particular instance is summed up by Picirillo as "business terrific."

There is a reproduction of Showman Mike's newspaper advertisement nearby. It was followed up by a type ad declaring that the Center's management was not "worried about the next play," because the picture would hold over.

Details of Piccirillo's campaign are included in the following report by him:

"Used a 15 foot banner board under attraction sign one week in advance, carrying stills and quotes from N. Y. newspapers—lots of attention from patrons on this. There also were 30 x 40 blowups in lobby as an advance display.

"A giant-sized display was put in for the run of the show, with stills and a 30 x 40 blow-up. Usable pieces from press books were cut out and displayed as posters around the theatre in advance of opening.

"Blocked off half of box-office to utilize the peep-hole stunt (black cardboard covered the window and bore the line: 'Peep into the private lives of Parisian girls) which consisted of stills and copy on the show'."



AD used by Mike Piccirillo, Center, Hartford, Conn. (See story at left.)

Exciting Local Angle In 'Dark Command' Ads

Republic's reissue "Dark Command" afforded Joe Redmond an unusual advertising angle. In his ads he used this copy: "WANTED . . . More Seats for the Crowds coming to see the raids of QUANTRILL!" The manager of the Esquire in Kansas City, Mo. also got in a plug about the burning of nearby Lawrence, Kans., a highlight of the film.—KC.

Nifty Institutional, Film Stunts by Kent Keep His Houston Plaza Popular



HOME TALENT SHOW IS BUSINESS BOON. **Among the many promotional activities of Manager Larry Kent of the Plaza Theatre, Houston, Texas, is a home talent show in which local performers vie for prizes. Above, Kent (at far left) points to the grand prize winners, a boy and girl acrobatic dance act. Reports Kent: "This show was so good that, as a member of the Junior Chamber of Commerce, I was given the opportunity to use these acts for a special luncheon show." The show increased business.**

Larry Kent, since taking over the management of the Plaza, Houston, Tex., last August, has put on a number of nifty promotion stunts, some of them of an institutional nature, others campaigns on individual pictures and amateur shows. Outstanding in the former classification was a "Call Polly" contest in which persons who phoned the given number (that of the box-office, of course) were given the title of the next feature to play the theatre and the name of a sponsor of the "name game." The phone caller was urged to remember the name of the sponsor. Then later, if called by Polly and able to give the name of the sponsor she had given them, they were entitled to two tickets.

To encourage attendance by children Kent issued a special "school days" tickets which was good for two student admissions if accompanied by an adult paid ticket. The stunt created much goodwill among the students, many of whom could not afford the price of a ticket, and will help make them adult patrons later on.

With "Hustlers of Devil's Canyon" and "Hidden Valley Days" as the attractions, Kent had the movie stars, Tom London and Billy Russell, make personal appearances on the stage. The stars were mobbed by the youngsters.

On every Friday night, Kent puts on an amateur show which he promotes in various ways. One very effective method, he found, was to have pictures taken of his lobby display announcement of the event, listing the promoted prizes, and attach them to his monthly programs handed out at the theatre. Another stunt for the amateur shows, and one that always gets much attention, was the display of the prizes offered to the winners in a front window of Jordan's, a prominent jeweler's. One of the shows was so good that the Chamber of Commerce, of which Kent is a member, induced him to use the amateur acts at a special luncheon show of the Chamber.

Shepherd, Ed May Now Believe in Mermaids

"Mr. Peabody and the Mermaid" certainly has offered theatre managers swell material for promotion, and the Florida boys have taken full advantage of it. Latest to complete a big job on this picture are Sonny Shepherd and Ed. May, who do the honors for Wometco's Miami and Lincoln theatres in Miami and Miami Beach.

Shepherd and May put through all the regular publicity and advertising, window displays, tieups, programs, heralds, and radio time—much of this with merchant tieups. This, of course, was routine stuff for these two. But there were a couple of extra stunts that merit special attention here.

They have to do with that mermaid tail which Ann Blyth wears so successfully in the picture. Universal-International shipped it to the boys for their use. The results were on the startling side.

The Miami *Daily News* has a famous fishing editor, Salty Mallants, and it was his cooperation that put over this stunt. With thousands of vacationers as spectators Salty went fishing right off Miami Beach to show his prowess with rod and reel. Did he come up with a barracuda? Nothing as unpleasant as that. He hooked a mermaid in the person of Dorothy Sikes (Miss Little River of 1948), who was wearing the now-famous rubber fish tail.

He said it was the prettiest thing he has caught in 45 years of trying. Check. The stunt, as you can imagine, went over very big and had an odd effect on Shepherd and May: they now believe in mermaids.

The other large stunt was a fashion show at the Robert Clay Hotel in Miami Beach. Besides the familiar fashion exhibition itself there was an added feature at the hotel's swimming pool when the mermaid appeared once again. Besides impressing all those who saw the stunts they also generated an amazing amount of newspaper space (with photos). This is known as making news.

Showman in London Boosts the Booster

Maybe this is something new; maybe it isn't, but we don't remember coming across it before. It might be called boosting the booster. John Godfrey, manager of the Savoy Cinema, Burnt Oak, North London, England, inveigled the London Cooperative Societies store to arrange an elaborate window display on MGM's "Unfinished Dance."

Godfrey was so pleased with the display and its results that he decided to cooperate himself in an unusual way. He ran a trailer boosting the booster. The trailer ran as follows: "Cooperation Is the Keynote of Success! We gratefully acknowledge the valuable assistance rendered by the London Co-operative Society Ltd. at their Department Store, 51 Burnt Oak Broadway, in arranging an attractive window display in connection with MGM's Technicolor Masterpiece, 'The Unfinished Dance,' (then playdate copy). Watch the Co-Op windows at all times for attractive displays."

Title Words on Diapers

A new and novel use for diapers was found by Manager Clarence Shafer of the Piqua, Piqua, O., for the reissue, "Butch Minds the Baby." Each word of the film's title was lettered big on each of four diapers, first stretched across the foyer, and later out front.

Take your lead for '49 from the leader!

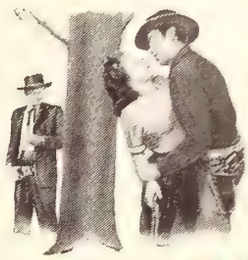
20th CENTURY-FOX

LEADS

the entire industry on Motion Picture Herald's list of Box-office Champions . . . on Variety's Score-board of Hits . . . on Film Daily's 10 BEST Poll . . . on Boxoffice Barometer . . . the top feminine boxoffice star, Betty Grable, and top box-office new male star, Richard Widmark, on Showmen's Trade Review Poll . . .



the Snake Pit



YELLOW SKY



That Wonderful URGE



Chicken Every Sunday



a Letter to Three Wives



DOWN TO THE SEA IN SHIPS

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Trouble Makers

Monogram Comedy 66 mins.

AUDIENCE SLANT: (Family) Another Bowery Boys offering to hand the audience plenty of laughs. Sure-fire stuff.

BOX-OFFICE SLANT: Any of the average runs should be glad to book this one. The Bowery Boys mean business.

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Helen Parrish, Lionel Stander, John Ridgely, Frankie Darro, Billy Benedict, David Gorcey, Benny Bartlett, Fritz Feld, Bernard Gorcey. Credits: Producer, Jan Grippo. Director, Reginald LeBorg. Screenplay, Edmond Seward, Tim Ryan and Gerald Schnitzer. Original story, Gerald Schnitzer. Photography, Marcel LePicard.

Plot: While looking through a telescope, the Bowery Boys see a murder and get their rookie policeman pal involved. He gets suspended when no corpse can be found, but the Boys finally right things by capturing the gang responsible.

Comment: Another Bowery Boys offering to hand the audience plenty of laughs. It's sure-fire stuff. As usual, Leo Gorcey is tops in his unique characterization of the would-be tough guy who gets all mixed up, and Huntz Hall is right in there as his stupid aide. Fritz Feld draws some additional chuckles, and Lionel Stander is very good as a gangster who is aching to use his pet machine gun. Director Reginald LeBorg keeps things moving at top pace.

Angel in Exile

Republic Drama 90 mins.

AUDIENCE SLANT: (Adult) A novel western drama that will interest not only average western devotees but also will appeal to general moviegoers. While it has plenty of drama and good fistfights, principal interest is in the development of the plot and of the characters.

BOX-OFFICE SLANT: While the players are competent, their names are not too strong in pulling power. The novel and unusual type of character and drama should be emphasized in all exploitation. Word-of-mouth publicity will prove of help. Film is good enough for the first feature in smaller situations and as the other half of a dual bill in larger cities.

Cast: John Carroll, Adele Mara, Thomas Gomez, Barton MacLane, Alfonso Bedoya, Grant Withers, Paul Fix, Art Smith, Tom Powers, Ian Wolfe, Howland Chamberlin, Mary Currier. Credits: Directed by Allan Dwan and Philip Ford. Original screenplay by Charles Larson. Photography by Reggie Lanning.

Plot: A convict out of prison goes to an Arizona town to get a million dollars in gold there, but ends up by reforming because of the efforts of a saintly man in the village nearby.

Comment: "Angel in Exile" is a western drama of a different kind. It has western scenery, plenty of action, rough-and-tumble fist fights, but also it is a drama of psychological implications which, whether believed in or not, are effectively presented. Direction and photography are excellent. John Carroll is in good form and keeps the audience interested in what he does and what's going to happen to him. Art Smith gives a realistic and moving performance as Carroll's humble and loyal partner. MacLane and Fix are properly villainous, Thomas Gomez makes a kindly sympathetic character of the Mexican doctor and Adele Mara as his daughter carries the love interest capably. Film will interest lovers of western dramas, but has a stronger appeal to a different type of audience than the cowboy star following. It should serve capably as the main feature in smaller towns and the other feature in the larger cities.

National Reviewing Committees' Classifications

LOADED PISTOLS (Col.)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

WORDS AND MUSIC (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

WHISPERING SMITH (Para.)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

Monsieur Vincent

(French Dialog—English Titles)

Lopert Films Biography 102 mins.

AUDIENCE SLANT: (Adult) Although a superior production with an excellent performance by Fresnay, this French-made film may have some trouble getting the audience it deserves.

BOX-OFFICE SLANT: Fresnay, several prize awards and the reception of the critics will attract foreign film fans; exploitation should draw a Catholic audience.

Cast: Pierre Fresnay, Aimé Clariond, Jean Debucourt, Lise Delamare, Germaine Dermoz, Yvonne Godeau, Gabrielle Dorziat. Credits: Produced by EDIC. Directed by Maurice Cloche. Scenario by Jean Bernard-Luc and Jean Anouilh. Music by Jacques Grunewald. Photography by Claude Renoir. English titles by Herman Weinberg.

Plot: The film covers the 41st to 84th years in the life of St. Vincent de Paul, who, in the arrogant splendor and abject misery of 17th Century France, devoted himself to the poor. The humble-born priest is greatly aided by a noble benefactor after considerable work with little means, but feeling himself losing something essential he returns to poverty. His great discovery is that it is the poor who can best help the poor. Eventually he succeeds in establishing an asylum.

Comment: This is a superior production which unfortunately may have some difficulty reaching the audience it deserves. As the life of a saint, and very well done, it should appeal to the 25,000,000 Catholics in the U. S. —but that would require extensive bookings and special handling. As a superior foreign film it is ideal for the art houses—but if there is a patronage which finds the pat answers of theology hard to take, it would most likely be that of those theatres. Both these audiences, and even more the general audience, will find the film long and somewhat more talkative than active. The virtues, however, are French realism of scene, action and character (St. Vincent is quite human); good performances by a large cast; and an excellent portrayal by Fresnay. The film comes heralded by several prize awards, but that seems to be almost a habit with foreign films. The English sub-titles are suitably ample.

Gun Smugglers

RKO Radio Western 60 mins.

AUDIENCE SLANT: (Family) Latest Tim Holt film doesn't have the usual amount of action but interest is retained because the central character is a young boy, which gives the picture added appeal for youthful western addicts.

BOX-OFFICE SLANT: Should do well wherever outdoor films are popular.

Cast: Tim Holt, Richard Martin, Martha Hyer, Gary Gray, Paul Hurst, Douglas Fowley, Robert Warwick, Don Haggerty, Frank Sully, Robert Bray. Credits: Directed by Frank McDonald. Original screenplay by Norman Houston. Photography, J. Roy Hunt. Produced by Herman Schlom.

Plot: Through the efforts of a youngster, a shipment of guns and ammunition for the Army is ambushed and stolen. This young boy is the brother of the leader of the gang responsible. An Army Sergeant responsible for the cargo's safe delivery, is thrown out of the service because of his negligence. His two friends, Holt and Martin, then decide to play on the sympathy of the youngster, who eventually helps them catch the gang.

Comment: "Gun Smugglers" is good fare for the Tim Holt fans and can be depended upon to deliver the same returns as most of its predecessors in this series—and that despite the fact that it is lacking in the usual amount of exciting action. Interest is retained because the central character is a young boy, who in this instance can almost be considered the "heavy." This gives the picture some added appeal for the young trade, who will be kept busy rootin' for the boy. Gary Gray plays the youngster who runs the errands and does the dirty work for Douglas Fowley, his brother. Holt and Martin are as capable as always, handling their roles with ease, and Paul Hurst does a fine job as the Army sergeant. Frank McDonald's able direction gives the picture a satisfactory amount of action. Herman Schlom produced.

Force of Evil

MGM Drama 78 mins.

AUDIENCE SLANT: (Adult) A brilliant, realistic screen adaptation of Ira Wolfert's novel. A tough, hard-hitting melodrama that grips the spectator with suspense as it relentlessly but logically shows the futility of crime. John Garfield scores in an outstanding performance under the splendid direction of Abraham Polonsky.

BOX-OFFICE SLANT: While the picture may hold more appeal for men than for women, the widespread popularity of the Garfield name should help to attract the feminine element. The picture deserves to be strongly exploited.

Cast: John Garfield, Beatrice Pearson, Thomas Gomez, Roy Roberts, Marie Windsor, Howland Chamberlin, Paul McVey, Jack Overman, Tim Ryan, Barbara Woodell, Raymond Largay, Stanley Prager, Beau Bridges, Allan Matthews, Barry Kelly, Jan Dennis, Georgia Backus, Sid Tomack. Credits: Presented by The Enterprise Studios. A Roberts Production. Produced by Bob Roberts. Directed by Abraham Polonsky. Screenplay by Abraham Polonsky and Ira Wolfert. Based upon the novel, "Tucker's People," by Ira Wolfert. Photography, George Barnes.

Plot: A drama about a New York lawyer

mixed up with a gang controlling the highly profitable numbers racket. The lawyer finally becomes disillusioned when his honest brother dies, and turns in the racketeers to the police.

Comment: The theme of "Force of Evil" is a good one—that of the numbers racket which has many avid followers—and it is brilliantly and realistically presented in this screen adaptation of Ira Wolfert's novel, "Tucker's People." This is not the usual easy-to-take type of entertainment; mother or Aunt Minnie won't be able to relax and be divertingly amused. But it *is* entertainment of the stirring, suspenseful type that grips the spectator as it relentlessly shows the futility of crime. There is no gilding of the lily here; only cruel, hard logic as a young lawyer (gone crooked) becomes so involved in the "policy racket" that death and despair comprise the only possible solution. As the lawyer, John Garfield provides another outstanding performance, and Thomas Gomez gives a finely-etched portrayal as his small-time brother. A newcomer, Beatrice Pearson, does very well in her first picture and should, depending on her future assignments, have a good chance for stardom some day. Having collaborated with Ira Wolfert on the screenplay of the latter's novel, Abraham Polonsky also directed the picture (his first, by the way) with the skill and craftsmanship befitting a veteran of the motion picture art. While the tough realism of "Force of Evil" and its "inside" revelation of the numbers racket may hold more appeal for men than for women, the widespread popularity of the Garfield name should help to attract the feminine element. The picture deserves to be strongly exploited as a worthwhile offering for moviegoers who can forego sugar-and-spice-and-everything-nice long enough to appreciate a tough, hard-hitting melodrama.

The Sun Comes Up

(Color by Technicolor)

MGM **Drama With Music** **94 mins.**

AUDIENCE SLANT: (Family) This heart-warming, down-to-earth story with its refreshing hill country setting, plus songs by Jeanette MacDonald, lots of laughs and considerable pathos, should hit the bullseye as clean family entertainment.

BOX-OFFICE SLANT: The cast names, Technicolor and the film's strong family appeal should bring good businss, especially in average community and neighborhood situations.

Cast: Jeanette MacDonald, Lloyd Nolan, Claude Jarman, Jr., Lewis Stone, Percy Kilbride, Nicholas Joy, Margaret Hamilton, Hope Landin, Esther Somers, and Lassie. **Credits:** Produced by Robert Sisk. Directed by Richard Thorpe. Screenplay by William Ludwig and Margaret Fitts. Based on a novel by Marjorie Kinnan Rawlings. Photography, Ray June. Art direction, Cedric Gibbons and Randall Duell. Technicolor color direction, Natalie Kalmus; associate, James Gooch.

Plot: A drama involving a noted concert singer who becomes bitter at the sudden loss of her 12-year-old son but is reunited with life by a hill country orphan of the same age whom she adopts.

Comment: With songs by Jeanette MacDonald, including One Fine Day from Puccini's "Madam Butterfly"; a heart-warming, down-to-earth story and first-rate performances, "The Sun Comes Up" hits the bullseye as family entertainment. It's as clean as a hound's tooth, and its hill country setting peopled by simple, natural characters is diverting and refreshing. The film has its adequate share of laughs, and there is also considerable pathos in the plight of the orphan, Claude Jarman, Jr., who wants to be adopted by Miss MacDonald but withdraws when he feels she would do so, not because she wanted to, but out of sympathy for him. Most of the humor is furnished by that grand character actor, Percy Kilbride, who well nigh steals the picture. Lassie is by no means the star of this offering but he's right in there winning new admirers and gets his big moment when he rescues young Jarman from a burning orphanage. Lewis Stone is in for a few brief but effective moments, and Lloyd Nolan, although next to Miss MacDonald in the cast lineup, makes his appearance rather late in the picture. Sophisticates may consider many of the film's situations "corny," but family audiences will be moved and thoroughly entertained. The cast names, Technicolor and the film's strong family appeal should bring good business, especially in average community and neighborhood situations.

Portrait of Jennie

Selznick Rel. Org'n **Drama** **90 mins.**

AUDIENCE SLANT: (Adult) Discriminating moviegoers will find this newest Selznick offering decidedly worthwhile, but average moviegoers and many realists may refuse to accept its strange story idea. From a technical standpoint, the picture has been perfectly handled in all departments.

BOX-OFFICE SLANT: Should do best in metropolitan situations or wherever intelligent-type patronage predominates. The Jones, Cotten and Barrymore names should mean much at the box-office for initial openings, but whether grosses build or decline after that may well depend on the type of patronage involved.

Cast: Joseph Cotten, Jennifer Jones, Ethel Barrymore, Cecil Kellaway, Lillian Gish, Florence Bates, Esther Somers, David Wayne, Henry Hull, Albert Sharpe, Clem Bevans, Felix Bressart. **Credits:** Produced by David O. Selznick. Associate producer, David Hempstead. Screenplay by Paul Osborn and Peter Berneis from the novel by Robert Nathan. Photography, Joseph August. Special effects, Clarence Slifer. Process and miniature photography, Paul Eagler. Musical score, Dimitri Tiomkin.

Plot: A struggling artist in 1934 in New York runs into a little girl who serves as an inspiration to him, and makes him a great artist. He sees her age in a matter of a few months into maturity and they fall in love, but she is drowned in a storm off Cape Cod. Everyone else believes it was just his imagination, but he knows it was real.

Comment: Because it is essentially appealing to certain feminine moviegoers, with little appeal for the average male, "Portrait of Jennie" will undoubtedly make money in some situations (especially in metropolitan situations or where discriminating patronage predominates), but in others (average communities and small towns) its drawing power is problematical. Of course, there is no discounting the fact that the Jones, Cotten and Barrymore names should account well for themselves at the box-office at initial performances; but whether grosses build or decline may well depend on the type of patronage involved. Many women will accept its strange story in the name of romanticism, but realists (whether male or female) may scoff at the story idea. At any rate, while "Portrait of Jennie" may be somewhat weird and depressing (or beautiful and romantic, depending upon the spectator), there is no denying the fact that it has been well done in all departments. Performances by Jennifer Jones, Joseph Cotten and Ethel Barrymore are first-rate, and they are accorded adequate support by Cecil Kellaway, Lillian Gish, Florence Bates and others. William Dieterle's direction maintains the imaginative mood of the Robert Nathan novel, and Dimitri Tiomkin's musical score, which he wrote and conducted from works by Claude Debussy, is excellent. Special credit must also go to Joseph August for his unusual assortment of eye-pleasing photographic angles; to Clarence Slifer for his splendid special effects, and to Paul Eagler for his process and miniature photography which emerges in the impressive storm sequence at the end, for which a wide screen and added sound equipment were employed at the Hollywood preview. The production values of David O. Selznick and his associate, David Hempstead, are of the highest order.

BOOK REVIEW

THEATRE WORLD. Season 1947-48 *(Volume IV). Published by Daniel Blum. 222 pages.* $3.50.

Anyone who makes a hobby of, or has any interest whatsoever, in every legitimate show that opens (and closes) on Broadway, will find this a welcome addition to his library.

In chronological order the reader will find the title, cast, producer, author, etc., of each play as it opened in New York, along with cast and all credits. Shows that closed during the period covered by this fourth volume for the 1947-48 season likewise are listed with closing date and number of performances.

We were particularly interested because we have saved and bound into separate volumes all of the programs of the shows we saw during any calendar year. Therefore, *Theatre World* augments our own collection, since it lists all the other shows we did not see and which are not a part of our own volumes.

As a reference book of the New York legitimate theatre, this book has no equal, to our knowledge. We can safely say that we will want each succeeding volume as it appears.

Inasmuch as there are so many in the motion picture industry who have many occasions to refer to such material and records, *Theatre World* can be heartily recommended to all who have any interest in things theatrical.

—CHICK LEWIS

The Dark Past

Columbia **Drama** **74 mins.**

AUDIENCE SLANT: (Adult) Excellently made psychological thriller. William Holden makes himself contender for top Academy Award honors by his performance.

BOX-OFFICE SLANT: This can be a real winner as far as grosses are concerned, if handled intelligently. Will get wonderful word-of-mouth.

Cast: William Holden, Nina Foch, Lee J. Cobb, Adele Jergens, Stephen Dunne, Lois Maxwell, Barry Kroeger, Steven Geray, Wilton Graff, Robert Osterloh, Kathryn Card, Bobby Hyatt. **Credits:** Producer, Buddy Adler. Director, Rudolph Maté. Adapted by Malvin Wald and Oscar Saul. Screenplay, Philip MacDonald, Michael Blankfort, Albert Duffy. Based on the play, "Blind Alley," by James Warwick. Photography, Joseph Walker.

Plot: A police psychiatrist gets a detective to put a young criminal into the psychiatric ward rather than prison by telling the detective Al Walker's story. Flashback to several years ago reveals Walker, a hardened killer, escaping from penitentiary with

(*Continued on Page* 25)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

RESOLVE: TO START BRAGGING AGAIN

By Jack Jackson

Well, lads and lassies, this is that wonderful day!

The day when those marvelous impresarios, Time and Opportunity, throw open the doors to their annual spectacle of thrills, excitement, prizes and surprises. The 1949 version will, like most of its predecessors, be presented on a mammoth and spectacular scale in 365 scenes of unparalleled variety and surpassing profusion.

No programs and no advance announcements as to the sequence of events or the continuity of presentation of the colossal free-for-all is available, but taking the Civil War victory advice of General Bedford Forrest to "get there fustest" is certain to garner one of the best seats and guarantee the choicest prospect of gain and fame. Each scene will have its relation to others of the big spectacle, and complete, thorough enjoyment as well as major prizes are certain to go to the constant attendants with natural or acquired capacity for mental concentration on and about events in the order of their transpiring.

There is need for lusty-lunged barkers to extol the merits and command the attention of the multitudes of casual onlookers—the idlers, malcontents and congenital grumblers who see and complain but, for one reason or another, never participate or cooperate—to the amazing array of stupendous offerings being presented for their individual and collective benefit. You, Mr. Showman—big and little, here and there, and everywhere—are the logical candidates for the expert handling of these important positions in your respective communities. No one is better able to keep the folks in your vicinity in that highly desired state of mind that ignores the bad and accepts only the good of what's past and constantly plans for what's coming. No one is better able to expound upon, and prove, that obstacles are nothing more than stepping stones to the most cherished goals of accomplishment. Why?

Because no one possesses such an excellent tool for erasing mistakes and errors into the limbo of "Can't Remember" so rapidly. And no one possesses such a facile complement of implements for the instant inculcation, inoculation and insemination of new ideas, new ambitions, new desires and new approaches to old and perplexing problems. That's right: the motion picture is the one instrument capable of wiping the records of failure and defeat from Memory's slate and at the same time substituting thereon inspiring messages to send Ambition's horses charging off to new and shinier goals of accomplishment.

Faith, Energy, Effort Among Qualifications Needed

As mentioned above, the jobs need filling and you're the guys to fill them, but there are a few qualifications necessary to consideration of your application. The first of these is faith. An abounding faith in yourself, your business, the product you buy and book and the general fulfillment of the aims and purposes of your community and its people is essential. The second qualification is whole-hearted energy and effort. Not the kind that stops to rest at the first incline or the kind that says, "Let George do it," but the kind that refuse to recognize inclines or declines and struggles to solve community and neighbor problems with the same ardor and zeal given to the surmounting of personal obstacles.

A clear and capacious mentality is imperative and you can't lay claim to such a possession if your mind is cluttered with doubts and tortured with resentments anent 1948's distressing and disastrous happenings. There's a lot of forgetting and forgiving to be done if we are to approach the new job with the open-mindedness and confidence necessary to better our own position as well as that of our neighbors.

To my way of thinking, this is not such an easy chore. We took a lot of basting around from many directions in 1948. In fact, we were on the receiving end of so many pokes, jabs, punches and kicks that we kinda developed an inferiority complex and got to the point where we accepted the criticisms and recriminations of just about everybody as our just deserts. Dang near got to the place where we were licking the hand of any and everybody willing to graciously or ungraciously concede our right to be in business.

That sort of attitude is not good for show business. In fact, it's very bad for show business. Only the worst can be expected when an incident or series of incidents succeeds in transforming an aggregation of men famed for their pride and boastfulness into a group of subservient sycophants willing to subordinate their honest convictions and bow to unwarranted, undeserved and unfounded criticism for the purpose of currying favor with politician and proletariat alike.

The choice between branding as shameful coward or boastful braggart is not difficult to make. So, in the interest of the best service in your new job as barker for the 365-scene spectacle of 1949 in your community, as well as the regaining of the enviable status of proud owner or operator of a proud business, let every showman everywhere make a solemn New Year resolution to START BRAGGING AGAIN.

That loud, boisterous brand of bragging that gets everybody to wondering whether your vocal exuberance is justified is unquestionably the best variety to inaugurate the program. The counter-irritant formula has proved so efficacious throughout the years that it is reasonable to expect a scurrying of pessimism if we raise a crescendo of good old-fashioned bragging—the kind that made everybody stop and look and listen whenever and wherever a showman set up for business—to drown out the wailing of the crepe-hangers and dirge soloists.

Let's get out of the Gripe Gang, resign from the Gloom Goblins and give the goodbye to the creed of the Worry Warts. Let's resolve right now to divest ourselves of every vestige of pessimism and join the bright and cheery march of the most enthusiastic of optimists.

Let's resolve that right or wrong, good or bad, we'll meet and greet every one of the coming 365 unpredictable scenes wearing rose-colored glasses and a Teddy Roosevelt grin. Let's resolve to seek the bright side of everything and ignore every condition or circumstance that fails to lend itself to the credo of optimism.

Let's resolve to be so confident as to the current good and future great of the details and doings of the 365-scene spectacle that the slight-

(*Continued on Page* 26)

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Matinee Policy Change Nets School Publicity

By changing the Saturday afternoon policy from its regular two adult features to one adult and one juvenile feature, Manager Douglas Amos of the Webb Playhouse, Wethersfield, Conn., obtained much unexpected free publicity through the city's schools.

Amos, seeking as widespread an announcement as possible of the policy change, was agreeably surprised when the public schools not only placed bulletins of the change in school halls but went on to announce it at school assemblies plus mentioning of the titles of the films booked for children.—HFD.

Sinow Uses Most Popular High School Pupil Stunt

Popularity contests arouse as much interest in high school circles as among sales girls, stenographers and women in general, and Manager Abe Sinow of the Strand, Taunton, Mass., won much publicity and goodwill for the theatre and himself by staging one.

He obtained co-sponsorship of an office supply firm for a contest on "Who is Taunton's most popular high school student?" in which the prize was a Royal portable typewriter donated by the cooperating firm. Votes were received at the theatre.—HFD.

Swinging into a

HAPPY WARNER 1949 FOR ALL!



"Adventures of DON JUAN" COLOR BY TECHNICOLOR

"ONE SUNDAY AFTERNOON" COLOR BY TECHNICOLOR

"WHIPLASH"

"FIGHTER SQUADRON" COLOR BY TECHNICOLOR

"DECISION OF CHRISTOPHER BLAKE"

"JOHN LOVES MARY"

"FLAXY MARTIN"

"SOUTH OF ST. LOUIS" COLOR BY TECHNICOLOR

UNITED STATES PICTURE

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

LOS ANGELES

Joe Mack and Bert Nye have returned to Chicago to work there in Filmack Trailers' home office. The local Filmack office has been closed. Jess Elliott, member of the real estate board of Fox West Coast Theatres, had a son, Robert, born Dec. 13. Mother, Mary Jane, and newcomer doing well.

Jack Osserman is the new branch sales manager at RKO. He formerly was their Latin-American supervisor. Paul Walsh resigned his sales post at Eagle Lion. EL Salesman Richard Carnegie became the father of a son named Gary. Ethel Price is the new assistant cashier at Paramount.

Jack Mandell's International Film Exchange has done it again, this time with "Her First Affair," which opened a new foreign-film policy at the Melvan on Christmas Day. E. B. Cooper, son of the late A. G. Cooper, Eastern theatre owner, has purchased the Ritz in Long Beach. The Fox West Coast gang held its annual Christmas dinner at the Ambassador Hotel Dec. 23. Danny Thomas was among the entertainers. Bonuses were distributed by Charles Skouras.

Bob Lippert sold his lease on the Duo Theatre, now being constructed at Ventura and Coldwater Canyon, to Fanchon & Marco. This house will have two auditoriums, with the same bill being played on a staggered schedule in both places. Each of the auditoriums will seat 625.

Fox West Coast Theatre managers in the Southern California division were awarded $23,617.32 as advance payments on the 13th National Theatres Showmanship Campaign which ran from Sept. 1 to Dec. 14. In addition, the managers were given $24,006.40 in company insurance refunds. Managers in the northern California division shared $8,628.89 in drive results and $6.043.23 in insurance refunds. Substantial bonuses were given to junior staffers.

George Bowser, general manager for FWC, and Dick Dickson, Southern California division manager, announced the 7th annual Mid-Winter Classic, which got under way the day after Christmas, and continues to April 17.

CINCINNATI

Lee L. Goldberg, Popular Pictures, will open his new office in Indianapolis around February 1 to distribute Realart pictures in the Indiana territory.

Ray Moon, eastern division sales manager, 20th Century Fox, was in the city for several days recently conferring with manager Joe Rosen. The Foxites had their annual Christmas get-to-gether on Thursday night, Dec. 23, at the Vernon Manor Hotel. Among the guests was Mrs. Ella Miller, of the Film Center Restaurant, who looks forward to this event each Christmas.

DENVER

Columbia Branch Manager Robert Hill was reelected president of the Rocky Mountain Screen club: Pat McGee and Robert Selig, vice-presidents; Kenneth MacKaig, secretary; William Agren, treasurer. The board of directors includes the above and Bernie Hynes, A. P. Archer, Henry Friedel, Robert Garland, Mel Glatz, Joe Dekker, Ralph Batschelet and Fred Knill. The club has just completed a screening room, to be used for Tuesday and Thursday screenings, and for industrial and educational films at other times.

Fred Lind Rifle, Colo., theatre owner, was taken to his home after having spent about a couple of weeks in New Orleans and Denver hospitals after suffering a heart attack in New Orleans. T. P. Arrants has been moved by Owner Norman Probstein from the Lincoln, Kearney, N. J., to the State, Denver, which he recently bought. Arrants succeeds E. P. (Buzz) Briggs, who resigned.

Fox Intermountain Theatres President Frank H. Ricketson entertained his office force at a cocktail party at his home and later at a dinner-dance at the Broadmoor Country Club.

Cooper Foundation Theatres entertained exchange bookers and office managers at luncheon at the Rocky Mountain Screen Club. Host and hostesses were Pat McGee, general manager; Constance Wuebbenhorst, booker, and Ellen Nelson, secretary. Western Service & Supply held open house for members of allied industries.

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Cleveland	21
Denver	18
Des Moines	22
Harrisburg	19
Hartford	22
Indianapolis	21
Kansas City	19
Los Angeles	18
Louisville	20
Minneapolis	19
Milwaukee	20
New York	22
Oklahoma City	19
Omaha	19
Philadelphia	18
Portland	18
St. Louis	23
Salt Lake City	23
San Francisco	20
Toronto	23
Vancouver	19
Washington	18

More Censorship?

State Representative B. M. Lalley of Dorchester, Mass., has filed a petition recommending the establishment of a censorship board to review motion pictures and comic books. Any person displaying material unfit for minors would be punished by a fine of not more than $5,000. Lalley suggests a commission composed of the Commissioner of Public Safety, chairman; the Police Commissioner of Boston; the Clerk of Commission; the Superintendent of Boston Schools; and a Roman Catholic priest, a Protestant minister and a Jewish rabbi, to be appointed by the governor for three-year terms. Members should serve without compensation but with some provision for expenses. The state already has a film censor law.

PHILADELPHIA

The William Goldman Keith Theatre has gone over to a first-run policy. The Alden was broken into last week and the office ransacked by thieves, who left empty-handed. Manager Ben Goldfine told the police that no money is kept on the premises.

Max Cohen, newly-appointed eastern division manager for Film Classics, was in to confer on sales policies. Allied Motion Picture Buying and Booking Service has added the Star, Earle, New Medford, New Oxford and New Lyric to its list of subscribers. L. R. Hoffman has resigned as business manager, Local B-100, theatre employes union. It was reported that he had assumed a similar post with Local 252, Building Service Employes' Union, AFL.

Robert Gordon of the Admiral staged his usual annual Christmas party for children from three orphanages. Police held three suspects following the robbery of Robert Suits, Overbrook Theatre manager, recently. Rose Katz, Stanley-Warner contact office, celebrated her 19th wedding anniversary on Christmas Day. Lou Astor, Columbia circuit sales executive, visited the local exchange last week in connection with the drive. Mary Meadowcroft, Eagle Lion office manager, is leaving to marry Timothy McCoy. The couple will move to California. Walt Potomkin, manager of the Girard, has been advanced to assistant to Norman Lewis.

A testimonial dinner to honor Michael Felt, retiring chief barker of the Variety Club, and the newly-elected chief barker, Edward Emanuel, and his crew for 1949 will be held in the Burgundy Room of the Bellevue-Stratford on Jan. 10.

PORTLAND

Theatre patronage here was kept up during the holiday let-down period by special children's shows and canned goods admission arrangements. Twenty neighborhood theatres closed Christmas Eve, so their employes could enjoy the holidays. Seattle had numerous Christmas parties, including those at 20th Century-Fox, RKO, Paramount, Warners, Northwest Film Club and B. F. Shearer. Independent Theatre Owners Executive Secretary James Hone spent the holiday with his family in Costa Mesa, Cal.

Gene Cochran has been named manager of Gamble's Circle Theatre. Manager-Operator Francis Bakke of the Liberty in Ridgefield, Wash., has been elected president of the Ridgefield Commercial Club. Carl Lowe's Mt. Tabor Theatre installed a new stage and tapestries for its Christmas reopening.

WASHINGTON

Fred S. Kogod, Chairman of the Variety Club of Washington's Welfare Committee, presented checks totalling nearly $16,000 to local organizations at a luncheon Dec. 23. Children's Hospital received $10,400 for its building fund; $2,500 went to the Metropolitan Police Boys Club; $1,000 will buy an electro-cardiograph machine and items for a diagnostic clinic at the Home for Incurables; the Merrick Boys Camp was given

(*Continued on Page* 19)

EVERYBODY *

WINS THE ENTERTAINMENT PRIZE WHEN
THE EXPERTS COMPLETE THIS SENTENCE:

"'My Own True Love' is a truly great motion picture because: **It's a truly great story**"



says
M. D. (Babe) COHN
Manager, Paramount Theatre
Kansas City, Missouri



"My Own True Love"

A Paramount Picture Starring

PHYLLIS CALVERT

and

MELVYN DOUGLAS

with

WANDA HENDRIX · PHILIP FRIEND

BINNIE BARNES

Produced by VAL LEWTON

Directed by COMPTON BENNETT

Screenplay by Theodore Strauss and Josef Mischel

Adaptation by Arthur Kober

Based on a Novel by

Yolanda Foldes

Father and son—rivals for the love of the same bewitching beauty. What a situation to shock-sell! You'll go right along with Babe Cohn—it's a "great story" as it turns a hot spot-light on today's war-hardened morals.

* Number 1 of a Series

PARAMOUNT'S successor to
"MISS TATLOCK'S MILLIONS"
"THE PALEFACE"
"THE ACCUSED"

'Monopoly' Solves Seating Race

Efforts to curb Mexico's rapidly expanding overseating problem and to improve its product playoff by a combination of monopoly and divestiture were described in New York Tuesday by Eagle Lion Foreign Sales Manager Sam Seidelman.

Seidelman, who engineered the deal on his recent trip to Mexico, is happy not only because he thinks it will save a ruinous situation, but also because he got Eagle Lion a quicker playoff through selling a product split to what hitherto had been hostile competitive circuits—Emilio Azcarraga's Cadena de Ora and Manuel Espinosa's Operador de Teatros.

Speaking of overseating, he declared that in one block in Mexico City there were five houses seating 21,000 and had the race between the two circuits gone unchecked Mexico City, with a population of 2,500,000, would have had 300,000 seats.

Get Together

He persuaded Azcarraga and Espinosa to get together. They agreed to quit building, to form two cooperating national circuits, and to split houses so that where Azcarraga has a closed town, Espinosa will get one and the other way around. They also agreed on a deal whereby Azcarraga will buy into a third independent circuit and Seidelman got a deal where 20 Eagle Lion pictures will be played off by both circuits by next midyear.

The new set up is also reported willing to offer other American distributors a five-year franchise guaranteeing them profits equal to those in the past as a proof that the new combination won't beat down film rentals, Seidelman said.

The Azcarraga circuit has 17 theatres, 15 of them new, and will have two more by June 30. The Espinosa outfit has 27 and will have five more by mid-year.

Approached

The circuits have approached the Government Cinematographic Bank in regard to production. The bank finances 75 per cent of the native product, which is about 100 features a year. The circuits seek the reduction of this total to 60, of which they will accept the burden of financing half. It is believed that the bank has tacitly assented. To support the new schedule, the big circuits would refuse to run any other than the 60 films agreed upon, which would make further production practically impossible.

Seidelman also let it be known that EL will almost certainly take on some Mexican films for distribution throughout Latin America, though nothing definite has been done as yet.

As to the entry of Eagle Lion in France and Italy, this matter had been taken up with the state department, he said.

Paramount System Set Up on Coast

Paramount will get large-screen television going into Los Angeles theatres Jan. 15 with Carl Maarer, video expert for the company, here to install the sending apparatus to KTLA, from which it will beam to Paramount houses.

Picwood Opens 2nd-Run; Fights for First-Run

The Picwood Theatre in Los Angeles finally opened on Christmas Day with a second-run policy, but is continuing its fight for first-run product.

Postpone Meet

Motion Picture Association of America President Eric Johnston announced late Wednesday that the meeting of the company presidents and MPAA directors scheduled for Hollywood Jan. 26-28 has been indefinitely postponed because of inability to get a quorum on the date set.

Movies Most Unfortunate Of Arts, Cocteau Finds

Movies are the most unfortunate of all the arts because they depend upon immediate popular success, Jean Cocteau, French producer of "Beauty and the Beast" and the forthcoming "Eagle with Two Heads," said in New York Monday.

Product of other arts, he pointed out, may be hissed at first, only to be immortalized by future generations, but the motion picture cannot have this waiting period and must succeed at once.

Cocteau is also afraid of millions for production, declaring that heavy investments cause producers to fear taking the "risks" which are needed for art. He believes in these risks so much that he has founded a club called Object—'49 which will give a yearly prize known as The Open Door to the best film made under unusual conditions and achieving what it set out to achieve. The contest will be open to such 35-mm. product made in all countries, he said.

Modern 'Orpheus'

Cocteau's next will be a modern "Orpheus" probably produced with an American cast. His "Enfants Terribles" is at present in customs, awaiting clearing. At present he is interested in a film being made in Paris which will be shot in an apartment, using only one electrician and one cameraman. He likes such experimental ideas which involve "risks" apparently. And if that surprises you, remember he's responsible also for "Blood of a Poet."

Seeks New Distributors For Fairbanks Shorts

Shorts producer Jerry Fairbanks this week was reported looking for another distributor to handle "Speaking of Animals," "Popular Science" and "Unusual Occupations" as a result of his break with Paramount. The break, after 14 years' association, was said to be caused by Fairbanks' alleged refusal to stop his television work.

Calendar

JANUARY

6, meeting of chairmen of Brotherhood Week Committee, Waldorf-Astoria, New York.

11, Variety Club of New England banquet honoring TOA President Arthur Lockwood, Copley Plaza Hotel, Boston.

28-29, meeting, directors and officers, Theatre Owners of America, Mayflower Hotel, Washington, D. C.

FEBRUARY

1-2, first convention of the newly-formed Colorado Association of Theatre Owners, Denver.

21-22, postponed convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel William Penn, Pittsburgh.

MARCH

24, Motion Picture Academy of Arts and Sciences annual awards, at Warner Bros. studio, Burbank.

23-25, first meeting of the Anglo-American Joint Film Advisory Committee, New York.

MAY

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

Labor Elections Ordered Held

Collective bargaining elections in 10 motion picture studios were ordered held within 30 days by the National Labor Relations Board in Washington to determine who shall represent studio machinists and automotive mechanics and repairmen.

IATSE and the International Association of Machinists claim jurisdiction over the machinists; IAM likewise seeks control over the auto mechanics, as does the Teamsters' union. The NLRB left it up to the workers to decide whether they wish the one union to represent both groups or whether they want the other two as separate collective bargaining agents.

Both Groups

IATSE and the Teamsters received the support of the producers at the Board hearings.

The Board noted that prior to the 1945 strike by the Screen Set designers, in which the IAM, as members of the Conference of Studio Unions, joined, but in which neither IATSE or the Teamsters participated, a single unit under jurisdiction of the Machinists represented both groups of employes.

The Board also recognized that each of the groups may "separately constitute an appropriate bargaining unit," but that "it is also possible . . . for them to be combined into a single appropriate unit."

In directing the elections, the Board declared, "If a majority in each of the voting groups select the Machinists, they will be taken to have indicated their desire to constitute a single combined unit."

The studios involved in the NLRB order are: Columbia, Hal Roach, Loew's, Paramount, RKO, Republic, Samuel Goldwyn, 20th Century-Fox, Universal and Warner Bros.

Herbert Sues Columbia For $1 Million Damage

Screen Writer F. Hugh Herbert has sued Columbia for $1 million, charging in a Los Angeles federal court action that the company had refused to exercise its option on "first refusal" for a sequel to "Kiss and Tell."

By so doing, Herbert alleges, he lost an offer from David Loew." Herbert further charged the studio had made malicious assertions that the property couldn't be made by any other studio.

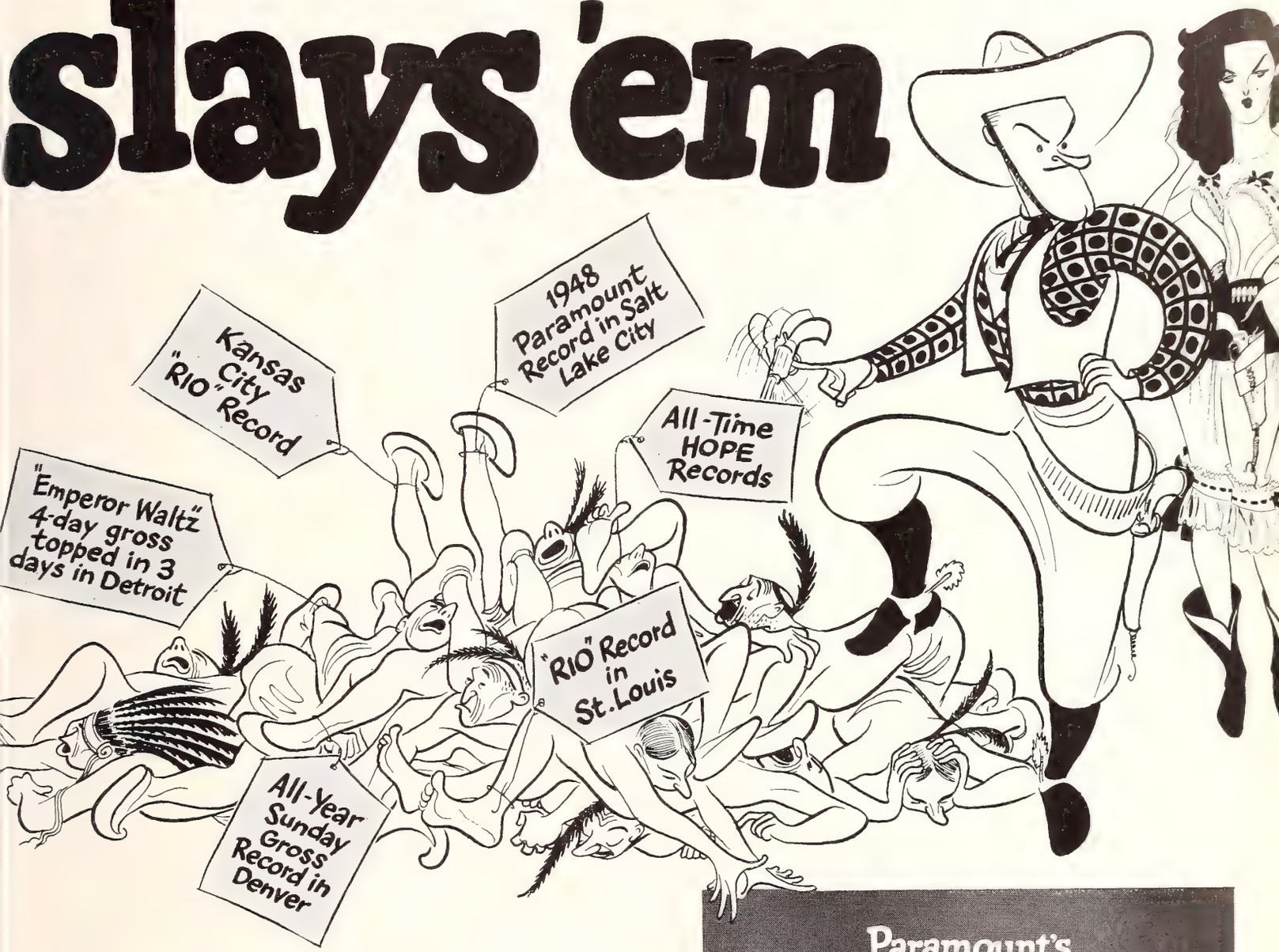
20th-Fox May Enter Production in France

Twentieth Century-Fox this week awaited approval of the French Government of a deal whereby it would enter into partnership with French Producer Paul Graetz to make French films in France for what was presumed to be world-wide distribution. Home office in New York was vague over details, but the Government angle is said to be tied-in with the dollar problem.

Variety Club To Pick Up 'Frisco Telecast

San Francisco's Variety Club will pick up the televised version of the Shriner East-West game in that city on New Year's day, using a six-by-eight foot screen and RCA equipment.

"The Paleface" slays 'em



Yes, the "Buttons-and-Bows" picture, like the song, leads the Hit Parade as the biggest-grossing attraction on the market today from any company...topping every expectation ... duplicating the sensational 1947 openings of "Road to Rio", one of the highest grossing attractions in all Paramount history!

Paramount's

"The Paleface"

Starring

BOB HOPE

JANE RUSSELL

Color by **Technicolor**

Produced by ROBERT L. WELCH

Directed by NORMAN Z. McLEOD

Original Screenplay by Edmund Hartmann and Frank Tashlin · Additional Dialogue by Jack Rose

Songs by Jay Livingston and Ray Evans



Memo to a man with a sore nose

Congratulations, sir! Your bandaged beak is a badge of honor!

It's a symbol of service . . . a sure sign that you, like most of us these days, have been keeping your nose to the grindstone—working your hardest just to keep your family living the way you want them to live.

But what of the future? Someday you'll want to retire, to follow the hobbies and take the trips and do the things that you've always dreamed of doing.

That's going to take just one thing —MONEY! And will you have it when you want it?

You will if you're buying U. S. Savings Bonds *automatically*—on the Payroll Savings Plan where you work, or on the Bond-A-Month Plan at your bank.

It's just about the easiest, surest, fastest way of building financial security that anyone ever dreamed up. And with U. S. Savings Bonds, you *make money* while you save it. Every $75 Bond you buy today will be worth $100 in just 10 years!

Of course, you can always buy Bonds at any bank or post office. But the best way, the sure and steady way, is to buy 'em automatically!

Start doing it now! Keep on doing it! And in no time flat, you'll find that you're on the way to a permanent separation of nose and grindstone!

AUTOMATIC SAVING IS SURE SAVING— U.S. SAVINGS BONDS

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

Orlando Holds Welcome Week

Welcome Week in Santa Monica, Cal., helped Manager Frank Orlando increase the permanent patronage of the El Miro, he feels. Joining with local officials, churches, civic and service groups in welcoming new residents, he sent free passes and friendly letters to over 200 persons whose names and addresses he acquired from the Chamber of Commerce and other city organizations.

He made the passes good for a month. After only half that time 150 of the passes had been used and over half of the users had expressed their appreciation.

Costs for mimeographing and mailing the letters were small in the light of the results confidently expected.

Merchants, Sol Sorkin Cooperate in Successful Flushing Day Observance

How big—how extensive can merchant co-operation be? We have formed a new conception of such possibilities after hearing about the tremendous promotion put on recently in Flushing, New York. This community—or rather the Merchant's Association—each year celebrates a "Flushing Day" when the stores belonging to the association run a one-day sale that guarantees shoppers "more than their money's worth." The whole thing is tied up with RKO Keith's Flushing Theatre, the maestro of which is S. L. Sorkin.

Flushing was originally a town on Long Island near New York. Now it is a part of Greater New York. Nevertheless it retains a separate identity to some degree. This situation is what makes such a large occasion possible, for the community can draw, not only on the Flushing population, but on more than a million persons in surrounding neighborhoods. To indicate the size of the operation it is only necessary to say that the final awarding of $5,000 in prizes on the stage of the Flushing Theatre was drawn from 500,000 entries.

Sorkin worked directly with the merchants throughout, many of his suggestions playing an integral part in the festivities. The fact is this was a case, not of the theatre using the merchants, but of the merchants using the theatre. Because of such a lineup Sorkin was able to center all attention on his theatre with virtually no money expenditure. Even the special stage show was paid for by the merchants. That seems to be close to a managerial utopia.

Sorkin reports that when he and the merchants met to talk things over they decided the sale itself—although certainly a magnet—was not quite enough. They agreed that prizes would enhance the celebration and, since this was a big community, they'd do things big and have twin prizes instead of single. That is, there were two prizes of each article. The grand prize was, not one 1949 Ford, but two 1949 Fords. Other prizes included two radio-phonographs, two North Star blankets, two toastmasters and so on. (These were awarded to two different persons, of course.)

Sorkin used a trailer two weeks in advance, set up 40x60s about Flushing Day and the special stage show, had the theatre organist make announcements at every show. That was just in the theatre. For a week before the Day heavy advertising appeared in the Long Island *Star-Journal* and the New York *Daily News* about the sale and the prize drawings at the theatre. Among stunts was one in which a number of telephone operators called up random Flushing numbers. If the recipient, instead of saying "hello" answered "Friday is Flushing Day" he received $3 cash and tickets to Keith's Flushing. Another stunt was the releasing of 10,000 balloons advertising Flushing Day, with the theatre tying guest tickets to 20 of the balloons. (Some of the balloons went across L. I. Sound to Norwalk, Conn.)

On the night of the opening the curtains parted to show the two cars on stage, with Jimmy Smith and his orchestra in the center—all set off by a black velvet backdrop.

Sorkin insists the only cost to the theatre was the trailer and the 40x60s. All we have to say is that Sorkin's participation brought him big-time exploitation for free. It might be an idea for other towns.

3-Ring Circus Harris' Magnet for Youngsters

A three-ring movie circus was the magnet employed by Manager E. D. Harris of the El Rey Theatre, Los Angeles, to lure the youngsters into his theatre. He distributed a circus-style herald ("Greatest show on earth"), listing the various animals to be seen in the "Elephant Boy" feature and in the various shorts, with a number of "added big-time acts."

Herald also advertised that $100 in free valuable prizes would be given away—games, toys, etc., donated by Carole's. Films had a circus or animal background; a clown greeted the youngsters upon arrival; a circus atmosphere was given to the lobby and the candy concession; vendors sold candy in the aisles at intermissions; and each short subject was introduced by a fast-talking carnival barker who also gave the gifts to the kiddies.

Proud of Her Theatre

Mrs. Lelia Stearn, general manager of the Southern, Columbus, O., is proud of her theatre, and she told the public so via a newspaper ad as part of the observance of the inauguration of the new Main Street Merchants' Association, of which she is a member.

Many of the things Mrs. Stearn boasts about you might also utilize (if you're qualified) in a message to your public. Here's the ad copy:

"We are proud of the excellent entertainment we offer. We are proud of our beautifully decorated and modern theatre. We are proud of the installation of all new equipment, comfortable new seats, excellent sound, perfect screen. We are proud of our scrupulously clean house. We are proud of our courteous and efficient staff. We are proud of our community. We are proud of our patrons. Proudly tell your friends and proudly bring your friends to the Southern Theatre."

REGIONAL NEWSREEL

(*Continued from Page* 18)

$1,000 toward a cabin; and $1,000 went to the Boys Club of Washington. This expenditure rounds out a very active year in which more than $55,000 was earmarked for Variety Club charities. In addition, the Club has set aside $20,000 for a permanent Variety Club charity in the community.

The Variety Club celebrated New Year's Eve in the club rooms at the Willard Hotel with all of the traditional trimmings. Herman Paris, Herb Sachs and Leon Makover handled the affair. Tent No. 11 will have its installation of officers luncheon Jan. 10 at the Statler.

All of Sidney Lust's Maryland theatres were closed on Christmas Eve to permit employes to spend the evening at home with their families. Manager Roy A. Richardson has installed 940 new seats in the Palace at Suffolk, Va.

Washington expects Bob Hope and Bing Crosby for the gala ceremonies in the Armory Jan. 19, the night before the presidential inauguration. Loew's Eastern Division Manager Carter T. Barron is in charge.

KANSAS CITY

Bob Scott, manager of the Dickinson circuit's Kimo, hit a lucky break last week when he booked "Fantasia." The *Kansas City Star* chose the opening day of the picture to run a full-length feature about it on the editorial page, plugging the film as a work of art. It was the third local playing for "Fantasia" and Scott's house did outstanding busines.

Lawrence Lehman of the Orpheum did the unusual when he played Christmas week with two RKO reissues, "She" and "Last Days of Pompeii." Heretofore that house, like most downtown first-runs, has made it a practice to hit a big holiday week with a top release. The two films gave the house a better than average business.

OKLAHOMA CITY

Frels Theatres Inc., Victoria, Tex., has been incorporated with $150,000 capital stock by Rubin Frels, Marjorie Steele Frels and Sam Cowden. The Liberty downtown was robbed of $250 recently. The bandit locked Manager John Marcon and several employes in a rest room and fled down a fire escape.

Owner R. Lewis Barton has been appointed state distributor for the new three wheel Davis automobile. Tulsa theatre man Ralph Talbot has been named Man of the Year by the Tulsa Chamber of Commerce for his efforts to solve the city's water problem.

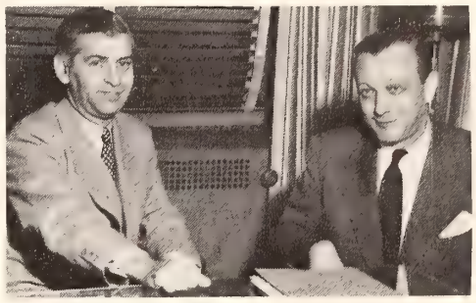
The Rodeo Theatre held a "Cashnite" Dec. 23; merchants from the area around the theatre gave away prizes. The new Sooner held a free kids show from 10 A.M. to 5 P.M. Dec. 24.

MINNEAPOLIS

The American Society of Composers, Authors and Publishers could withhold its music from films and this might result in the closing of many theatres, Louis D. Frohlich, attorney for Ascap, said in federal district court here in replying to the request of attorneys in the Berger-Ascap case for $15,000 fee. Both Frohlich and Thomas Vennum, Minneapolis attorney, appeared at the hearing before Judge Gunnar H. Nordbye opposing the petition for the fee by Louis B. Schwartz and Samuel P. Halpern, the attorneys for Ben Berger and Mrs. Jessie L. Jensen. Frohlich asked that the fee be set at $2,500. Judge Nordbye took the case under advisement.

Jack Cohan, member of the 20th-Fox sales staff, leaves Jan. 1 to start his own greeting card business. Ed Burke returns to the sales staff and Harry Levy will take over some of the accounts handled by Cohan. Jim Flaherty has resigned from the sales staff of United Artists.

George Miner and Harold Chamson of Menominee, Wis., were recent visitors. Ben Marcus, Columbia Midwest district manager, is substituting for Branch Manager Hy Chapman while he is recuperating at Tucson.



FIRST CONFERENCE. Jerry Shinbach (right), newly appointed RKO Theatres division manager with headquarters in Chicago, is shown above at his first conference with Sol A. Schwartz, vice-president and general manager of the circuit. Mr. Shinbach follows Frank Smith, now Chicago representative for labor relations for RKO Theatres.

NEWSREEL SYNOPSES

(*Released Wednesday, December* 29)

MOVIETONE (Vol. 31, No. 103)—Headlines of 1948: Democracy vs. communism; world events; News of the nation; Names in the news; Aviation; In the feminine world.

UNIVERSAL (Vol. 21, No. 207)—Jap leaders hang; G.I. Santas in Germany; Chinese coins returned by Japan; War brides beat deadline; Quads have first communion; Wrestling "Angel"; Marines' grid title.

WARNER PATHE (Vol. 21, No. 38)—Airlift Christmas; People: Truman, Bradley, Einaudi, Schiaparelli; Teen-age fashions; Miniature village; Marines win grid title; Great Americans: Stephen Decatur.

PARAMOUNT (Vol. 36)—Basketball: St. John's-Iowa State; French raze Red radio towers; Paris hats; KKK ceremonies.

NEWS OF THE DAY (Vol. 20, No. 233)—Highlights of 1948: Holland hails new queen—English celebrate birth of Prince Charles—Ghandi assassinated—Chiang-Kai-Shek—Birth of a nation (Palestine)—Truman triumphs in election.

ALL AMERICAN (Vol. 7, No. 323)—New community house opened by church; Yo-yo contest; "Porgy" star in concert tour; GIs contribute to orphanage; New Harlem department store.

TELENEWS (Vol. 2, No. 52)—Christmas round the world; China trains new army; Costa Rica war; French atomic pile; Navy blankets to Arabs; Archbishop's son weds Roman Catholic; Sibelius 83; Duggan, White, Welles; Long Island lighthouse razed; Skiing; Wrestling; Winter water rescue practice.

(*Released Saturday, January* 1)

MOVIETONE (Vol. 31, No. 104)—Greenland rescue try; Vets riot in Rome; Long Island lighthouse razed; China gold rush; Show for hospital GIs; Petrillo signs for records; Connie Mack 86; Swimming; Warm Springs kids flown home for Christmas (Dallas only.)

UNIVERSAL (Vol. 21, No. 208)—Greenland rescue try; Big guns scrapped; Long Island lighthouse razed; China gold rush; Connie Mack 86; Petrillo signs for records; Truman sees neighbors; swimming.

PARAMOUNT (No. 37)—Headline news of 1948.

WARNER PATHE (Vol. 20, No. 39)—Greenland rescue try; Truman sees neighbors; China gold rush; Berlin burns trees; Michelangelo statue here; Paris skiing; Aussie weight lifters.

NEWS OF THE DAY (Vol. 20, No. 234)—Greenland rescue try; Petrillo signs for records; Truman sees neighbors; Big guns scrapped; Converts baptized in Japan; Higher education goes to bow-wows; Aquatics.

OMAHA

Morris Smead, popcorn official and Council Bluffs exhibitor, is on an extended vacation in California. Carl Johnson, exhibitor at Red Oak, Ia., has gone to Rochester, Minn., for a routine checkup. Warner Brothers salesmen are on vacation. Mary Pahls, Eagle Lion secretary, spent Christmas at her home in Kansas.

Employes at the RKO-Brandeis Theatre for at least six months received a bonus of one week's salary. Rolland Swanson is new assistant booker at Universal-International, replacing William Laird, promoted to salesman. Omaha and Orpheum Theatre employes held a joint Christmas party at the Orpheum. The Paramount staff gathered at the Paramount. Harold Beecroft, assistant to the division manager, appeared at the 20th-Fox Christmas party. So did Hymie Novitsky, salesman, ho has been seriously ill.

Al Myrick, president of the Iowa and Nebraska Independent Theatre Owners, has taken Mrs. Myrick to Rochester, Minn., for medical help. Elmer Svendsen not only runs the theatre at Alta, Ia.; he also drives a consolidated school bus.

Murray Greenbaum, Eagle Lion salesman, slightly injured a knee and wrecked his auto in an ice-caused mishap outstate. J. S. Sanders, exhibitor of Sanborn, Ia., is down with the flu.

VANCOUVER

British Columbia Exhibitors Howard Fletcher and E. W. Bickle were defeated at the polls in their bids for civic office. Ken Leach of the Strand Theatre in Calgary has been elected president of the Alberta Theatres Association to succeed Matt Park. Walter Willson of the Capitol in Edmonton, Douglas Miller of Taber and Roy Chown of Calgary complete the executive roster for 1949.

Canadians can look forward to an increased number of Hollywood films with Canadian locales. This word was brought to the Vancouver Tourist Association by its manager on his return from a convention of tourist promoters sponsored in Ottawa by the federal government.

Another petty racket came to light in Vancouver recently when it was dicovered that forged newspaper theatre tickets were being used to gain admission to downtown theatres. Strand Assistant Manager Ross Jenkins apprehended three teen-agers responsible for the offense when they tried to gain admission to his theatre. Fifty-two forged tickets made out to four downtown spots were confiscated and the lads turned over to the police.

HARRISBURG

Three hundred and fifty school children attended the Christmas party given at the Star Dec. 24 by the Non-Partisan Civic League in cooperation with Owner-Manager William H. Whyte, who provided movies and entertainment.

Mark Rubinsky, owner of a chain of theatres in the area which includes this city's Capitol, has announced plans for construction of a new 700-seat house in the uptown area on a 91'x200' tract at the northeast corner of Schuylkill and

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REGIONAL NEWSREEL

(*Continued from Page* 19)

Fourth Streets. Construction will begin early in February with the new house expected to be ready for operation Sept. 1. While no cost estimate was given. Rubinsky said it will be a one-story brick building with air-conditioning and have push-back seats. He heads a syndicate of six men in the new project, the others being city business men who have no connection with the movie business. This is the first theatre construction in this territory since last spring when the Walter Yost circuit completed the 800-seat Valle in nearby Mechanicsburg. The Rubinsky purchase, incidentally, is likely to quash finally the periodic rumor that an uptown house is to be constructed at Third and Maclay Streets.

Ida Rubinsky, office manager of the Main, was in Atlantic City recently. All the Rubinsky houses in small towns near here planned New Year's Eve midnight shows, as did downtown houses.

BOSTON

The King Cole Trio and Helen Forrest moved into the spotlight on the RKO Keith's stage Dec. 31. The new season of stage shows opened a week earlier with Mickey Rooney, Janis Paige, the Stagg McMann Trio, the Barretts and Al Gordon's Dogs. While in town Miss Paige visited the students of Suffolk University. The Horace Heidt Parade of Stars Show for the benefit of the Boston College High School building fund took place Dec. 26 and 27 at Mechanics Building.

The Variety Club will honor Theatre Owners of America President Arthur Lockwood at a testimonial dinner in the Copley Plaza, Jan. 11. The Rex in Cambridge has been offering its patrons a free soft drink during the holiday season.

M and P Theatres District Manager Hy Fine will, with the dissolution of that company, become Boston Manager for New England Theatres, Inc., headed by Martin J. Mullin. Robert Steinberg remains with Mullin as district manager. More than 1500 children were entertained at a Christmas party by Manager D. B. Stanbro of the Hotel Statler, at which Warners' Art Moger supplied the pictures.

The Exeter held three holiday morning shows for children this week and will give special shows over the weekend.

Canned Goods Show

Following the 21st Annual Sunshine Division Christmas Show held last week by Mrs. J. J. Parker, president of the J. J. Parker Theatres, at the Broadway Theatre in Portland, Ore., the lobby was filled to overflowing with canned goods to be collected and distributed in Christmas baskets for the needy and underprivileged of Portland and vicinity. Admission for the entire day was by canned goods only. Grover Handley is manager of the Broadway.

The petition of Paul J. Longo to build a drive-in near Wellington Circle, Medford, has been rejected a second time.

Frank Zecchino, 29, former child prodigy on many local stages and violinist for the Boston Symphony, died last week at Veterans Hospital.

Many New Year's Eve parties were held for the various distributing agencies.

SAN FRANCISCO

Plans are underway for a wide program of cooperation between San Francisco Parent Teachers Association and motion picture exhibitors to create a more workable procedure in presenting pictures suitable to child audiences for Saturday matinees. Leaders of the two groups are arranging a series of meetings to formulate a consistent program of operation. Hitherto, particular managers have altered their programs to meet the requirements of the PTA, but no consistent policy has been in effect.

Turkey give-aways by theatres were particularly stressed in San Francisco during the holiday weeks. Managers report they were an undeniable factor in boosting business which ordinarily hits a heavy slump during the holidays.

The newly-established North Coast Theatres, owned by Sherrill Corwin and Sol Lesser, saluted their employes with gala holiday week parties at the United Artists, Orpheum and Esquire theatres on different nights. Members of the staffs were given bonus checks. San Francisco Theatres' new Coronet is at the construction halfway mark. The Golden State Circuit opened the Del Rey at Seaside on Dec. 30.

The Orpheum, North Coast house, is undergoing extensive remodeling. New loge seats are already installed and new floors are being constructed. Officials state they plan the Orpheum as a "class operation" on Market Street.

George Lathurby, newly-appointed assistant manager at the Daly City house managed by W. G. McGrath, was an AAF major during the war.

LOUISVILLE

With the closing of Warren Enterprises' Sunset Drive-In in Bowling Green, Manager Jimmy Thompson left for Philadelphia to resume his duties as an indoor manager during the winter. Jimmy was formerly employed at the Savoy here and as engineer for the Falls City Theatre Equipment Co. The capacity of the Sunset is to be increased from its present 416 cars to 616, the grounds will be landscaped and a children's playground built.

Hugh Kessler has awarded a contract for the purchase of projection and sound equipment for his new theatre now under construction in Palmyra, Ind., which should be complete and ready for opening the latter part of January. The Mary Jane in Caneyville, Ky., has added a new popcorn machine.

Reports on business prior to the holidays indicate a low in box-office receipts. This is the normal seasonal reaction in the area; grosses are expected to approach normal with the ending of the holiday season.

The YMHA Theatre ended a 10-year silence with its presentation of "The Little Foxes."

J. T. Kennedy of the Stanton, Stanton, visited here and attended the Kentucky-Tulane basketball game at the Jefferson County Armory. Also on hand for the game was Oscar Hopper of the Arista in Lebanon.

MILWAUKEE

The new 330-seat, $40,000 Cass Theatre in Cassville, Wis., scheduled its opening for New Year's Eve, with "Silver River" on the screen. The recently completed building is of the quonset type, with the latest in seats and sound equipment. Admission price has been set at 44c for adults, and 14c for kids. Owner Ernest Bozyoske will also operate. Citizens and firms of the community contributed $5,000 in $50 amounts.

The St. Croix in Prescott, Wis., closed after the Christmas Eve program for modernization, including a new lighting system and front.

Standard Elite Theatre Co. here has been incorporated to own and operate theatres, by L. F. Gran, H. M. Rosenband and A. C. Stolga.

The Little Chute Theatre at Little Chute, Wis., has been sold by Mrs. Clara Koehn to Henry L. Artz, who announced an improvement program. House operates every evening except Tuesdays and Fridays.

Independent Films has added a line of comic books to its list of products, all of a higher type, says Winnie De Lorenzo.

Film Classics held an employes' Christmas party at the exchange. Monogram and Film Service's Charles Trampe gave a party to all employes.

Mrs. Isabelle Wochinski (nee Matecki), who has been with Film Classics for the past two years, has returned from her honeymoon in Peshtigo, Wis. Eddie Krofta, formerly with United Artists and Monogram, is now an Eagle Lion salesman.

M. Sullivan of Film Classics made a trip to the Upper Peninsula of Michigan by rail, having been warned not to drive up because of icy roads.



1949 MIAMI VARIETY CLUB OFFICERS NAMED. Newly-chosen crew of Variety Club Tent No. 33, Greater Miami, Fla., held a meeting last week at which officers for 1949 were named. George Hoover, general manager of the Greater Miami Paramount Theatre circuit, was re-elected chief barker, while Mitchell Wolfson, president of Wometco Theatres, was re-elected first assistant chief barker. Left to right (front row) in photo above: Alfred Weiss, Jr., Don Lanning, property master; William Shayne, fixer; Hoover; Arthur Schwartz, dough guy; Richard Sachsel; Edward N. Claughton. Rear row: Dan Fitch, second assistant chief barker; Robert Alander; Wolfson; Paul Bruun and Al Wilkie.

REGIONAL NEWSREEL

INDIANAPOLIS

Mildred Lee Travis, National Screen Service, and Roy Abbott, were married in Irvington, Dec. 18.

Charles Acton, Republic salesman, and wife, are spending the holidays in Cleveland and Erie, Pa., visiting relatives. William Morgan, RKO assistant shipper, has resigned to accept a similar position with Eagle Lion. Katherine Freeman, has joined Eagle Lion's contract department. Manager Clyde South of the Dream is recovering from a serious illness. Sam Perk, Ger-Bar Equipment Co., is confined at home by a bad cold.

Virgil Jones, head shipper at Eagle Lion, succeeds Irving Levinson, resigned, as booker at Warner Bros. Jules Goldman of the sales organization at Warner Bros. is spending his holidays in New York with his wife, visiting relatives. Columbia Branch Manager Guy Craig is vacationing in Florida. Herman Morgan, salesman, Universal-International, received second prize money in the "Presidential Drive," southern division. B. L. Nickbarg, operator of the Lincoln here, is confined at home by influenza. The Vogue, operated by Carl Niesse, is being remodeled and redecorated.

Tom Shane, operator of the local Tacoma Theatre, was saddened by the death of his sister who lived in Detroit.

CLEVELAND

Exhibitors here say that the pre-Christmas business drop was less than usual and while they do not look forward to a boom year in 1949, circuit heads anticipate a temporary falling off of grosses during a re-employment adjustment, after which they look for business to be good in proportion to the worth of pictures. Janis Paige was Hollywood's ambassador of goodwill at the Music Hall's 14-act gala stage and screen show benefit for the Will Rogers Memorial Hospital. I. J. Schmertz was drive chairman and Nat Wolf was in charge of the stage show. It is predicted that northern Ohio will turn over approximately $35,000 to the fund. Stagehands, musicians and operators donated their services.

Ed. Graves of 20th-Fox, for the fourth year, was elected president of Local F-5, IATSE; Leah Goldman, vice-president; Marie Russell, financial secretary; Anne Friedman, recording secretary; Frank Musto, sergeant-at-arms, and John C. Wein, business agent. Graves and Wein will also serve as delegates to the IA convention and will represent the local in the Cleveland Federation of Labor.

The new year will see many local industryites depart for milder climes. Sam Stecker of Associated Circuit leaves this week for several months in California. Sandy Leavitt of Washington Circuit and his family depart for a two-week vacation visit with Mr. and Mrs. Joe Leavitt in Miami. Mr. and Mrs. Virgil Pfau of the Starlite Drive-In, are spending the winter in Florida.

The Sidney Garfields of Candy Sales, Inc. are now a threesome with the arrival last week of a daughter at Mount Sinai Hospital. Mrs. Sue Ramsey has added the Courtland Theatre, Courtland, O., to her theatre interests.

College Film Program

The University of Kentucky in Lexington will reportedly operate its own motion picture theatre for faculty and students starting in mid-January. New professional quality equipment will be installed in the auditorium for the showing of both American and foreign films on Friday and Saturday nights.

ATLANTA

Wilson and Moore Enterprises will handle the bookings for the New Airer in Thomaston, Ga., and the New Star-Lite in Athens, Tenn., new drive-ins to open next March. Golden Triangle's new drive-in in Eustis, Fla., has a new angle: bring your laundry and let it be cleaned while you watch a film.

Wilby-Kincey Theatres' Jimmy Harrison was host to all managers and bookers at his annual Christmas party at Bill Dailey's Red Barn. Georgia Theatres' Dusty Rhodes hosted managers and bookers of all exchanges at his home office in the Fox Theatre Building. Universal-International gave its employes a party at the exchange Dec. 18.

Mrs. Gloria Carlisle is leaving Film Classics for a blessed event; Marion Brafford replaces her. Ann Mayo has resigned as head of the U-I accounting department; Mrs. Sara Smith, formerly with Columbia, has taken over. Mrs. B. A. Barlette, daughter of Monogram Charlotte Sales Representative J. E. McLeory, has returned to her home after an illness in the hospital. Dalton Theatre Manager John Lawrence has returned to his post in Dalton after a 10-week illness.

Jimmy Wilson and Charlie Moore of Wilson and Moore Enterprises are back from a trip to Tennessee. Mr. and Mrs. Melvin S. Harris have returned to Chicago from Florida.

CHICAGO

Ralph E. Pearson, Charles E. Koch and Rose Havnochian have organized the Pearson-Koch studios to turn out motion pictures. David R. Muir, G. F. Lambert and Jo Brown have organized the South Side Television Service. William B. French, former general manager of the Picture Recording Co. here, has organized a new company at Northville, Mich., to handle the distribution of 16- and 35-mm. juvenile delinquency films. He is here to arrange distribution deals.

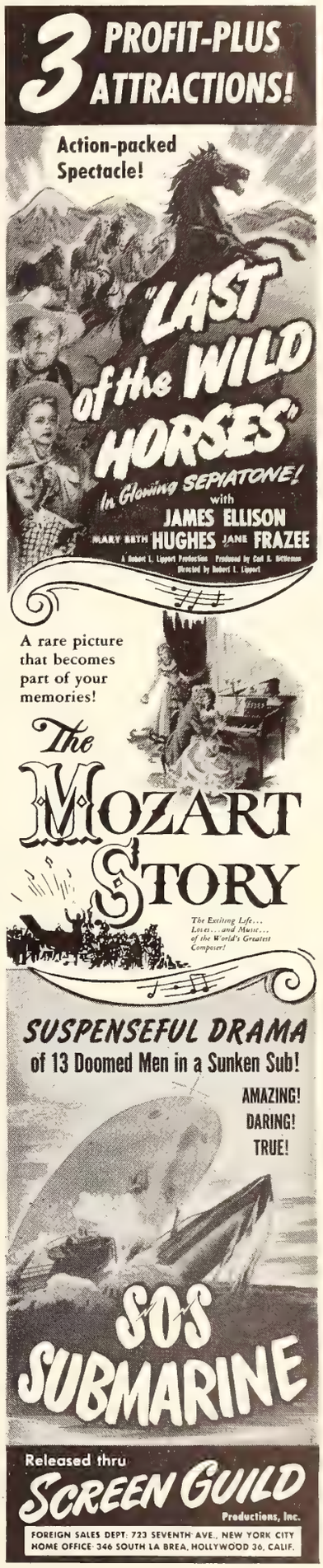
Ervin Morris has bought the Muscoda Theatre in Muscoda, Wis.

Ted Boisemeau has been transferred as manager from the Belmont to the Southtown. Other managerial placements: George Romine, at the Paradise; McNeill Smith, at the Congress; Joe Anderson, from the Congress to the Senate; Sam Levin, from the Senate to the Belmont; Martin Solter, from the United Artists loop theatre to the Marbro, as assistant manager.

More than 150 kids showed up for the Variety Club Christmas party, bringing toys for the patients at the La Rabida Sanitorium, who also had a party. New Chief Barker Henri Elman, Jonas Perlberg, Fred Mindlin and Lucy Elrod were the moving spirits, supported by many Club members.

Universal Exchange's Bob Funk has been elected head of the Colosseum to succeed Frank Flaherty, resigned. Movietone's Cameraman Jack Barnett and Paramount News' Fred Felbringer have been elected veepees of the Chicago Press Photographers Club. Barnett has received an invitation to visit with President

(*Continued on Page 22*)



REGIONAL NEWSREEL

(*Continued from Page 21*)

Truman at Independence, Mo., during the holidays.

Balaban and Katz District Manager Dave Balaban is going to Florida for a winter vacation. Visitors here included Harry Post of Post Pictures, Carroll Haddon of Haddon Films, Jim Goodsell of Popular Science Films, and Jack Kopstein of Astor Pictures.

Marty Ross of Film Highlights reports the birth of his son, Peter Alan Ross. Jimmy Savage, veteran Balaban and Katz publicity expert who has just left to take a columnist post with the *Tribune*, was married last week to Miss Mae Concannon of Wauwatoosa, Wis.

Frances Fegan, wife of Dan Fegan, chief electrician at B&K's State Lake Theatre, is dead; burial was in All Saints cemetery. Nels Frye, 58, owner of the Tivoli, Danville, Ill., died after an extended illness, his widow and three sons survive. Edward Kosaok, veteran theatre cashier is dead. Samuel Springer, father of Selma Springer of the Allied booking office, is dead.

DES MOINES

The Allied Independent Theatre Owners of Iowa and Nebraska will hold its annual spring convention at the Savery Hotel at Des Moines on May 4 and 5, it was announced by Board Chairman Leo Wolcott. The association also adopted a resolution at a recent board meeting recommending to Governor-elect William S. Beardsley that he appoint a board of exhibitors to select motion pictures to be shown at state institutions.

Clarence Giles of Albany, Mo., has been appointed manager of the Mayfair at Shenandoah, Ia. The Villa at Lovilla, Ia., has been closed by its owners, Mr. and Mrs. Ray Nichols who said that attendance did not pay expenses. The house was opened last January. Mr. and Mrs. J. B. McGrew of Elgin, Neb., have purchased the Rio at Churdan, Ia., from Mrs. W. H. Cook.

Tri-States Theatre Corporation presented each of the bookers on film row with a turkey as Christmas presents. No reflection on their product was intended. Eagle Lion, Monogram and Republic joined forces for their Christmas party in Monogram's screening room. Paramount held a dinner party while United Artists held its celebration at the Standard Club. Warner Bros.' party was at the exchange.

Butch DeFrenne, RKO salesman, has taken a leave of absence and will go to Southern Texas where he hopes to improve his health. Patricia Hampton is the new contract clerk at MGM. Tom Waugh, 51, former owner of the Center Theatre at Grundy Center, Iowa, died recently of a heart attack at Fremont, Neb.



TESTIMONIAL HONORS RETIRING CHIEF BARKER. Abe Blumenfield, prominent San Francisco theatreman and retiring chief barker of Northern California Variety Club, Tent No. 32, was honored at a testimonial dinner in the Golden Gate city recently. Shown above on the dais (l-r) are: Robert Lippert, Screen Guild head; Bud Lolilier, Fox West Coast Theatres' real estate head; Roy Cooper, Golden State Circuit official; Col. William McCraw, Variety Clubs International executive; Charles P. Skouras, president of National Theatres; Mr. Blumenfeld, guest of honor; James O'Neal, new chief barker and theatre concessionaire; Sam Roth (standing), head of Pacific Automatic Candy Co.; Jack Marpole, National Screen Service; Homer Tegtmier, B. F. Shearer Co. official; and Rotus Harvey, head of Westland Theatres.

NEW YORK

Sally Meisselman, who used to be top secretary at Theatre Owners of America, has joined Eagle Lion's staff as secretary to Jerry Pickman.

President William C. Smalley of the upstate Smalley circuit presented a Christmas bonus of two weeks' salary to all employes with the company more than a year and one week's salary to those of less than a year's service.

Jerry Hyams, general sales manager for Commonwealth Pictures, is a father for the second time these days. His wife Sally presented him with a daughter who will be named Gail.

Abe Dickstein, former assistant to Ed M. Schnizter at the United Artists home office, is now New York branch manager, replacing Jack Ellis, resigned. Claire Sussman moves up as his secretary.

The chairmen of the Brotherhood Week Committee will hold a coordinating luncheon at the Waldorf-Astoria Hotel Thursday, Jan. 6, to be presided over by J. Robert Rubin, chairman of the Amusements Division of the drive. Purpose of the luncheon is to report progress of drive activities to date and to coordinate future plans for industry-wide participation. Attending will be:

Ned E. Depinet, Leon J. Bamberger, Dr. Everett R. Clinchy, S. L. Goldsmith, Spyros P. Skouras, Charles M. Reagan, C. J. Scollard, Gael Sullivan, Edward Lachman, Nathan Yamins, Maxwell Alderman, Si Fabian, Ted Gamble, Gil Golden, Gus Eyssell, Joe Vogel, Jack Cohn, George Skouras, William German, Oscar Hammerstein, John Golden, Louis Nizer, Martin Quigley, Jack Alicoate, Chick Lewis, Jay Emanuel, Abel Green, Moe Wax, J. M. Jerrauld, Jack Harrison, Al Picoult, Harry Brandt, Terry Ramsaye and Sid Rechetnik.

New Theatres

Denver—Milas Hurley, a $250,000 theatre and shopping center in Tucumcari, N. M.

Eagle Pass, Tex.—Cliff and W. C. Butler, a 600-seater.

Worcester, Mass.—The Robert Benchley Theatre at Phillips Exeter Academy.

Memphis—Poplar-Highland Plaza, Inc., 1,450-seater at Prescott and Poplar.

Southbridge, Mass.—Martin Krasowski, 1,800-seater at Main Street and Goddard Court.

Tustin, Calif.—An open-air theatre seating 250.

Denver—Wayne Bauer, 300-seater at Mancos, Colo.

Oklahoma City—Griffith Consolidated Theatres, 400-car drive-in, Elk City, Okla.

Los Angeles—Western Amusement Co., 950-seater in Barstow, Calif.

Minneapolis—Mrs. Betty Secrest, a theatre—the Plaza—in a $500,000 building and shopping center at West Lake and Excelsior.

Harrisburg—Mark Rubinsky and associates, 700-seater in uptown Harrisburg.

Atlanta—Harroldson and Cook, drive-in at Lake Worth, Fla. Glenn Williams, a drive-in near Greensville, Tenn.

Hartford, Conn.—Elmwood Theatre Corp., 1,000-seater at Fairfield, Conn.

Chicago—Hans Bale and Donald Johnson, the 423-seat Byron Theatre at Byron, Ill. Tom Baker, a 500-seater at Bunker Hills, Ill. Tom Valos circuit, 1,000-car drive-in on Lincoln Highway south of Chicago, and 750-car drive-in at DeKalb, Ill. Alliance circuit, 600-car drive-in at Frankfort, Ind., and another drive-in near LaSalle, Ill., in cooperation with the Alger circuit.

HARTFORD

Charles Gauvin has been promoted from chief of service to assistant manager of the Hartford Theatre circuit's Colonial.

A 21-year lease for the Hy-Way Theatre in Stratford, built by the Frouge Construction Co., has been signed by the Elmwood Theatre Corp. of New Britain. Peter Perakos is president of the independent circuit. The Stowe-Mansfield Association has opened at Stowe, Vt., a new $250,000 sports center, featuring motion pictures, bowling, skating, etc.

Commander and Mrs. Herman Miller of Key West, Fla., have announced the birth of a girl.

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REGIONAL NEWSREEL

Mrs. Miller is the former Artemis Perakos, daughter of Mr. and Mrs. Peter Perakos. Manager Michael Piccirillo of the Center, and Miss Anita Soloshun, theatre's candy attendant, have set Jan. 29 as their wedding date.

Mrs. John Scanlan, wife of the Warner manager in Torrington, is a patient at Mt. Sinai Hospital here. "Bones" Hamilton, son of Manager Bob Hamilton of the Gem in Willimantic, has entered the Veterans Administration Hospital in Newington.

Over 75 employes of the Elmwood Theatre Corp. attended a Christmas party at the Eastwood Theatre in East Hartford. The Middlesex Theatre in Middleton started vaudeville recently.

Manager Paul Purdy of the Newington, Newington, announced that the Clearance complaint of owners Nick Tounaris and Paul Tolis against the major distributors will be heard Jan. 4, deferred from Dec. 16. Owners claim that Warner Brothers sells the Newington on a 30-day clearance after the Embassy and Strand in New Britain and the other respondents with a 21-day clearance, which they claim are unreasonable. They seek a one-day clearance.

TORONTO

The Canadian public has been given its first opportunity to invest in an Odeon security with the offering of a $2,500,000 first-mortgage bond issue of Odeon Limited, Toronto, to yield 4½ per cent interest for the term of 15 years. Proceeds will be used to retire certain mortgages on the theatre properties and for other corporate purposes.

President J. J. Fitzgibbons of Famous Players Canadian announced there would be no extra dividend on the common for 1948. Explanation was that while 1948 earnings will compare favorably with those of 1947, 15 new theatres were completed this year and the company has an extensive reconstruction program.

A unique transaction at Hamilton was the purchase for $52,000 of the Westdale Theatre by Manager Louis Rosefield from his son, John Douglas Rosefield of Los Angeles.

The laying of the cornerstone of the Crippled Children's Vocational School, financed by the Toronto Variety Club, was performed on schedule by the Hon. George A. Drew, M.P., but in a wintry drizzle which kept the attendance down to 150 members.

SALT LAKE CITY

Christmas parties were held at various times by all the Salt Lake City exchanges with many salesmen in to participate. Intermountain Theatres Vice-President and General Manager Tracy Barham gave a party for bookers, office managers and department heads and company officials with gifts for all. The State, Murray and South East theatres closed on Christmas day to give employes a day at home.

Republic Booker Bernie Gold spent the holidays in Denver. Lou Sorensen has succeeded Harry Blake, resigned, as manager of the Studio Theatre; he was formerly assistant at the Utah. RKO Manager Giff Davidson spent the Christmas holidays in Denver; RKO Idaho Salesman Larry Boyce visited relatives in San Francisco. Manager Vern Austin of Joseph Lawrence's Rialto announced a "new and definite" first-run policy. Carl Halstrom, who has been booker and office manager in a number of local exchanges, has been assisting Manager Warren T. Butler at the Lyric the past few weeks.

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!



CHECK PRESENTATION. Patrons of the Skouras theatres donated $65,000 to provide Christmas cheer for hospitalized and bedridden veterans. Shown above at the check presentation are (l-r) William Randolph Hearst, Jr., publisher and chairman of the War Wounded Christmas Fund; Dorothy Kilgallen, Journal-American columnist and radio personality, and William A. White, general manager of Skouras Theatres Corp. Nick John Matsoukas, head of Skouras' advertising and community service department, was in charge of the theatre drive which was expected to net some $75,000 at the close of the campaign.

ST. LOUIS

The Film Exchange Building, occupied by Republic, United Artists and National Screen Service, has been sold by Nat Kepler and Sol E. Kepler to Mr. and Mrs. Joseph A. Steiner, as an investment for an undisclosed price.

The 400-seat Wayne, Waynesville, Mo., has been sold by J. T. Ghosen to the Commonwealth Amusement Corp. of Kansas City, Mo. The new owners plan to close the Wayne Jan. 2. The Waynesville was also closed many months ago, so the town will have only one theatre. The 300-seat State in Centralia, Ill., has been sold by Charley Goldman and Tommy Tobin to Melvin Edel of Centralia. The 600-seat Ken has been opened by Sam Nieberg and associates in Nameoki, Ill.

Approximately 150 employes of 10 neighborhood and suburban theatres owned by Fred Wehrenberg were given Christmas bonuses totaling $13,230. The amount of the bonuses ranged from $5 to $2,000. The recipient of the $2,000 check was Lester Kropp, 42, manager of the Melba here, who was hired by Wehrenberg 32 years ago as a popcorn salesman at the old Cherokee. Manager Johnny Walsh and Booker Nick O'Brien and Steno Dottie Wilsman received nice bonus checks from Albert Dezel Productions.

French Miller has resigned as a United Artists salesman. Columbia Salesman Jimmy Bradford is in Alexian Brothers Hospital for an operation. Maurie Davis of the Will Rogers Theatre celebrated his 50th birthday.



ASTOR EXCHANGES: Astor—Atlanta; Bay State—Boston; Pam-o—Buffalo; Astor—Charlotte; Capital—Chicago; Screen Guild—Cincinnati; Imperial—Cleveland; Astor—Dallas; Selected—Denver; Allied—Detroit; Selected—Kansas City; Astor—Los Angeles; Astor—Milwaukee; Independent—Minneapolis; Connecticut Films—New Haven; Dixie Film—New Orleans; Bell Pictures—N. Y. C.; Capital—Philadelphia; Astor—San Francisco; Crown—Pittsburgh; Special Attractions—Seattle; Screen Guild—St. Louis; Equity—Washington, D. C.; Peerless Film Canada—Toronto—Winnipeg—Montreal.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Glenn Ford, who this year was awarded the Golden Apple by the Hollywood Women's Press Club, as the most cooperative actor for 1948, has been signed to a new seven-year contract by Columbia. Under its terms he will make one picture a year for the studio, with the right to make any outside deals he chooses. Ford recently completed work in "Greed," the Columbia picture in which he co-stars with Ida Lupino.

* * *

Director William Dieterle made arrangements with Hal Wallis Productions to direct a series of pictures to be filmed over the next several years. Initial assignment under this new contract is the Burt Lancaster-Corinne Calvet starrer, "Rope of Sand," which is scheduled for production in January. At present Dieterle is on his way to Europe to prepare an independent film, "Rachel," which will be made later in France in association with Edana Romney.

* * *

Michael Blankfort, who collaborated on the screenplay of Universal-International's "Live Today For Tomorrow," has been signed by Israeli Film Studios to write an original non-political story of the present-day Israel. Blankfort is leaving for Europe the early part of January to get material. Present plans call for making the picture over there with an American cast and director.

* * *

Jack Gross was signed to a new producers contract at RKO. This will assure his services to that studio for the next seven years. Gross is currently preparing "The Big Steal" and "I Married A Communist" for early 1949 filming.

* * *

Another studio to exercise their option on an important player is Paramount, which has signed Barry Fitzgerald for one film in 1949. This will give that company the Irish actor's services for the fifth straight year. Fitzgerald just completed a co-starring stint with Bing Crosby in "Top O'the Morning," his third teaming with the groaner.

* * *

"The Bail Bond Story," a modern mystery melodrama by Martin Rackin and Warren Duff, has been purchased by RKO as a starring feature for George Raft. It has been assigned by Sid Rogell to Producer Robert Sparks for 1949 filming. Authors of the story have been engaged to write the screenplay.

* * *

The part of William Powell's wife in Universal-International's "Take One False Step," will be played by Dorothy Hart. Picture is scheduled to start January 5, with Chester Erskine producing.

* * *

Jimmy Wakely, Monogram singing cowboy star and Capital Records artist, has left on an extensive personal appearance tour in conjunction with the release of his latest picture, "Courtin' Trouble." His itinerary includes Oklahoma City, Little Rock, Memphis and several other towns before he returns for the start of his next picture.

It is reported that Clark Gable will have a new leading lady in his next MGM film. She will be Alexis Smith, on loanout from Warner Bros. Deal was set for her to go over to the studio for the top feminine role in "Any Number Can Play." This will be the second Warner star being loaned to MGM; Errol Flynn is presently being co-starred with Greer Garson in "Forsyte Saga."

Thomas Sets Promotion Plans for 3 Pictures

Harry H. Thomas, president of Equity Pictures, returned to Hollywood Dec. 23 after a five-week trip around the country to finalize merchandising plans for "Parole, Inc.," now in release, and "An Old-Fashioned Girl" and "Ride, Ryder, Ride," slated for January openings.

Thomas discussed Equity's current product with many top exhibition executives and attended a meeting in New York, arranged by Stephen Slesinger, owner of Red Ryder, at which commitments were made for a concerted exploitation campaign in connection with the January premiere of "Ride, Ryder, Ride."

On the basis of national ads promised by such firms as Daisy Rifles, J. C. Penney Co. (with its 1,600 stores), Whitman Publishing Co., and others, the Red Ryder film series is assured of national newspaper and magazine advertising destined to reach in excess of 80 million readers.

Carson on 12-Week Tour

Having finished recordings last week for Warner Bros.' "It's a Great Feeling," Jack Carson has started a 12-week jaunt across the country which will wind up with a two-week personal appearance at Warners' Strand in New York in connection with the opening of "John Loves Mary."

Studio Roundup

With the end of the year, Hollywood finds itself with only 26 features before the cameras. Still, this is two more than a year ago, but mighty pale alongside the 46 pictures rolling this time two years ago.

Producer Jules Schermer had three units shooting simultaneously on Universal-International's "Illegal Entry." Director Frederick de Cordova shot at the studio with cast toppers, while Stanley Horseley headed the second unit filming action sequences along the Mexican border. Howard Christie is with a third group shooting backgrounds at Ellis Island.

U-I's "City Across the River" will carry a prologue by Drew Pearson; Producer-Director Maxwell Shane returned to the lot last week from Washington, where he spent a day photographing the columnist delivering his commentary for the film. Leif Erickson was signed by U-I for a top featured role in "The Lady Gambles," in which he plays partner of Barbara Stanwyck in a gambling syndicate. Donald O'Connor and his wife, Gwen, appeared together on the screen for the first time this week in "Yes Sir, That's My Baby." Mrs. O'Connor played one of the co-ed wives, but not hitched to Donald in the picture; Gloria De Haven plays that role.

June Haver not only sings, plays the piano and dances ballet in 20th Century-Fox's just-started "Oh, You Beautiful Doll," but she also plays the violin—first time on or off the screen. According to the 20th-Fox publicists, Miss Haver spent three hours daily learning to play the chorus of one song for her cinematic debut this week on the fiddle. With June are Mark Stevens and Charlotte Greenwood, with George Jessel producing. Another "first" at the Zanuck lot was Clifton Webb, who last week brought his famed dancing talents to the screen for the initial time in "Mr. Belvedere Goes to College"; Webb performed as an instructor to a flock of lovely college girls. Incidentally,

Assistant Director Is Important, Stillman Declares



Robert Stillman

Meet one of Hollywood's most unique combinations: Robert Stillman is both an associate producer and assistant director.

"The assistant director is not appreciated," he explained in an exclusive interview. "As an associate producer, I can realize this fact more clearly. Our assistant directors represent a great pool of untouched talent, which could be tapped for its creative qualities as well as vast experience."

Stillman acted in his present capacities with Paramount before the war. He served for four years in the army. He just completed his unusual setup in Screen Plays' "Champion," which will probably be released by United Artists next March. He revealed that while working as assistant director on the film, he was representing his own financial interests and therefore had a much more personal viewpoint in seeing that the picture succeeded. That it did can be attested by the remarkable savings in time and money effected.

"In addition to myself in our preparations," Stillman pointed out, "we had Writer Carl Foreman, Producer Stanley Kramer and Exploitation-Man George Glass. All of us have a share in the company. As stockholders, we worked much closer than usual, saving on unessential items without sacrificing quality. We will continue this arrangement on our next, 'High Noon,' and subsequent efforts, because it's the most logical way to keep your finger on production."

Two of the methods used, Stillman said, were intelligent utilization of rehearsals before shooting, and complete production designing. These are generally regarded as luxury items to be reserved for million-dollar extravaganzas, but they proved their worth for "Champion."—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

20th CENTURY-FOX. Oh, You Beautiful Doll —Principals: Mark Stevens, June Haver, Charlotte Greenwood. Director, John Stahl.

FILM CLASSICS. (Untitled Falcon Picture)—Principals: John Calvert, Albert Dekker. Director, Jack Bernhard.

WARNER BROS. The Hasty Heart—(shooting in England) Principals: Ronald Reagan, Patricia Neal. Director, Vincent Sherman.

TITLE CHANGES

"Greyfriars Bobby" (MGM) now HIGHLAND LASSIE. "And Baby Makes Three" (U-I) now YES SIR, THAT'S MY BABY. "A Mask For Lucretia" (Para.) now BRIDE OF VENGEANCE.

Webb and Alan Young had to spend the entire afternoon of the coldest day in Hollywood (35 degrees) outside, dressed in skimpy track suits for a pole vaulting sequence. Said Young: "It's a good thing this isn't in Technicolor or I'd come out blue!"

Director Vincente Minnelli devised a novel twist last week for "Madame Bovary." The camera trained on the book, "Madame Bovary," for 200 feet before it pulled back to reveal the novel held in the hand of the prosecuting lawyer. The book shot will be used for the film's title billing.

Samson vs. Philistines

On Tuesday, over at Paramount, Cecil B. DeMille sent Victor (Samson) Mature against several hundred Philistines on a set representing the famous Gaza Road in "Samson and Delilah." Mature has to stand in a narrow defile to disperse the enemy with the immortal jawbone of an ass.

After working for the past week in the cabin of a DC-3 built on a studio sound stage, Monogram's current Charlie Chan, "Murder in the Air," moved to an adjacent sound stage for more interiors.

Headed by George Raft, a Columbia location troupe spent three days at Catalina Island just before Christmas for beach scenes for "Hounded."

The longest semi-ad lib scene ever filmed at Warners occurred last week, where it ran for seven minutes and seven seconds, or 640 feet of film. Director Delmer Daves, after a few rehearsals, let a scene in the communication room of a naval carrier roll, giving complete freedom to the players in "Task Force."

Lupino Buys Rights To George Belden Novel

Screen rights to "Deep Is My Well," a forthcoming novel by George Belden, have been purchased from Paramount by Ida Lupino, who plans to resell the story to a major studio in a package deal with herself as the leading woman.

The story was acquired by Liberty Films in 1946 under the title, "Give Us This Night," and became the property of Paramount when that studio took over Liberty.

'Newlywed' Series

A series of two-reel comedies to be known as "The Newlyweds" will be produced at RKO by George Bilson, replacing the comedies of the late Edgar Kennedy. Hal Yates will write and direct the first of the group.

Possible Grable Vehicle

A screenplay under the title of "For Tonight Only" is being prepared by 20th Century-Fox Producer George Jessel and Marion Turk as a possible vehicle for Betty Grable.

LONDON OBSERVATIONS

Big-Screen Video Demonstration Proves Equipment Ready But Show Material Lacking for Theatre Use

By JOCK MacGREGOR

The first demonstration of large screen television since the war has been given by the Rank Organization. Using a 16-ft. x 12 ft. screen, the "Cintel" equipment provided a brilliantly-lit, clearly-defined picture comparing favorably with newsreel presentation. While it has certain shortcomings, it is in everyway ready to be an attraction in any cinema.



Jock MacGregor

Unfortunately, it is an invention that cannot be put to practical use. The BBC programs which were picked up at the demonstration were atrocious. The feature from Cintel's own studio was vastly superior in every way, but these items, like the BBC's selection, may not be relayed to the cine public as yet.

The problem is certainly how television can best be used in the cinema. Make no mistake, the equipment is first class, but there is little point if it cannot be used. The BBC are hanging on to the monopoly in the hopes of being allowed to televise films. In view of the comparatively few theatres which would benefit by this, the trade would be well advised to sit on its productions. To release them would merely provide competition.

* * *

At this season of goodwill towards all men the mantle shelf in the ancestral home becomes a billboard. The family heirlooms hide behind layers of greeting cards which for the greater part are plugs for corporations and future productions.

The ends are flanked with the Two Cities trademark, presumably due to an error in the addressing machine. The centerpiece bears the Paramount insignia and comes from Ed Schellhorn in Hollywood. It has the place of honor for no better reason than it balances the display. As far apart as possible are the cards from the MPAA and the BFPA.

A double spread is devoted to the Archers and their "Exclusive Pimpernel." The Army Kinema Corporation has not forgotten its military origin and Constellation preface theirs with that strip of powder blue film which I hope will introduce many pictures in 1948. Another newcomer, Aquila, favors an odd-looking bird.

Publicist Bill Sykes treats us to a personal caricature, while agent Rita Cave favors a map of London theatreland with her office prominently shown. A presumably egoistical young actress whom I cannot place sends a revealing art study of herself. No doubt she is one of the things to come in 1949, but until the twelfth night she must take cover behind the dignified SROcard lest anybody should think STR have initiated a burlesque section.

The porcelain Cupid supports London Films' colorful card. This features Hyde Park Corner (or as the wits have it "Hyde Park Korda") on Christmas morning with their offices in the background and Santa and the Guards—the Horse Guards, of course—riding by.

Full points for originality to David Pursall for Individuality. The departure of Frank Launder and Sidney Gilliatt, no longer "rankers" on being commissioned officers in Korda's kingdom, is depicted with much humor. Of the purely personal cards, the most novel is John Dennett's. The scene is an underground station and a movie poster on the wall reads: "John C. Dennett presents 'Christmas Greetings'."

R. J. B. Kenderdine, Rank press show organizer, digs cynically into the classics and borrows from Perides " . . . thou art no flatterer; I thank thee for it." Peeping over a piece of old Dresden is a gay collection of Disney characters, while over to the right are the animals which David Hand drew for John B. Myers, and Walter Lantz's "Woody Woodpecker."

Space prevents listing individually the many received. All were welcome and in particularly the many which came from America. The cracks are aimed at those which are in no way personal and are merely a cheap form of advertising exploiting the occasion.

* * *

The smaller American producers are now in for a tough time. Non-MPA members have been selling their offerings with British pictures and cashing in on the Johnston edict. Now exhibitors are refusing to play on these packet deals and threatening to report offenders for imposing conditional sales. Particularly hit are Pathe and British Lion which handle Monogram-Allied Artists and Republic, respectively.

McCarthy Plans Film Based on Oil Career

Glenn McCarthy, independent producer, plans for production this year a picture to be known as "King of the Wildcatters," which will depict dramatic incidents in McCarthy's career as an oil man. The film will not necessarily be biographical, the producer said.

Box-Office Slants

The Dark Past

(*Continued from Page* 15)

his gang, and hiding at psychiatrist's home. The psychiatrist prevents Al from doing further damage by getting at the bottom of his trouble: a hatred for his father, who mistreated him as a child.

Comment: This is an excellently made psychological thriller. William Holden makes himself a contender for top Academy Award honors by his performance. Everyone in the production deserves unstinting praise, particularly the writers, who fashioned an impeccable script. Director Rudolph Mate works magic with his material, ably assisted by the sharp photography of Joseph Walker. There are some unusual angles from the very start. Lee J. Cobb is, as always, perfect for his role—this time as the patient psychiatrist who changes Holden's outlook. The rest of the cast is equally adept. This can be a real winner as far as grosses are concerned, if handled intelligently. It will get wonderful word-of-mouth.

New Ideal Theatre Chairs
JOE HORNSTEIN has it!

Jackson . . .

(*Continued from Page* 16)

est blur of gloom will have no place on our shiny horizon.

Let's resolve to yell so loud and clap so hard for every happening that our "shill" is a cinch to wash out doubt and inspire faith in the minds of neighborhood merchant and visiting patron alike.

Let's resolve to make such a gosh-awful din about the glories of what's here and the surpassing excellence of what's to come that the whines and whimpers of the faint-hearted poltroons will be as soundless as a bird chirp in a cacophony of noonday factory whistles.

Let's resolve to spark our every utterance of past, current and coming events as they affect ourselves, our business, our communities and our patrons, with such forceful exuberant enthusiasm that infection is instant and epidemic among all within ear-shot of our stentorian shouting.

Let's resolve to implement our vociferous oral campaign against the mournful mouthings and imaginings of melancholia mongers with a program of improved decorum, deportment and decor in our theatres.

I know you're going to ask: "What will such a schedule gain us?" And my answer is: practically everything that has been lost since we began taking ourselves and our attractions for granted and expecting the public to do the same.

You're going to say: "But bragging isn't considered ethical and proper according to accepted modern business procedures."

And I'm going to offer, to my mind, the irrefutable argument that politely subordinating yourselves to the wishes of others has rewarded you with censorship, the threat of censorship, exorbitant taxation, meddlesome and unwarranted reforms and other theatre depressives too numerous to mention.

I'm going to go further and remind you that successful show business was spawned of the bragging barker and his battered megaphone; that bragging—raucous, bombastic bragging—mothered all of the many entertainment progenitors from the tiny flea circus to the mammoth turnverein that went into the making of the finely-webbed cocoon from which the resplendent and glamorous motion picture butterfly emerged.

Stealing Your Thunder

Let me emphatically point out—without going into multitudinous details— that no segment of commercial endeavor has even a mite as much to brag about as yourself and that your failure to raise your voice to proclaim the unparalleled merit of your wares has resulted in others, holding mere candles compared to your spotlight, stealing your thunder and reaping your reward of public attention.

On this, the first event of 1949, I'd be remiss indeed if I failed to remind you of the immense service you are in position to render the world by lending every lungful of the air you breath to the vitally essential task of erasing doubt from the public mind. I know that words alone will never do it, but they'll be swell advance agents for the deeds that follow.

Today, and for the 364 other days to come during 1949, more than ever before, the people of the world need optimism, cheer and confidence to counteract the chaos, confusion and fear that have become almost unbearable burdens. Your customers are among these harassed people and your every effort to dispel pessimism and promote optimism will be reflected in added activity at your box-office.

Resolve today to make your theatre what it is intended to be: a place where the heart-sore are made happy; the weary rested and revitalized, the mentally harassed soothed and comforted, and the place where the secure and contented happily gather to further their enjoyment.

Tutor your staff—and set the necessary object example yourself—to keep everlastingly at the job of "Spreading Sunshine" wherever they or you are, and your theatre will become the logical and recognized fount of encouragement and inspiration. You, they and it can thoroughly permeate the atmosphere of your community with the elements most needed in this sorely troubled world: courage, confidence and cheerfulness.

You, they and it can still the heart-quakes of fear, instill staunch faith and inspire self-reliance. That's a job worth doing, Mr. Showman. And remember: when you free them from fear you loosen their purse strings.

Just make sure that you're the kind of a fellow that hires the kind of a staff to run the kind of a theatre everybody *wants* to attend.

Let's start the New Year right. Grab a megaphone and take one of those Barker jobs. Let's START BRAGGING AGAIN!

VIEWS ON NEW SHORT SUBJECTS

A DAY AT C.B.S. (Col.—1852) Screen Snapshots. 9½ mins. An inside look at the life of the stars at the big C.B.S. radio studio in Hollywood. Appearing in this one-reeler are Jean Hersholt, Danny Thomas, Howard Duff, the Andrews Sisters, Dinah Shore, Penny Singleton, and Arthur Lake. Release date: 10/7/48.

LO, THE POOR BUFFALO (Col.—1502) Color Rhapsodies in Technicolor. 6½ mins. The world's most famous buffalo hunter—at least he calls himself by that title—sets out to exterminate the breed. In the chase that follows, not only the poor buffalo are involved, but also a poor Indian. Release date: 11/4/48.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet Frankenstein	U-I
Accused, The	Para.
Act of Violence	MGM
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Affairs of Adelaide, The	20th-Fox
Africa Screams	UA
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
All My Sons	U-I
All's Well	Ind.
All the King's Men	Col.
Amazon Quest	FC
An Innocent Affair	UA
An Old-Fashioned Girl	EL
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angels' Alley	Mono.
Angry God, The	UA
Anna Karenina	20th-Fox
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Are You With It?	U-I
Arizona Ranger	RKO
Arkansas Swing, The	Col.
Arthur Takes Over	20th-Fox
Assigned to Danger	EL

B

Babe Ruth Story, The	Allied
Bad Boy	Allied
Bad Men of Tombstone	AA
Bad Sister	U-I
Baltimore Escapade	RKO
Barkleys of Broadway	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Berlin Express	RKO
Best Man Wins	Col.
Best Things in Life Are Free	MGM
Best Years of Our Lives	RKO
Beyond Glory	Para.
B. F.'s Daughter	MGM
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Fight, The	Mono.
Big Jack	MGM
Big Punch, The	WB
Big Sombrero, The	Col.
Big Town Scandal	Para.
Bitter Victory	Para.
Black Bart	U-I
Black Eagle, Story of a Horse	Col.
Blanche Fury	EL
Blonde Ice	FC
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Borrowed Trouble	UA
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Broken Journey	EL
Brothers, The	U-I
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox
Bush Christmas	U-I

C

Calamity Jane	U-I
Calendar, The	EL
Campus Sleuth	Mono.
Canadian Pacific	20th-Fox
Canon City	EL
Casbah	U-I
Caught	MGM
Champion	Independent
Checkered Coat, The	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Cleopatra Arms	WB
Code of Scotland Yard	Rep.
Colorado Territory	WB
Come To The Stable	20th-Fox
Connecticut Yankee, A	Para.
Conspirator	MGM

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	75	12/15/48	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
5	Hunted, The (D)A	Preston Foster-Belita	85	4/7/48	b2/7/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	11/26/48	b11/27/48

COMING

Bad Boy	Nolan-Wyatt-Murphy-Gleason			
My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
Stampede	Rod Cameron-Gale Storm			a12/11/48
When a Man's a Man	G. Madison-R. Calhoun-G. Storm			a12/25/48

ASTOR PICTURES

Battling Marshal	Sunset Carson-Pat Starling			
Deadline	Sunset Carson-Pat Starling	64	4/15/48	
Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		2/15/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling		10/1/48	
Sunset Carson Strikes Back	Sunset Carson-Evohn Keyes			

COLUMBIA

CURRENT

Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	75	5/6/48	b5/22/48
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Ladies o the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60		b12/11/48
Lady from Shanghai, The (My)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Mating of Millie, The (C)F	G. Ford-E. Keyes-R. Randall	87	Apr. '48	b3/13/48
My Dog Rusty (D)F	T. Donaldson-J. Litel-J. Lloyd	67	4/8/48	b6/12/48
Port Said (D)A	Gloria Henry-William Bishop	69	4/15/48	b5/15/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Trapped By Boston Blackie (M)	C. Morris-J. Vincent-R. Lane	67	5/13/48	b6/19/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Affairs of a Rogue (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the King's Men	B. Crawford-J. Dru-J. Ireland			
Big Sombrero, The *C	Gene Autry-Elena Verdugo			a9/20/47
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms			a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
Boston Blackie's Chinese Venture	C. Morris-R. Lane-G. E. Stone			a7/17/48
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Dark Past, The	William Holden-Lee J. Cobb	75		a7/10/48
Devil's Henchmen, The	W. Baxter-M. B. Hughes-M. Mazurki			
$5,000 Reward	R. Scott-J. Ireland-N. Beery, Jr.			
Greed	G. Ford-I. Lupino-E. Buchanan			
Her Wonderful Lie	Janis Carter-Marc Platt			
Home in San Antone	R. Acuff-J. Thomas-Smoky St. Boys			
Hounded	G. Raft-N. Foch-G. Macready			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73		b12/25/48
Knock On Any Door	H. Bogart-J. Derek-S. Perry			a9/18/48
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton-C. Wills	79		b12/25/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	Jon Hall-Adele Jergens			
Night in Havana	Desi Arnaz-Mary Hatcher			
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rough Sketch	Jennifer Jones-John Garfield			a12/11/48
Rusty Saves a Life	T. Donaldson-G. Henry-S. Dunne			a7/10/48
Secret of Saint Ives	Richard Ney			

Shockproof	Cornel Wilde-Patricia Knight	79			a9/25/48
Slightly French	Lamour-Carter-Parker-Ameche				a5/8/48
Smoky Mountain Melody	Roy Acuff-Smoky Mountain Boys				
Song of India	Sabu-T. Bey-G. Russell				a7/31/48
Undercover Man	G. Ford-N. Foch				a7/31/48
Walking Hills, The	R. Scott-E. Raines-W. Bishop				a7/3/48
Westerns					
Blazing Across the Pecos	Charles Starrett-Smiley Burnette	55	7/1/48		
Challenge of the Range	Charles Starrett-Smiley Burnette				
Desert Vigilantes	Charles Starrett-Smiley Burnette				
El Dorado Pass	Charles Starrett-Smiley Burnette				
Laramie	Charles Starrett-Smiley Burnette		10/14/48		
Phantom Valley	Charles Starrett-Smiley Burnette				
Quick On The Trigger	Charles Starrett-Smiley Burnette	52	2/19/48		
Rim on the Canyon	Charles Starrett-Smiley Burnette				
Trail to Laredo	G. Autry-N. Leslie-A. Hale, Jr.				
West of Sonora	C. Starrett-S. Burnette-J. Bannon	54	8/12/48		
Whirlwind Raiders	Charles Starrett-Smiley Burnette	55	3/25/48		
	Charles Starrett-Smiley Burnette	54	5/13/48		

EAGLE LION

CURRENT

905 Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48		b7/31/48
An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49		b12/18/48
821 Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48		a4/17/48
906 Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48		b9/11/48
Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan.	89	9/12/48		b4/24/48
826 Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48		b6/26/48
824 Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48		b10/9/48
820 Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks	61	4/24/48		b5/22/48
910 He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48		b11/13/48
904 Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48		b8/14/48
903 In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48		b9/4/48
831 Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48		b7/31/48
907 Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48		b10/30/48
825 Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48		b6/19/48
908 Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48		b10/16/48
819 Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48		b4/10/48
901 Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48		b7/3/48
902 Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48		b9/18/48
813 Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48		b7/17/48
Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48		b12/4/48
822 Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48		b5/22/48
Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49		a11/6/48
Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49		
816 Ruthless (D)A	Z. Scott-L. Hayward-D. Lynn	102	4/3/48		b4/3/48
829 Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48		b7/24/48
827 Spiritualist, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48		b8/7/48
Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48		b10/30/48
823 Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48		b5/15/48

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49		
Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49		
Blanche Fury *T (D)A	V. Hobson-S. Granger	95			b3/20/48
Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108			b10/2/48
It Always Rains on Sundays	G. Withers-J. Warner	92			b11/29/47
Man Wanted	Anabel Shaw-Robert Lowery				
Miranda	G. Johns-G. Withers-G. Jones		Mar. '49		
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92			b8/28/48
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Sp. Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133			b7/31/48
Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49		a11/6/48
Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49		
Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94			b10/2/48
Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49		b12/18/48
Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49		
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95			b11/6/48
Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49		a10/2/48
Westerns					
Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott				a12/18/47
856 Hawk of Powder River, The (W)F	E. Dean-R. Ates-J. Holt	54	4/10/48		b3/27/48
857 Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48		
858 Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48		b3/20/48
855 Westward Trail, The (W)F	E. Dean-R. Ates-P. Planchard	56	3/13/48		b3/13/48

FILM CLASSICS

Alaska Patrol	Richard Travis-Helen Westcott	76			
Amazon Quest	T. Neal-C. Matthews-C. Donne				
Appointment With Murder (My)F	John Calvert-Catherine Craig	67			b10/16/48
Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48		b5/22/48
Daughter of Ramona *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49		
Devil's Cargo (M)A	J. Calvert-R. Hudson-R. Karns	61	Apr. '48		b3/20/48
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48		b10/2/48
Judge, The	Milburn Stone-Katherine DeMille	69	Jan. '49		
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48		b8/14/48
Money Madness	H. Beaumont-F. Rafferty-H. Warde	73	Apr. '48		b4/3/48
Sofia *C	Gene Raymond-Sigrid Gurie	82	Sept. '48		b8/28/48
State Department (File 649) *C	Lundigan-Bruce-Loo-Ahn	76			
The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48		b4/24/48
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48		b11/27/48
Untitled Falcon	John Calvert-Albert Dekker				
Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48		b5/22/48

METRO-GOLDWYN-MAYER

CURRENT

820 B. F.'s Daughter (D)A	B. Stanwyck-Heflin-C. Coburn	108	Apr. '48		b2/21/48
827 Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48		b3/27/48
829 Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48		b5/29/48
831 Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48		b6/19/48
909 Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48		b10/9/48
826 Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48		b4/10/48
903 Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48		b8/14/48
901 Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48		b8/21/48
904 No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48		b10/9/48
828 On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48		b5/1/48
825 Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48		b4/3/48
830 Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48		b3/27/48
905 Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48		b8/28/48
902 Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48		b8/7/48
824 State of the Union	S. Tracy-K. Hepburn-V. Johnson	124	Apr. '48		b3/27/48
821 Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48		b3/13/48
906 Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48		b10/16/48
910 Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48		b12/11/48

Title	*Company*
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Coroner Creek	Col.
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox

D

Daredevils of the Clouds	Rep.
Dark Past	
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of Ramona	FC
Date With Judy, A	MGM
Date With Murder, A	FC
Dead Don't Dream, The	UA
Dear Murderer	UA
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Cargo	FC
Devil's Henchmen, The	Col.
Disaster	Para.
Docks of New Orleans	Mono.
Down to the Sea in Ships	20th-Fox
Dream Girl	Para.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dulcimer Street	U-I
Duke of Chicago	Rep.
Dynamite	Para.

E

East Side Story	20th-Fox
Easter Parade	MGM
Easy Does It	Para.
El Paso	Para.
Embraceable You	WB
Emperor Waltz, The	Para.
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Eyes of Texas	Rep.

F

Fallen Idol, The	20th-Fox
False Paradise	UA
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Feathered Serpent, The	Mono.
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono.
Fighting O'Flynn, The	U-I
$5,000 Reward	Col.
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
Foreign Affair, A	Para.
For the Love of Mary	U-I
Force of Evil	MGM
Forever Amber	20th-Fox
Fountainhead, The	WB
Four Faces West	UA
French Leave	Mono.
Fuller Brush Man	Col.
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Hombre	UA
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Sinner, The	MGM
Greed	Col.
Green Grass ofWyoming	20th-Fox
Green Promise	Ind.

H

Hamlet	U-I
Happy Times	WB
Hard Bargain	20th-Fox
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para.
Hazard	Para.
He Walked by Night	EL
Heart of Virginia	Rep.
Heiress, The	Para.
Hellfire	Rep.
Henry the Fifth	UA
Henry. the Rainmaker	Mono.
Her Wonderful Lie	Col.
Here Comes Trouble	UA
Hideout	Rep.
High Fury	UA
High Tension	Mono.
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Hollow Triumph	EL
Homecoming	MGM
Home in San Antone	Col
Homicide	WB
Homicide for Three	Rep.
Hounded	Col.
House Across the Street	WB
Hunted, The	Allied

Title	Company
I	
Idol of Paris	WB
I, Jane Doe	Rep.
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Iron Curtain	20th-Fox
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jiggs and Maggie in Court	Mono.
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Key Largo	WB
Kidnapped	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Laff-Time	UA
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Let's Live a Little	EL
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live Again	20th-Fox
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Live Today for Tomorrow	U-I
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Love Happy	UA
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Luckiest Girl in the World	MGM
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Mad Wednesday	UA
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Mating of Millie	Col.
Meet Me at Dawn	20th-Fox
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Blandings Builds His Dream House	SRO
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Money Madness	FC
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Murder in the Air	Mono.

COMING

Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		Apr. '49	a10/2/48
Big Jack	Wallace Beery-Marjorie Main			
Bribe, The	R. Taylor-A. Gardner-C. Laughton		Mar. '49	a8/14/48
Caught	J. Mason-B. Bel-Geddes-R. Ryan			
Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
Conspirator	Robert Taylor-Elizabeth Taylor			
Force of Evil	Garfield-Pearson-Gomez-Windsor		Mar. '49	a10/30/48
Great Sinner	G. Peck-A. Gardner-W. Huston		Apr. 49	
Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie			
In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall			
Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
Little Women *T	Allyson-Lawford-Taylor-O'Brien		Apr. '49	a10/9/48
Madame Bovary	J. Jones-J. Mason-L. Jourdan			
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban			
Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall		May '49	
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan		May '49	
Sun Comes Up, The *T	J. MacDonald-C. Jarman, Jr.-Lassie	94	Feb. '49	a8/14/48
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		Mar. '49	a10/9/48
3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48

MONOGRAM

CURRENT

4713 Campus Sleuth (My)F	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48	b6/5/48
4712 Docks of New Orleans (My)F	Roland Winters-Victor Sen Young	70	4/4/48	b5/15/48
4806 Feathered Serpent, The	L. Gorcey-H. Hall-G. Dell		12/19/48	
4714 French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48	b5/8/48
4720 Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	68	8/29/48	b10/30/48
4716 I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48	b5/8/48
4805 Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	66	12/12/48	b12/4/48
4717 Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48	b5/22/48
4802 Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	64	9/19/48	b8/28/48
4725 Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4719 Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48	b6/19/48
4721 Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4718 Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48	b9/25/48
4726 Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4801 16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48	b6/12/48
4715 Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48	b5/15/48

COMING

4609 Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	2/20/49	
4807 Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/6/49	a12/11/48
4810 Fighting Fools	R. Winters-K. Luke-M. Moreland	69	3/27/49	a8/21/48
4811 Henry, the Rainmaker	W. Douglas-J. Frazee-J. Compton		2/13/49	a11/6/48
4803 Incident	R. Walburn-W. Catlett-W. Tracy	66	1/23/49	a9/18/48
Murder in the Air	R. Winters-E. Vogan-E. Holland			
Riverboat Rhythm	J. Davis-J. Marston-V. A. Borg			
4804 Temptation Harbour (D)A	Robert Newton-Simone Simon	110	1/9/49	b3/29/47
4727 Trouble Makers	Gorcey-Hall-Dell-Parrish	69	1/23/49	a7/10/48
4808 Tuna Clipper	R. McDowall-E. Verdugo		3/13/49	

Westerns

4757 Back Trail	Johnny Mack Brown-Raymond Hatton	54	7/18/48	
4768 Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4762 Cowboy Cavalier	J. Wakely-C. Taylor		7/4/48	
Crashing Through	Whip Wilson-Christine Larson		12/26/48	
4755 Crossed Trails	Johnny Mack Brown-Raymond Hatton	53	4/11/48	
4753 Fighting Ranger	Johnny Mack Brown-Raymond Hatton	57	8/15/48	
4756 Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48	
Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
Gun Law Justice	J. Wakely-C. Taylor			
4861 Gun Runner	J. Wakely-C. Taylor-N. Neill		1/16/49	
4758 Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48	
4851 Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4764 Outlaw Brand	J. Wakely-C. Taylor	58	10/24/48	
Outlaw Marshal	J. M. Brown-M. Terhune-G. Pattison			
4765 Partners in the Sunset	J. Wakely-Cannonball Taylor	53	5/6/48	
Passage West	Jimmy Wakely-Dub Taylor		12/26/48	
4766 Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48	
4767 Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48	
4754 Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48	
4763 Silver Trails	Wakely-Taylor-Larson	53	8/22/48	
4752 Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48	

PARAMOUNT

CURRENT

4726 Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4713 Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48	b2/21/48
4722 Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48	
4806 Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4721 Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
4720 Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48	b5/8/48
4724 Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4718 Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716 Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
4802 Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805 Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4803 Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807 Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4714 Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48	b3/13/48
4804 Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4717 Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48	b4/17/48
4723 So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
4801 Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4715 Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48	b3/13/48
4725 Unconquered *T (D)F	Gary Cooper-Paulette Goddard	146	4/2/48	b9/27/47
4719 Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48	b5/8/48

COMING

4808 Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4812 Alias Nick Beal	R. Milland-T. Mitchel-A. Totter	93	3/4/49	a9/25/48
Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
Bride of Vengeance	P. Goddard-J. Lund-M. Carey			a9/25/48
Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
4814 Connecticut Yankee, A *T(C)	B. Crosby-R. Fleming-W. Bendix	107	4/15/49	a1/31/48
Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
4809 Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
Easy Does It	B. Hope-R. Fleming-R. Young			
El Paso *C	Payne-Russell-Hayes-Hayden			
Great Gatsby, The	A. Ladd-B. Field-B. Sullivan			a6/12/48
Heiress, The	DeHavilland-Richardson-Hopkins-Clift			a8/21/48

	Manhandled	D. Lamour-S. Hayden-D. Duryea				
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
	Samson and Delilah *T	H. Lamarr-V. Mature-G. Sanders				
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
	Sorrowful Jones	Bob Hope-Lucille Ball				a7/10/48
	Special Agent	W. Eythe-L. Elliott-C. Mathews				a6/26/48
4813	Streets of Laredo *T	M. Carey-W. Holden-W. Bendix		3/25/49		a9/25/48
	Top O'the Morning	B. Crosby-B. Fitzgerald-E. Crowe				
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

RKO RADIO

CURRENT

				Trade Shown		
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63	May '48		b4/3/48
951	Best Years of Our Lives	F. March-M. Loy-D. Andrews	172	Dec. '47		b11/23/46
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48		b4/10/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48		b9/4/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48		b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48		b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48		b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48		b7/31/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48		b5/22/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48		b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48		b5/22/48
904	Mourning Becomes Electra	R. Russell-L. Genn-K. Paxinou	120	9/3/48		
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48		b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48		b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48		b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48		b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48		b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48		b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48		b9/4/48
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian	67	May '48		b4/3/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48		b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48		b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48		b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar				a8/21/48
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87			b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82			b11/20/48
	Brothers in the Saddle	T. Holt-M. Martin-R. Powers				
	Clay Pigeon, The	Bill Williams-Barbara Hale				
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84			b11/13/48
	Follow Me Quietly	William Lundigan				
915	Gun Smugglers	Tim Holt-Richard Martin-Martha Hyer				
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64			b11/13/48
	Interference	Mature-Ball-Scott-Tufts				a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx				
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145			b10/23/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias				a7/5/47
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart				
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Rustlers	Tim Holt-Richard Martin				
	Sam Wynne	Martha Scott-Jeffrey Lynn				
	Set-Up, The	Robert Ryan-Audrey Totter				
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru				
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83			b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell				
	Tarzan's Fountain of Youth	L. Barker-B. Joyce-E. Ankers				a8/21/48
	Weep No More	Cotten-Valli-Paar-Byington				a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy				a5/15/48
	Woman's Secret, A	M. O'Hara-M. Douglas-B. Williams				a6/5/48

REPUBLIC

CURRENT

				Rel. Date		
719	Angel in Exile	Carroll-Mara-Gomez-Bedoya	90	9/3/48		a7/17/48
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	85	11/1/48		b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48		b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48		b7/31/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48		b7/24/48
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48		b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48		b11/27/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48		b5/8/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48		b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48		b5/15/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48		b6/5/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48		b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48		b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48		b10/30/48
708	Old Los Angeles (D)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48		a1/17/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48		b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	88	12/1/48		b11/6/48
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48		b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48		
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48		b7/17/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48		b5/15/48

COMING

	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard		2/8/49		a10/30/48
	Duke of Chicago	T. Brown-A. Long-P. Harvey		3/5/49		
841	Far Frontier, The *U	R. Rogers-Trigger-G. Davis		12/29/48		a9/25/48
	Hellfire	William Elliott-Marie Windsor				
	Hideout	L. Bridges-A. Booth-A. Carney				
	Last Bandit, The *T	W. Elliott-A. Booth-A. Devine		3/28/49		a10/30/48
	Montana Belle	Jane Russell-George Brent				
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
802	Rose of the Yukon	S. Brodie-M. Dell-W. Wright		1/5/49		a9/25/48
803	Wake of the Red Witch	Wayne-Russell-Young-Mara		3/1/49		a9/25/48

Westerns

754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48		b5/8/48
654	California Firebrand *U (W)F	Monte Hale-Adrian Booth	63	4/1/48		b5/8/48
755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons	60	5/13/48		b5/29/48
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48		
757	Desperadoes of Dodge City (W)F	A. Lane-B. Jack-E. Waller	60	9/15/48		b9/11/48
756	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller	60	7/25/48		
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48		
	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft		1/22/49		
741	Son of God's Country (W)F	Monte Hale-Pamela Blake	60	9/15/48		b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48		
656	Timber Trail *U (W)F	M. Hale-L. Roberts-J. Burke	67	6/15/48		b7/10/48
658	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47		b12/27/47

SHOWMEN'S TRADE REVIEW

Title	*Company*
Music Man	Mono.
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO
N	
Neptune's Daughter	MGM
Nicholas Nickelby	U-I
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
Noose Hangs High	EL
Northwest Stampede	EL
O	
Oh, You Beautiful Doll	20th-Fox
Old Los Angeles	Rep.
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Night With You	UI
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Out of the Storm	Rep.
Outpost in Morocco	UA
P	
Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Port Said	Col.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
R	
Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rim Fire	SGP
River Lady	U-I
Riverboat Rhythm	Mono.
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Rough Sketch	Col.
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Ruthless	EL
S	
Sainted Sisters	Para.
Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Saxon Charm, The	U-I
Scott of the Antarctic	EL
ScuddaHoo, Scudda Hay	20th-Fox
Sealed Verdict	Para.
Search, The	MGM
Secret Garden, The	MGM
Secret of Saint Ives	Col.
Secret Land, The	MGM
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silent Conflict	UA
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Sinister Journey	UA
Siren of Atlantis	UA
Sitting Pretty	20th-Fox
Sixteen Fathoms Deep	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smart Woman	Allied
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I

Title	Company
So Evil My Love	Para.
Sofia	FC
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorry, Wrong Number	Para.
Sorrowful Jones	Para.
S. O. S. Submarine	SGP
So This Is New York	UA
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Speed to Spare	Para.
Spiritualist, The	EL
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	AA
State Department (File 649)	FC
State of the Union	MGM
Station West	RKO
Strange Gamble	UA
Strawberry Roan	Col.
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Street With No Name	20th-Fox
Streets of Laredo	Para.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Sword of the Avenger	EL
T	
Take Me Out to the Ball Game	MGM
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tarzan's Fountain of Youth	RKO
Task Force	WB
Temptation Harbour	Mono.
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
The Argyle Secrets	FC
They Live By Night	RKO
Third Man, The	SRO
Thirteen Lead Soldiers	20th-Fox
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
To the Victor	WB
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Cross	20th-Fox
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Two Guys From Texas	WB
U	
Unconquered	Para.
Under California Stars	Rep.
Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Untitled Falcon	FC
Up in Central Park	U-I
Urubu	UA
V	
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Vicious Circle, The	UA
W	
Wake of the Red Witch	Rep.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Walk a Crooked Mile	Col.
Waterfront at Midnight	Para.
Weep No More	RKO
West of Tomorrow	20th-Fox
When My Baby Smiles at Me	20th-Fox
When a Man's a Man	Allied
Where the North Begins	SG
While I Live	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Who Killed Doc' Robbin?	UA
Will It Happen Again?	FC
Window, The	RKO
Wings Westward	Col.
Winner's Circle, The	20th-Fox
Winter Meeting	WB
Woman Hater	U-I
Woman in White	WB
Woman's Secret, A	RKO
Words and Music	MGM
Y	
Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox
Z	
Zamba	Ind.

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48		
	Frontier Revenge	Lash LaRue-Fuzzy St. John				
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48		b11/27/48
	Highway 13	R. Lowery-P. Blake				
	I Shot Jesse James	P. Foster-B. Britton-J. Ireland				
4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48		b11/13/48
	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48		b11/27/48
	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart				
	Omoo	P. de Cordova-R. Graves-L. Kincaid				
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48		b8/21/48
	Rim Fire	J. Minican-M. B. Hughes-R. Hadley				
4802	S.O.S. Submarine (D)F	Italian Navy	71	10/17/48		/b10/16/48
4810	Shep Comes Home	Robert Lowery-Lanny Rees	62	12/3/48		
	Son of a Bad Man	Lash LaRue-Fuzzy St. John				
	Son of Billy the Kid	Lash LaRue-Fuzzy St. John				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48		

SELZNICK RELEASING ORGANIZATION

	Mr. Blandings Builds His Dream House (C)F	C. Grant-M. Loy-M. Douglas	94	3/25/48		b3/17/48
	Portrait of Jennie (D)	J. Jones-J. Cotten-E. Barrymore				a11/1/47
	Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT 1947-'48

820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48		b9/11/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48		b8/14/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48		b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48		b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48		b4/10/48
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
816	Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
812	Meet Me at Dawn (C)A	W. Eythe-S. Holloway-B. Campbell	89	Apr. '48		b3/20/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48		b6/26/48
811	Scudda Hoo, Scudda Hay *T (D)F	J. Haver-L. McCallister-W. Brennan	95	Apr. '48		b3/6/48
810	Sitting Pretty (C)A	R. Young-M. O'Hara-C. Webb	84	Apr. '48		b2/28/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
814	Thirteen Lead Soldiers (My)F	Tom Conway-Maria Palmer	66	Apr. '48		b6/5/48
851	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts	63	Dec. '48		a6/19/48
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	93	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48		a7/17/48

COMING

	Affairs of Adelaide, The	Dana Andrews-Maureen O'Hara				
	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan				
	Canadian Pacific *C	Randolph Scott-Jane Wyatt				a10/16/48
	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94			b12/11/48
	Come To The Stable	L. Young-C. Holm-E. Lanchester				
	Down to the Sea in Ships	R. Widmark-C. Kellaway-D. Stockwell				a10/9/48
	East Side Story	R. Conte-S. Hayward-E. G. Robinson				
	Fallen Idol, The (D)A	M. Morgan-R. Richardson-B. Henrey	92			b8/28/48
	Fan, The	Crain-Sanders-Carroll-Greene				a7/24/48
	Hard Bargain	R. Conte-J. Oakie-V. Cortese				
	I Was a Male War Bride	Cary Grant-Ann Sheridan				
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas				
	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103			b12/4/48
	Man About the House, A	M. Johnson-D. Gray-K. Moore	94			b6/28/48
	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane				a12/4/48
	Mother Is a Freshman *T(C)	L. Young-V. Johnson-R. Vallee				a9/25/48
	Mr. Belvedere Goes to College	Clifton Webb-Shirley Temple				
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood				
	Prince of Foxes	T. Power-O. Welles-W. Hendrix				a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin				a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark				
	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108			b11/6/48
	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82			b11/27/48
	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102			b3/13/48
	Triple Cross	T. Conway-S. Brodie-B. Billingsley				
	Tucson	J. Lydon-P. Edwards-C. Russell				a7/17/48
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47
	You're My Everything *T	D. Dailey-A. Baxter-A. Revere				

UNITED ARTISTS

CURRENT

	An Innocent Affair (C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Borrowed Trouble	William Boyd-Andy Clyde	59	7/23/48		
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde	62	4/30/48		
	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48		
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/48
	Here Comes Trouble *C (C)F	B. Tracey-J. Sawyer-E. Parnell	50	4/9/48		b4/17/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	Laff-Time	W. Tracy-P. Morgan-E. Janssen	110	4/9/48		
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48

	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48	b4/17/48
	Sinister Journey	Wm. Boyd-A. Clyde	59	6/11/48	
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80	May '48	b5/15/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48	b5/29/48
	Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48
	Who Killed 'Doc' Robbin? *C (C)F	V. Grey-D. Castle-G. Zucco	51	Apr. '48	b5/8/48
	COMING				
	Africa Screams	B. Abbott-L. Costello-H. Brooks			
	Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49	a8/21/48
	Crooked Way, The	J. Payne-E. Drew-S. Tufts			
	Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
	Impact	Donlevy-Raines-Walker-Coburn			
	Indian Scout	George Montgomery-Ellen Drew			a8/21/48
	Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
	Lucky Stiff	B. Donlevy-C. Trevor-D. Lamour	99		a10/9/48
	Outpost in Morocco	George Raft-Akim Tamiroff			
	Too Late for Tears	Scott-DeFore-Miller-Corey			
	Westerns				
	Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
	Gay Amigo, The	D. Renaldo-L. Carrillo-Armida			a8/28/48
	Valiant Hombre, The (W)F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48
UNIVERSAL-INTERNATIONAL					
	CURRENT				
664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48	b7/3/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
656	Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
663	Bad Sister	M. Lockwood-I. Hunter	91	July '48	b12/6/47
653	Black Bart *T (W-D)A	Y. DeCarlo-D. Duryea-J. Lynn	80	Apr. '48	b1/31/48
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
635	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
655	Casbah (D)A	Y. DeCarlo-T. Martin-P. Lorre	94	Apr. '48	b3/6/48
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105		b3/27/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May 48	b6/7/48
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48	b11/29/47
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48	
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
659	Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
686	Live Today for Tomorrow (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48	b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
661	River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
	Snowbound	R. Newton-D. Price	86		
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48	b5/29/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48
	COMING				
	Arctic Manhunt	Mikel Conrad-Carol Thurston			
	Calamity Jane *T	Yvonne DeCarlo-Howard Duff			
	City Across the River	McNally-Whiting-England-Fernandez			a12/11/48
688	Criss Cross	B. Lancaster-Y. De Carlo-D. Duryea			a9/18/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90		b12/11/48
687	Fighting O'Flynn, The	D. Fairbanks, Jr.-H. Carter-R. Greene			a8/21/48
	Gambling Lady	B. Stanwyck-R. Preston-S. McNally			
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Illegal Entry	H. Duff-M. Toren-G. Brent			
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			
	Life of Riley, The	W. Bendix-R. DeCamp-J. Gleason			a12/25/48
	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long			
	Red Canyon	A. Blyth-H. Duff-G. Brent			a8/14/48
	Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven			
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
WARNER BROS.					
	CURRENT				
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48	b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810	One Saturday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
720	To the Victor (D)A	D. Morgan-V. Lindors-V. Francen	101	4/10/48	b4/3/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48	b5/22/48
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48
	COMING				
	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110		b12/25/48
	Cleopatra Arms	David Niven-Jane Wyman			a6/26/48
	Colorado Territory	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
	Flaxy Martin	Z. Scott-V. Mayo-D. Kennedy			a7/3/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide	R. Douglas-H. Westcott-R Alda			
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven			

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country or origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND DESIRE (France - Discina Int'l) Jean-Louis Barrault-Edwige Feuillere. 88. b6/12/48.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88. b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126. b11/13/48.

BRIGHTON ROCK (England). R. Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CHAMPION (U. S. - Independent) K. Douglas-M. Maxwell.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAMNED, THE (France - Discina) H. Vidal-F. Marley. 105. b5/1/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M. Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRANCOIS VILLON (France-Creative) S. Reggiani-R. Faure. 81. b8/28/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GREEN PROMISE, THE (U. S.-Independent). W. Brennan - M. Chapman. a12/4/48.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

ILLEGALS, THE (U. S. - Mayer Burstyn) T. Torres - Y. Mikalowitch. 75. b7/10/48.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102. b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritizky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J. Pagnol. 105. b6/19/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUARTETTE (England). H. Baddeley-D. Bogarde. 120. b12/4/48.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l). D. Darrieux - J. Marais. 87. b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

THEY ARE NOT ANGELS (France-Siritzky - Int'l). P. Blanchard - R. Bussieres. 130. b5/29/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90. b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

The Affairs of Adelaide (20th-Fox) Principals: Dana Andrews, Maureen O'Hara. Director, Jean Negulesco. A drama centered in London of 1875, in which a young woman meets tragedy with her first husband, only to find lasting happiness with her second.

El Paso (Paramount) Cinecolor. Principals: John Payne, Gail Russell, Stirling Hayden, George "Gabby" Hayes, Dick Foran. Director, Lewis R. Foster. A captain of Confederate cavalry returns home to find his girl has moved to El Paso. He goes there and helps establish law and order.

Samson and Delilah (Paramount) Technicolor. Principals: Victor Mature, Hedy Lamarr. Director, Cecil B. DeMille. The restless Philistine beauty, Delilah, plots the destruction of Samson, the man she loves, amid intrigue that sets two civilizations against each other.

City Across the River (U-I) Principals: P. Fernandez, Al Ramsden, Barbara Whiting. Director, Maxwell Shane. A boy gang in Brooklyn includes a youngster who wants out but can't untangle himself. He eventually goes to prison for his participation in a murder.

Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae		a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall		a12/18/48
My Dream Is Yours *T	Carson-Day-Bowman-Arden		a6/26/48
Night Beat	W. Douglas-A. Hale-R. Alda		a8/28/48
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors		a5/10/47
One Last Fling	A. Smith-Z. Scott-J. Backus		a5/22/48
Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo		
South of St. Louis *T	J. McCrea-A. Smith-Z. Scott		a1/24/48
Task Force	G. Cooper-W. Morris-W. Brennan		a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas		
Under Capricorn *T	Ingrid Bergman-J. Cotten-M. Wilding		
Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	b12/25/48
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett		a7/24/48

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Frontiers of '49	"Wild Bill" Elliott		1/1/49	1939
	In Early Arizona	"Wild Bill" Elliott		3/1/49	1938
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48	1939
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48	1939
	Man from Tumbleweeds	"Wild Bill" Elliott		2/1/49	1940
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49	1940
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48	1941
	Taming of the West	"Wild Bill" Elliott		4/1/49	1939
	Wagon Trail	Harry Carey	58	5/30/48	1935
EAGLE LION					
738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48	1934
850	Hired Wife	R. Russell-B. Aherne	96	Aug. '48	1940
847	Hold That Ghost	Abbott-Costello	86	Aug. '48	1941
734	International Lady	G. Brent-I. Massey	102	Sept. '48	1941
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48	1940
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48	1940
FILM CLASSICS					
	Border Wolves	Bob Baker	56	8/15/48	1938
	Deep in the Heart of Texas	J. M. Brown-Ritter	61	7/15/48	1942
	Drums *T	Sabu-R. Massey	96	7/20/48	1938
	Four Feathers *T	J. Duprez-R. Richardson	115	7/20/48	1939
	Gun Justice	Ken Maynard	61	9/15/48	1934
	India Speaks	R. Halliburton			1933
	Last Stand	Bob Baker	57	9/15/48	1938
	Man Who Reclaimed Head	C. Rains-J. Bennett	83	7/1/48	1935
	Pony Post	Johnny M. Brown	60	8/15/48	1940
	Tower of London	B. Karloff-B. Rathbone	94	7/1/48	1939
	Wheels of Destiny	Ken Maynard	65	7/15/48	1934
METRO-GOLDWYN-MAYER					
	A Night at the Opera	Marx Bros.-K. Carlisle		Dec. '48	1935
	San Francisco	C. Gable-S. Tracy		Dec. '48	1936
MONOGRAM					
	And So They Were Married	R. Mitchum-S. Simon			1944
PARAMOUNT					
R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
912	Last Days of Pompeii	P. Foster-A. Hale-B. Rathbone			1935
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
913	She	H. Gahagan-R. Scott-H. Mack			1935
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
REPUBLIC					
873	Frontier Pony Express	Roy Rogers		1/29/49	1939
872	In Old Caliente	Roy Rogers		12/15/49	1939
874	Saga of Death Valley	Roy Rogers		2/22/49	1939
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48	1940
871	Shine On Harvest Moon	Roy Rogers		10/31/48	1944
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48	1942
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48	1938
HC23	Hidden Gold	W. Boyd-R. Hayden	62	8/27/48	1940
S-4	King of the Turf	A. Menjou-D. Costello	89	8/20/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48	1942
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	8/20/48	
HC22	Showdown, The	W. Boyd-R. Hayden	66	7/30/48	1940
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48	1940
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48	
20TH CENTURY-FOX					
834	Blood and Sand	T. Power-L. Darnell	125	Aug. 48	1941
835	I Wake Up Screaming	B. Grable-V. Mature	82	Aug. '48	1941
832	Rose of Washington Square	T. Power-A. Faye	86	July '48	1939
833	Slave Ship	W. Baxter-W. Beery	92	July '48	1937
UNITED ARTISTS					
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49	1944
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49	1943
WARNER BROS.					
807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48	1938
730	Flowing Gold	J. Garfield-P. O'Brien	82	7/17/48	1940
729	God's Country and the Woman	G. Brent-B. Roberts	71	7/17/48	1936
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48	1940

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data

ASTOR PICTURES

	Jimmy Fidler's Personality Parade (20)	12/20	.....
	Boss Comes to Dinner (10)	4/1	.....
	Makers of Destiny #1(17½)	5/1	6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)

9451	A Voice Is Born (20½)	1/15	.....

THREE STOOGES COMEDIES (8)

9401	Brideless Groom (16½)	9/11	.....
9402	Sing a Song of Six Pants (17)	10/30	12/20
9403	All Gummed Up (18)	12/11	12/20
9404	Shivering Sherlocks (17)	1/8	6/5
9405	Pardon My Clutch (15)	2/26	6/19
9406	Squareheads of the Round Table (18)	3/4	6/5
9407	Fiddlers Three (17)	5/6	6/5
9408	The Hot Scots (17)	7/8	7/31

ASSORTED & ALL-STAR COMEDIES (17)

9421	Wedding Belle (17)	10/9	1/17
9422	Should Husbands Marry? (17)	11/13	12/20
9423	Silly Billy (18)	1/29	6/19
9424	Two Nuts in a Rut (18)	2/19	6/12
9425	Tall, Dark and Gruesome (16)	4/15	6/5
9426	Crabbin' in the Cabin (18)	5/13	6/19
9427	Pardon My Lamb Chop ( )	6/10	7/10
9431	Rolling Down to Reno (16½)	9/4	.....
9432	Hectic Honeymoon (17)	9/18	.....
9433	Wife to Spare (16)	11/20	12/20
9434	Wedlock Deadlock (16)	12/18	2/14
9435	Radio Romeo (17½)	12/25	.....
9436	Man or Mouse (18)	1/15	6/19
9437	Eight Ball Andy (17½)	3/11	6/19
9438	Jitter Bughouse (17)	4/29	6/12
9439	The Sheepish Wolf (17½)	5/27	6/19
9440	Flat Feat (17½)	6/24	7/31

COLOR RHAPSODIES (3)

9501	Swiss Tease (6)	9/11	.....
9502	Boston Beany (6)	12/4	12/20
9503	Flora (7)	3/18	6/19

COLOR PHANTASIES (3)

9701	Kitty Caddy (6)	11/6	12/20
9702	Topsy Turkey (6½)	2/5	.....
9703	Short Snorts on Sports (6½)	6/3	7/10

COLOR FAVORITES (Re-Issues) (8)

9601	Dreams on Ice (6½)	10/30	.....
9602	Novelty Shop (6½)	11/20	.....
9603	Dr. Bluebird (8)	12/18	.....
9604	In My Gondola (7½)	1/22	.....
9605	Animal Cracker Circus (7)	2/19	.....
9606	Bon Bon Parade (8½)	4/8	.....
9607	House That Jack Built (7)	5/6	.....
9608	The Untrained Seal (7½)	7/15	.....

THRILLS OF MUSIC (8)

9951	Boyd Raeburn & Orch. (11)	9/18	.....
9952	Claude Thornhill & Orch. (11)	10/30	.....
9953	Lecuona Cuban Boys (10½)	11/13	12/20
9954	Skitch Henderson Orch. (10)	12/11	2/14
9955	Charlie Barnet & Orch. (10½)	1/15	6/5
9956	Ted Weems & Orchestra (10½)	3/25	6/5
9957	Gene Krupa Orch. (10)	6/10	7/10
9958	Tony Pastor Orch. (10)	7/22	8/28

SCREEN SNAPSHOTS (10)

9851	Hollywood Cowboys (9½)	9/4	.....
9852	Laguna, U. S. A. (9½)	10/9	12/20
9853	Out of This World Series (9)	11/27	12/20
9854	Off the Air (10)	12/18	12/20
9855	Hawaii in Hollywood (10)	1/22	6/5
9856	Photoplay's Gold Medal Awards (9½)	3/18	.....
9857	Smiles and Styles (10)	4/1	6/5
9858	Hollywood Honors Hersholt (8)	5/6	6/12
9859	Hollywood Party (9)	6/10	7/10
9860	Hollywood Friars Honor George Jessel (9½)	7/8	7/31

WORLD OF SPORTS (9)

9801	Cinderella Cagers (9½)	9/25	.....
9802	Ski Demons (9)	10/23	12/20
9803	Bowling Kings (10)	11/13	12/20
9804	Navy Crew Champions (10)	12/25	2/14
9805	Rodeo Thrills and Spills (9½)	1/29	6/5
9806	Net Marvels (9)	3/11	6/19
9807	Champions in the Making (8½)	5/23	6/19
9808	No Holds Barred (9)	6/17	7/10
9809	Aqua Zanies (9)	7/15	7/31

FILM NOVELTIES (1)

9901	Aren't We All? (10½)	11/27	.....

COMMUNITY SINGS (9)

9651	No. 1—Linda (10)	9/4	.....
9652	No. 2—April Showers (9)	10/2	.....
9653	No. 3—Peg O' My Heart (9)	11/6	12/20
9654	No. 4—When You Were Sweet 16 (9½)	12/4	12/20
9655	Feudin' and A-Fightin' (10½)	1/8	6/19
9656	Civilization ( )	2/12	6/5
9657	I'm Looking Over a Four-Leaf Clover (9½)	4/29	6/5
9658	Manana (9)	6/3	6/19
9659	California Here I Come (9)	8/12	8/28

SERIALS (15 Chapters) (4)

9120	The Sea Hound	9/4	.....
9140	Brick Bradford	12/18	1/17
9160	Tex Granger	4/1	.....
9180	Superman (Sp.)	7/15	.....

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)

W-931	Slap Happy Lion (7)	9/20	.....
W-932	The Invisible Mouse (7)	9/27	11/22
W-933	King Size Canary ( )	12/6	2/14
W-934	The Bear and the Bean (7)	1/31	4/3
W-935	What Price Fleadom? (6)	3/20	.....
W-936	Make Mine Freedom (10)	4/24	6/12
W-937	Kitty Foiled (8)	5/1	6/12
W-938	Little 'Tinker (8)	5/15	7/24
W-939	The Bear and the Hare (7)	6/26	7/24
W-940	The Truce Hurts (7)	7/17	9/4
W-941	Half Pint Pygmy (7)	8/17	10/23

TRAVELTALKS (4)

T-911	Visiting Virginia (9)	11/29	11/22
T-912	Cradle of a Nation (9)	12/13	3/6
T-913	Cape Breton Island (9)	5/8	7/24
T-914	Chicago, the Beautiful (10)	7/31	8/21

THE PASSING PARADE (6)

K-971	Miracle in a Corn Field (8)	12/20	3/6
K-972	It Can't Be Done (10)	1/10	4/3
K-973	Goodbye Miss Turlock (10)	1/24	4/3
K-974	My Old Town (9)	2/7	4/3
K-975	Souvenies of Death (10)	6/19	7/24
K-976	The Fabulous Fraud (11)	8/28	10/23

GOLD MEDAL CARTOONS (Reissues) (6)

W-921	Goldilocks and the Three Bears (11)	11/22	.....
W-922	The Fishing Bear (8)	12/20	.....
W-923	The Milky Way (8)	2/14	.....
W-924	The Midnight Snack (9)	3/27	.....
W-925	Puss 'N' Toots (7)	4/24	.....
W-926	The Bowling Alley Cat (8)	6/12	.....

PETE SMITH SPECIALTIES (10)

S-951	Football Thrills No. 10 (8)	9/6	.....
S-952	Surfboard Rhythm (8)	10/18	11/22
S-953	What D'Ya Know? (9)	11/18	11/22
S-954	Have You Ever Wondered? (9)	.....	.....
S-955	Bowling Tricks (10)	1/10	4/3
S-956	I Love My Mother-in-Law But (8)	2/7	5/1
S-957	Now You See It (Tech.) (9)	3/30	.....
S-958	You Can't Win (9)	5/29	6/12
S-959	Just Suppose (9)	7/17	9/4
S-960	Football Thrills No. 11 (9)	8/21	8/21

MUSICAL MERRY-GO-ROUND (6)

M-981	Freddy Martin, Keenan Wynn (10)	2/14	6/5
M-982	Tex Beneke (10)	2/13	6/5
M-983	Ray Noble, Buddy Clark (11)	6/26	7/24
M-984	Les Brown-Virginia O'Brien (10)	7/17	8/28
M-985	Frankie Carle & Orch. (10)	8/28	10/16
M-986	Art Lund-Les Brown-Tex Beneke (10)	8/30	10/16

TWO REEL SPECIALS (2)

A-901	Drunk Driving (21)	3/27	.....
A-902	Going to Blazes (21)	4/24	6/12

PARAMOUNT

PACEMAKERS (6)

K7-1	It Could Happen to You (11)	10/3	.....
K7-2	Babies, They're Wonderful (11)	11/14	11/22
K7-3	Bundle From Brazil (11)	1/2	1/17
K7-4	Musical Miracle (11)	3/22	.....
K7-5	A Model Is Born (7)	5/28	6/26
K7-6	Neighbor to the North (13)	7/22	7/24

POPULAR SCIENCE (6)

J7-1	Radar Fisherman (10)	10/17	11/22
J7-2	Desert Destroyers (11)	12/16	12/20
J7-3	Streamlined Luxury (10)	2/20	3/6
J7-4	Fog Fighters (10)	4/2	6/5
J7-5	The Big Eye (10)	5/21	6/12
J7-6	Flying Wing (10)	8/6	9/11

SPORTLIGHTS (10)

R7-1	Riding the Waves (10)	10/3	11/22
R7-2	Running the Hounds (11)	10/31	11/22
R7-3	Five Fathoms o Fun (10)	11/28	1/17
R7-4	Stop, Look and Guess 'Em (10)	12/5	1/17
R7-5	All American Swing Stars (10)	1/16	4/3
R7-6	Double Barrelled Sport (10)	2/20	4/3
R7-7	Big Game Angling (10)	3/26	6/5
R7-8	Riding Habits (10)	4/30	6/5
R7-9	Big League Glory (10)	6/11	7/10
R7-10	Her Favorite Pools (10)	7/30	8/7

UNUSUAL OCCUPATIONS (6)

L7-1	Hula Magic (11)	11/7	11/22
L7-2	Bagpipe Lassies (11)	1/2	3/6
L7-3	Modern Pioneers (11)	2/13	6/5
L7-4	Nimrod Artist (10)	4/16	6/5
L7-5	Feather Finery (10)	5/14	6/26
L7-6	Aerial Hot Rods (10)	8/13	9/11

SPEAKING OF ANIMALS (6)

Y7-1	Dog Crazy (11)	10/3	.....
Y7-2	Ain't Nature Grand (10)	11/14	11/22
Y7-3	Monkey Shines (9)	12/12	1/17
Y7-4	Home Sweet Home (10)	2/6	3/6
Y7-5	'Tain't So and 'Tain't True (10)	4/16	6/5
Y7-6	As Headliners (10)	6/18	7/3

NOVELTOONS (8)

Technicolor

P7-1	Santa's Surprise (9)	12/5	1/17
P7-2	Cat O'Nine Ails (8)	1/9	1/17
P7-3	Flip Flap (8)	2/23	6/5
P7-4	We're in the Honey (8)	3/19	6/5
P7-5	The Bored Cuckoo (8)	4/9	6/5
P7-6	There's Good Boo's Tonite (9)	4/23	6/5
P7-7	Land of the Lost (7)	5/7	6/12
P7-8	Butterscotch and Soda (7)	6/4	6/26

POPEYE (8)

E7-1	All's Fair at the Fair (8)	12/19	12/20
E7-2	Olive Oyl for President (7)	1/30	1/17
E7-3	Wigwam Whoopee (8)	2/27	6/5
E7-4	Pre-Hysterical Man (9)	3/26	6/5
E7-5	Popeye Meets Hercules (7)	6/10	10/9
E7-6	A Wolf in Sheik's Clothing (8)	7/30	8/7
E7-7	Spinach vs. Hamburgers (8)	8/27	9/11
E7-8	Snow Place Like Home (7)	9/3	.....

SCREEN SONG (8)

X7-1	The Circus Comes to Clown (7)	12/26	1/17
X7-2	Base Brawl (7)	1/23	4/3
X7-3	Little Brown Jug (8)	2/20	4/3
X7-4	The Golden State (8)	3/12	6/5
X7-5	Winter Draws On (7)	3/19	6/5
X7-6	Sing or Swim (7)	6/4	6/26
X7-7	Camptown Races (8)	7/30	8/7
X7-8	The Lone Star State (9)	8/20	9/11

MUSICAL PARADES (6)

FF7-1	Samba-Mania (18)	2/27	4/3
FF7-2	Footlight Rhythm (19)	4/9	6/5
FF7-3	Gypsy Holiday (19)	6/25	7/3
FF7-4	Tropical Masquerade (16)	8/6	9/11
FF7-5	Big Sister Blues (14)	10/1	11/6
FF7-6	Catalina Interludes (18)	11/19	.....

RKO RADIO

FLICKER FLASHBACKS (7)

84201	No. 1 (10)	10/24	12/20
84202	No. 2 (9)	12/5	1/17
84203	No. 3 (9)	1/16	4/3
84204	No. 4 (9)	2/27	6/5
84205	No. 5 (8)	4/9	6/5
84206	No. 6 (9)	5/21	6/26
84207	No. 7 (9)	7/2	9/4

THIS IS AMERICA (13)

83101	Border With Bayonets (16)	11/14	12/20
83102	Switzerland Today (18)	12/12	1/17
83103	Children's Village (19)	1/9	3/6
83104	Operation White Tower (18)	2/6	3/6
83105	Photo Frenzy (16)	3/5	5/1
83106	Funny Business (18)	4/2	6/5
83107	Democracy's Diary (16)	4/30	6/19
83108	Crime Lab (17)	5/28	6/26
83109	Letter to a Rebel (16)	6/25	7/3
83110	Sports Golden Age (17)	7/23	8/28
83111	Glamour Street (16)	8/20	9/11
83112	Friend of the Family (18)	9/17	10/9
83113	Who's Delinquent? (16)	10/15	10/23

SPORTSCOPES (13)

84301	Ski Holiday (8)	9/19	.....
84302	Golf Doctor (8)	10/17	.....
84303	Qual Pointers (8)	11/14	12/20
84304	Pin Games (8)	12/12	1/17
84305	Racing Day (8)	1/9	3/6
84306	Sports Coverage (8)	2/6	3/6
84307	Teen Age Tars (9)	3/5	5/1
84308	Doggone Clever (8)	4/2	6/19
84309	Big Mouth Bass (8)	4/30	6/19
84310	Muscles and the Lady (9)	5/28	6/26
84311	Ladies in Wading (8)	6/25	7/31
84312	Athletic Varieties (8)	7/23	8/28
84313	Strikes to Spare (8)	8/20	10/2

MUSICAL JAMBOREES (Revivals) (7)

84401	Enric Madriguera & Orch. (8)	9/5	.....
84402	Tommy Tucker Time (8)	10/3	.....
84403	Johnny Long & Orch. (8)	10/31	.....
84404	Duke Ellington (9)	11/28	.....
84405	Jerry Wald & Orch. (9)	12/26	.....
84406	Ray McKinley & Orch. (8)	1/23	.....
84407	Dick Stabile & Orch. (8)	2/20	.....

LEON ERROL (4)

83701	Bet Your Life (14)	1/16	4/3
83702	Don't Fool Your Wife (18)	3/5	6/5
83703	Secretary Trouble (17)	4/9	6/5
83704	Bachelor Blues (17)	9/17	10/9

EDGAR KENNEDY (6)

83401	Mind Over Mouse (17)	11/21	1/6
83402	Brother Knows Best (17)	1/2	4/9
83403	No More Relatives (18)	2/6	7/8
83404	How to Clean House (18)	5/14	6/7
83405	Dig That Gold (17)	6/25	7/
83406	Home Canning (16)	8/6	8/

RAY WHITLEY REVIVALS (4)

83501	Molly Cures a Cowboy (19)	9/5	...
83502	Musical Bandit (16)	10/10	...
83503	Corralling a School Marm (14)	11/14	...
83504	Prairie Spooners (13)	12/19	...

SPECIAL (4)

83601	20 Years of Academy Awards (19)	4/2	...
83801	Basketball Headliners of 1948 (18)	4/23	...
842	Louis-Walcott Fight Picture (19)	6/26	...
83901	Football Highlights o 1947 (20)	12/12	...

MY PAL FEATURETTES (2)

83201	My Pal (22)	11/31	...
83202	Pal's Adventure (20)	9/24	...

WALT DISNEY CARTOONS (6)

Reissues

84701	Hawaiian Holiday (8)	10/17	...
84702	Clock Cleaners (8)	12/12	8/
84703	Little Hiawatha (9)	2/20	...
84704	Alpine Climbers (10)	4/2	...
84705	Woodland Cafe (7)	5/14	6/
84706	Three Little Pigs (9)	9/17	...

REPUBLIC

SERIALS (4)

791	G-Men Never Forget (12 Chapters)	1/31	...
792	Dangers of the Canadian Mounted (12 Chapters)	4/24	...
793	Dick Tracy Returns (15 Chapters)	7/17	...
794	Adventures of Frank and Jesse James (13 Chapters)	10/30	...

CARTOONS (1)

Trucolor

761	It's A Grand Old Nag (8)	12/20	12/8

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/2
8259	Portrait of the West (8)	10/48	...
8260	Way of the Padres (8)	1/48	...

Black and White

8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/1

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Hazards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	...
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)

Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/1
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/1
6518	Mystery in the Moonlight (7)	5/	6/1
8519	Seeing Ghosts (7)	6/	6/1
8520	A Sleepless Night (7)	6/	6/1
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/2
8523	Love's Labor Won (7)	8/	9/1
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	...
8528	Out Again in Again (7)	11/	...
8529	The Magic Slipper (7)	12/	...
8530	Gooney Golfers (7)	12/	...

TERRYTOONS (2)

Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	...
8532	The Green Line (7)	5/	...

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/1

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5

MARCH OF TIME

6	The Cold War ( )	1/	...
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	...
9	Life With Junior ( )	4/44	...
10	Battle for Greece (17)	5/	...
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	...

No.	Title	Rel. Date	Data
3	White-Collar Girls (18)...	8/6	8/7
4	Life With Grandpa ( )...	9/	.....
5	Battle for Germany (18)...	10/	10/2
6	America's New Air Power (17)	10/29	11/6
7	Answer to Stalin ( ).....	11/	.....
8	( )...	12/	.....

UNITED ARTISTS

LANTZ CARTUNES (7)

The Bandmaster (7).....	12/	1/17
The Mad Hatter (7).....	2/	6/19
Pixie Picnic (7).....		6/5
Banquet Busters (7).....		6/19
Kiddie Koncert (7).....		6/5
Wacky Bye Baby (7).....	1/16	.....
Wet Blanket Policy (7)....	8/27	.....

NIVERSAL-INTERNATIONAL

NAME BAND MUSICALS (13)

1 Alvino Rey and Orch. (15).	10/22	2/14
2 Drummer Man (15).....	12/3	2/14
3 Carlos Molina & His Orch. (15)	12/13	2/14
4 Tex Beneke & His Orch. (15)	3/3	6/19
5 Woody Herman & His Orch. (15)	3/31	.....
6 Red Ingle & His National Seven (15)	6/16	6/19
7 Tex Williams and His Orch. in Western Whoopee (15).	6/23	7/31
8 Jimmy Dorsey & Orch. (15).	8/18	9/25
9 Red Skin Rumba (15).....	9/15	9/25
0 Buddy Rich & Orch. (15)..	10/13	.....

TECHNICOLOR CARTUNES (5)

Reissues

1 Knock Knock (7).....	3/	.....
2 Syncopated Sioux (7).....	5/	.....
3 Woody Woodpecker (7)....	7/	.....

THE ANSWER MAN (8)

1 Wind, Curves and Trap Doors (10)	12/22	2/14
2 Hall of Fame (10).....	1/19	.....
3 Men, Women & Motion (10)	3/15	6/19
4 Flood Waters (10).....	4/26	7/31
5 Mighty Timber (10).....	6/21	7/31
6 Rockets of the Future (10).	7/5	9/25
7 Water Battlers (7).....	8/16	9/18
8 Home of the Iceberg (7)..	8/23	11/13

VARIETY VIEWS (8)

1 Tropical Harmony (9)....	9/29	11/22
2 Chimp Aviator (9).....	11/17	11/22
3 Brooklyn Makes Capital (27)	2/9	6/19
4 Whatta Built (10).....	6/7	6/19
5 Copa Carnival (9).....	6/28	7/31
6 Paris on the Plata (9)....	7/12	9/25
7 Gaucho Fiesta (9).....	8/16	12/4
8 Call of the Canyon (10)...	10/18	.....

SING AND BE HAPPY SERIES (8)

1 Spotlight Serenade (10)...	3/29	.....
2 Singing the Blues (10)....	5/	7/31
3 River Melodies (8).....	7/5	7/31
4 Songs of the Season (8)...	10/11	.....
5 Hits of the Nineties (9)...	10/18	.....

MUSICAL WESTERNS (3)

1 Hidden Valley Days (27)..	2/5	6/19
2 Powder River Gunfire (24).	2/26	.....
3 Echo Ranch (25).....	4/1	6/19

SPECIALS (2)

1 Snow Capers (19).....	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)

1 Celebration Days (20)....	1/31	2/14
2 Soap Box Derby (20).....	10/18	.....
3 Teddy, the Roughrider (20).	2/21	.....
4 King of the Carnival (20).	4/3	.....
5 Calgary Stampede (20)....	5/29	.....
6 A Day at the Fair (20)...	7/3	7/24
7 The Man From New Orleans (19)	9/4	.....
8 My Own United States (20).	10/16	9/18

EMORIES FROM MELODY LANE (6)

1 A Song of the West (10)..	9/27	.....
2 An Old Time Song (10)..	12/27	.....
3 A Song About the Moonlight (10)	1/24	3/6
4 Grandfather's Favorites ...	3/13	6/5
5 A Stephen Foster Song (10)	5/8	6/19
6 A Song From the Movies (10)	7/17	.....

BLUE RIBBON HIT PARADE (13)

(Revivals) Technicolor

1 Rannerous Dan McFoo (7)..	12/20	.....
2 Hobo Gadgets Band (7)....	1/17	.....
3 Little Pancho Vanilla (7)..	3/20	.....
4 Don't Look Now (7).....	4/10	.....
5 Curious Puppy (7).....	4/24	.....
6 Circus Today (7).....	5/22	.....
7 Little Blabber Mouse (7)..	6/12	.....
8 The Squawkin' Hawk (7)..	7/10	.....
9 A Tale of Two Kitties (7).	7/31	.....
10 Pigs in a Polka (7).....	8/14	.....
11 Greetings Bait (7).....	8/28	.....
12 Hiss and Make Up (7)....	9/18	.....
13 Hollywood Steps Out (7)..10/2		.....

JOE McDOAKES COMEDIES (6)

401 So Yo Want to Be a Salesman (10)	9/13	.....
402 So You Want to Hold Your Wife (10)	11/22	12/20
4403 So You Want An Apartment (10)	1/3	3/6
4404 So You Want to Be a Gambler (10)	2/4	.....
4405 So You Want to Build a House (10)	5/15	.....
4406 So You Want to Be a Detective (10)	6/26	.....

SPORTS PARADE (13)

Technicolor

4501 Las Vegas Frontier Town (10)	11/1	.....
4502 Action in Sports (10)....	12/13	.....
4503 A Nation on Skis (10)....	7/31	.....
4504 Sun Valley Fun (10).....	2/14	.....
4505 Trip to Sportland (10)....	3/6	6/5
4506 Ride, Ranchero, Ride (10).	3/20	6/5
4507 Holiday for Sports (10)..	4/17	6/19
4508 Built for Speed (10).....	6/5	.....
4509 Fighting Athletes (10)....	5/1	6/19
4510 The Race Rider (10).....	6/19	7/24
4511 Playtime in Rio (10)....	8/14	10/16
4512 Sports Down Under (10)..	9/18	11/13
4513 Gauchos of the Pampas (10)	10/9	.....

MELODY MASTERS BANDS (8)

4601 Freddy Martin & His Orch. (10)	9/13	.....
4602 Swing Styles (10).....	10/25	.....
4603 Borrah Minevitch & Har. Sch. (10)	12/6	.....
4604 Rubinoff and His Violin (10)	1/10	.....
4605 Artie Shaw & His Orch. (10)	2/7	.....
4606 Henry Busse & His Orch. (10)	5/15	.....
4607 The Saturday Night Swing Club (10)	6/19	.....
4608 Joe Reichman & His Orch. (10)	7/17	.....

MERRIE MELODIES (18)

Cinecolor

4702 Bone Sweet Bone (7).....	5/22	7/24
4704 Up-Standing Sitter (7)...	7/3	.....
4707 Dough Ray Me-Ow (7)....	8/14	10/18
4709 Odor of the Day (7).....	10/2	.....
4712 Daffy Dilly (7).....	10/30	.....
4715 Riff Raffy Daffy (7).....	11/27	.....
4718 Holiday for Drumsticks (7).	1/22	.....

Technicolor

4701 Nothing But the Tooth (7).	5/1	.....
4703 The Shell-Shocked Egg (7).	7/10	.....
4704 The Rattled Rooster (7)..	6/26	.....
4706 You Were Never Duckier (7)	9/18	11/13
4708 The Pest That Came to Dinner (7)	9/11	10/16
4710 The Foghorn Leghorn (7)..10/9		.....
4711 A Lad in His Lamp (7)...10/23		.....
4716 Scaredy Cat ( ).....	12/18	.....

L. T. Tech. Cartoon

4713 Kit for Cat (7).....	11/6	.....
4714 Stupor Salesman (7).....	11/20	.....
4717 Wise Quackers (7).....	1/1	.....

M.M. BUGS BUNNY SPECIAL (8)

4719 Hot Cross Bunny (7).....	8/21	10/16
4720 Hare Splitter (7).....	9/25	.....
4721 My Bunny Lies Over the Sea ( )	12/4	.....
4722 Hare-Do (7)	1/15	.....

ADVENTURE SPECIALS (6)

Technicolor

4801 Land of Romance (10)....	9/6	.....
4802 Beautiful Bali (10).....	11/15	12/20
4803 Dad Minds the Baby (10).	12/20	.....
4804 What's Hatchin'. (10)....	2/28	.....
4805 Rhythm of a Big City (10).	3/27	6/5/
4806 Living With Lions (10)...	6/5	7/24

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½)....	9/2	9/25
1402 I'm a Monkey's Uncle (18).	10/7	10/23
1403 Mummy's Dummies (16)...	11/4	.....
1404 Crime on Their Hands (17½)	12/9	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17).	9/9	9/25
1422 Go Chase Yourself (17)....	10/14	10/9
1423 Parlor, Bedroom and Wrath (16)	12/16	.....
1431 A Pinch in Time (16).....	11/11	.....
1432 He's In Again ( ).....	1/20	.....
1433 Miss In A Mess ( ).....	1/13	.....

CAN YOU TOP THIS? (2)

1411 #1 (13)	11/18	.....

COMEDY FAVORITES (6)

Reissues

1441 Pest from the West (18½).	9/30	...
1442 Ay Tank Ay Go (16).....	10/21	.....
1443 Static in the Attic (19)...	12/23	.....

FOX AND CROW (8)

Technicolor

1701 Robin Hoodlum (7).....	12/23	.....

ONE-REEL SPECIAL (1)

1551 Candid Microphone (11)..10/21		.....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½).....	9/2	9/25
1502 Lo, the Poor Buffal (6½).11/4		.....

COLOR FAVORITES (8)

Reissues

1601 The Stork Takes a Holiday (8)	9 9	. . .
1602 Swing Monkey Swing (8)..10/14		.....
1603 The Little Match Girl (8½)	11/25	.....
1604 Glee Worms (7½).....	12/16	.....
1605 A Boy and His Dog (7)...	1/6	.....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....	12/23	.....

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28		10/9
1752 Sitka Sue (10½).....	1/20	.....

WORLD OF SPORTS (12)

1801 Diving Champions (9½)..	9/23	10/2
1802 Acrobatic Babies (9½)...10/14		10/23
1803 Babe Didrickson, Queen of Sports (10).....	11/25	.....
1804 Flashing Fins ( ).....	12/23	.....
1805 Mrs. Golf ( ).....	1/27	.....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½)	9/23	9/25
1952 Ray Eberle & Orch. (10)..11/4		.....
1953 Louis Prima & Orch. ( ).12/16		.....
1954 Buddy Rich & Orch. ( ). 1/20		.....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9)....	9/2	10/2
1852 A Day at C.B.S. (9½)...10/7		.....
1853 Stars to Remember (9½)..11/18		.....
1854 Hollywood Santa Claus Lane ( )	12/23	.....
1855 A Rainy Day in Hollywood ( )	1/27	.....

COMMUNITY SINGS (8)

1651 Baby Face (9).....	9/16	10/2
1652 My Happiness (10).....	10/21	.....
1653 It's Magic ( ).....	12/23	.....
5657 Christmas Carols (10½)..12/9		.....

SERIALS

1120 Congo Bill (15 Chapters)..10/28		.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7).	9/18	.....
W-32 Lucky Ducky (8).....	10/9	.....
W-33 Professor Tom (8).....	10/30	.....
W-34 The Cat That Hated People (7)	11/20	.....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7).....	9/11	11/13
S-52 Pigskin Skill (8).....	9/18	10/23
S-53 Ice Aces (8).....	11/6	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21 The Little Goldfish (8)....	11/20	.....
W-22 Fine Feathered Friends ( ).....		.....
W-23 The Blue Danube ( ).....		.....
W-24 Sufferin' Cats ( ).....		.....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9).10/16		.....
T-12 Night Life in Chicago (9)...11/27		.....

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20		.....

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( ).....		.....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11)	10/8	.....
K8-2 Mr. Groundling Takes the Air (11)	12/3	.....

NOVELTOON

P8-1 The Mite Makes Right (8)..10/		.....
P8-2 Hector's Hectic Life (7)....11/19		.....
P8-3 Old Shell Game (7).....	12/17	.....

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7)	10/22	.....

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....	10/29	.....

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5		12/18
R8-2 Acrobatic Illini (10).....	12/10	.....

POPEYE

E8-1 Robin Hood-Winked (7)....11/18		.....
E8-2 Symphony in Spinach ( )..12/31		.....

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26		.....

POPULAR SCIENCE

J8-1 Solar Secrets (10).....	12/24	.....

REPUBLIC

SERIALS

891 Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	.....

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....	11/12	...
93102 Girls in White (17).....	12/10	...

SPECIAL (2)

Football Headliners of 1948 ( )	12/10	...

EDGAR KENNEDY (6)

10th Series

93401 Contest Crazy (17).....	10/1	12/18

LEON ERROL (6)

93701 Uninvited Blonde (18)....11/12		....
93702 Backstage Follies (17)....12/24		....

MY PAL (4)

93201 Pal's Return (18).....	11/26	.....

SCREENLINERS (13)

94201 Jan August & His Piano (8)	10/29	.....
94202 Block Party (8).....	11/26	.....
94203 It Pays to Be Ignorant (8).12/24		.....

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7).....	7/9	.....
94102 The Trial of Donald Duck (7)		.....
94103 Catnap Pluto (6).....	8/13	9/22
94104 Inferior Decorator (7)....	8/27	.....
94105 Pluto's Fledgling (7).....	9/10	12/18
94106 Soup's On (8).....	10/15	.....
94107 Three for Breakfast (7)...11/3		....
94108 Mickey and the Seal (7)...12/3		.....
94109 Tea for Two-Hundred (7)..12/24		.....

SPORTSCOPES (13)

94301 Texas Redhead (8).....	2/24	.....
94302 Frozen Fun (8).....	10/22	.....
94303 Athletic Stars (8).....	11/19	.....

RAY WHITLEY REVIVALS (4)

93501 Keep Shooting (17).....	9/10	.....
93502 Range Rhythm (16).....	10/15	.....
93503 Cactus Capers (15).....	11/19	.....
93504 California or Bust (18)..12/24		.....

WALT DISNEY (8)

Reissues Series 2

94701 Goofy and Wilbur (8).....10/1		.....
94702 Wynken, B'ynken and Nod (8)	11/19	.....

UNITED ARTISTS

LANTZ CARTUNES

Playful Pelican (7).....	10/8	.....
Dog Tax Dodgers (7).....	11/19	.....
Wild & Woody (7).....	13/31	.....
Scrappy Birthday (7).....	2/11	.....
Drooler's Delight (7).....	3/25	.....

UNIVERSAL-INTERNATIONAL 1948-49

TECHNICOLOR CARTUNES (13)

Reissues

4321 Pantry Panic (7).....	11/22	.....
4322 Hollywood Matador (7)....	12/13	.....
4323 Mouse Trappers (7).....	1/24	.....
4324 Hams That Couldn't Be Cured (7)	2/21	.....
4325 The Screw Driver (7).....	3/14	.....
4326 Ace in the Hole (7).....	4/4	.....
4327 Goodbye, Mr. Moth (7)....	5/2	.....
4328 Jukebox Jamboree (7).....	5/30	.....
4329 The Loan Stranger (7)...	6/27	.....
4330 Dizzy Acrobat (7).....	7/25	.....
4331 Dizzy Kitty (7).....	8/22	.....
4332 Cow Cow Boogie (7).....	9/19	.....
4333 Tht Screwball (7).....	10/17	.....

SING AND BE HAPPY SERIES (8)

4381 Choo Choo Swing (10)....11/1		.....
4382 The Year Around (10)....12/6		.....

VARIETY VIEWS (8)

4341 Canada Calls (9).....	10/1	.....

NAME BAND MUSICALS (13)

4301 Rhythm Masters (15).....12/8		.....
4302 Lawrence Welk & Orch. (15)		.....
4303 Ted Weems & Orch. (15).....		.....

TECHNICOLOR SPORT REELS (8)

4361 Flight of the Snowbirds ( )		.....
4362 Thrills on Wheels ( ).....		.....
4363 Sea Killers ( ).....		.....
4364 Wanted—Joe Trout ( ).....		.....
4365 Riding the Rogue ( ).....		.....

TWO-REEL SPECIALS (2)

4201 Cheating in Gambling ( ).....		.....

ONE REEL SPECIAL

4203 Christmas Dream (11)....11/22		11/16

MUSICAL WESTERNS (8)

4351 Sun in the Sky ( ).....		.....
4352 Cheyenne Cowboy ( ).....		.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

Reissues

5001 Sons of Liberty (20).....11/28		9/18
5002 Drums of India (20).....19/25		.....
5005 Sunday Roundup (20).... 1/29		.....

JOE McDOAKES CAMEDIES (8)

5401 So You Want to Be in Politics (10) 10/23		9/18
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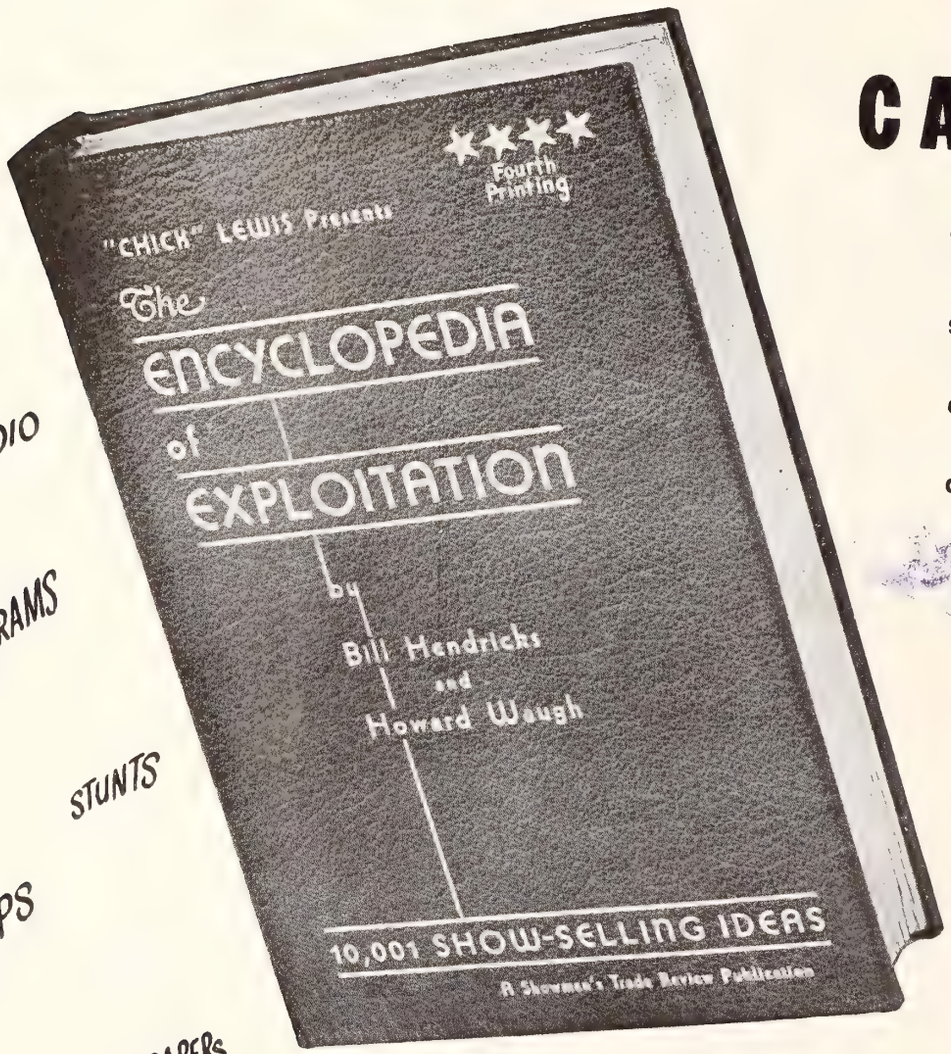
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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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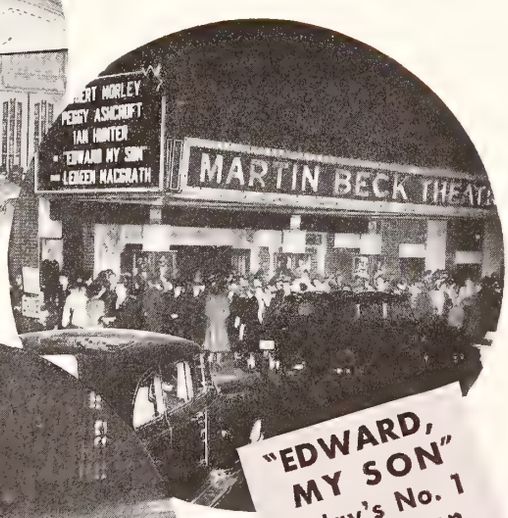
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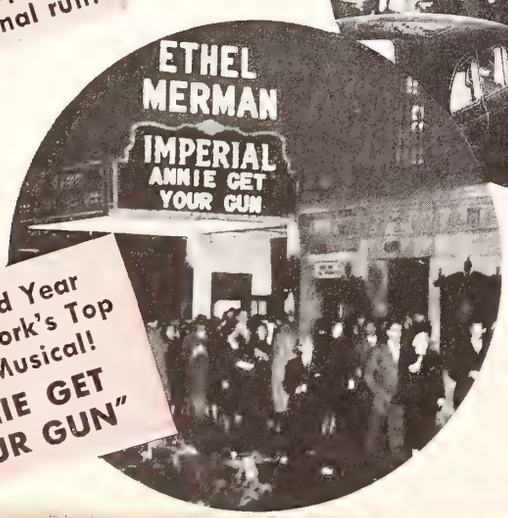
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"DOWN TO THE SEA IN SHIPS"

....FROM THE COMPANY OF CHAMPIONS 20th CENTURY-FOX

THE EDITORIAL PAGE

The Awakening

For well over ten years this page has, from time to time, consistently criticized this industry's fumbling and futile public relations and has offered many suggestions for their improvement.

The one angle always stressed in our suggestions was the vital necessity of formulating a program at the local, or exhibitor, level on the very sensible theory that no one is better equipped or more capable of disseminating information about the industry than the man in the theatre who is in constant contact with his public, his local newspapers and radio stations.

It is interesting and most encouraging to note that in most, if not all, of the current suggested public relations programs, emphasis is placed upon this phase. And we might add, it took the program designers quite a while to catch up with what we suggested so long ago and so often.

The local theatreman's importance is even more emphasized today by the cold, hard fact that every piece of bad industry publicity is hurting him right in his own box-office. Therefore, if he had any reluctance, or was unaware of the important part he could play in creating goodwill and a better press and radio for the industry as a whole and his own theatre in particular, he now knows better and will, for the most part, do his share in any adequately developed public relations program.

It makes no difference which program is adopted nationally. Without the local theatremen you just haven't got a workable or effective means of combating the all-too-many bad newspaper and radio stories.

If the seventeen-odd thousand theatremen who run our nation's theatres would do their part it would not take too long for this industry to gain the goodwill and respect of the millions of movie-goers we need to maintain our business.

▲ ▲ ▲

Bright Prospects

No matter what forms of economy are put into effect by the picture companies none can possibly offset the dwindling grosses except lower production costs. But lower production costs cannot be reflected at the point of sale to the public for one to two years because it takes that long for most planned pictures to get into circulation.

In the interim between studio planning and exhibition of the picture, many of the companies became panicky and tried to offset the high product costs through curtailment of distribution activities—advertising budgets for selling the pictures in the trade and to the public, etc. They did far more harm than good to their cause.

But there's a little sunshine beginning to filter through the gloom. A majority of the picture companies have succeeded in cutting negative costs to a point where good pictures can show a profit on the domestic market. The financial statements of those companies should reflect this condition during 1949. But before they do, you can look for year-end statements that show terrific losses—not because business is bad but because a large part of the previously made expensive pictures are being charged off.

Lower studio costs certainly should take the heat off the distributors. Most of the companies had little choice during the past year or two but to hammer away to get every cent the traffic could bear, via excessive rental demands and percentage deals. You'd probably do the same thing were you in their place.

But with production balance sheets showing substantial reduction in negative costs, the drive to wring every last cent from rentals will not be so great. Not that distributors will be giving pictures away. But they will be facing up to the situation in the light of realism instead of through a fog of distortion caused by their own plight over the high cost of production.

Another bright prospect is the large number of strong pictures coming along. Especially the crop that will break between now and the middle of the year. If there is anything to that old Nick Schenck line about good pictures, it ought to prove itself during the first half of the year.

But these little rays of sunshine must have some encouragement and enthusiasm from you, Mr. & Mrs. Theatreman. You, too, have an important part to play in the months to come. You've howled about the bad pictures and how you couldn't go out and advertise or ballyhoo them because so many of them weren't worth the effort or cost. Well, let's see what you can do when the many good ones come along.

Give these pictures half a chance with good local selling and we'll make the prediction that your business is going to be very satisfactory. But if those who merely sit and wait for customers to hammer down their doors want to kick about "poor business" on good pictures, we suggest that they stand before a mirror and raise hell —with themselves.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

Showmen who got a ray of hope that the federal amusement tax would be reduced to its pre-war 10 per cent as four Congressmen introduced bills to that effect in the 81st Congress' hopper, had their hopes dimmed the next day when President Truman's speech indicated little chance of any tax cuts. But exhibitors in St. Louis anyway felt better—the Mayor signed the bill repealing their five per cent municipal admission tax.

In Los Angeles Fred A. Weller, general counsel for the Independent Theatre Owners of Southern California and Arizona, said he would seek to have the question of clearance brought up when his group meets on Jan. 11. Weller claims clearances made 19 years ago are still in effect and that they should be shortened.

In New Jersey exhibitors were complying with that state's new law which requires them to insure their employes against illness or disability incurred on or off the job to the amount of 60 per cent of their salaries while disabled. Payments start if the employe is off more than seven days and last up to 26 weeks. In Columbus a New Year's Day projectionist strike in neighborhood houses ended by Jan. 2 when the theatres raised salaries in the A houses from $59.50 to $70 weekly and in the B group from $47 to $54.

On the theatre change front Ted Gamble sold 10 houses in Oregon to the Ted Jones outfits and bought a substantial stock interest in the Standard Theatres in Wisconsin. L. F. Gran will remain as general manager and Gamble will absorb all the managers let out of his Oregon chain into his news enterprises. Paramount confirmed the split of the M&P Theatres into two new groups, one owned wholly by Sam Pinanski and a second with a Paramount interests operated by Marty Mullin. In Cleveland the Schine interests have to surrender the Temple to their partners in a pool—Meyer Fine and P. E. Essick—when said partners declared the pool was illegal under the Supreme Court ruling. This leaves Schine with the Cleveland Princess, which has been closed, since the pooling deal provided that upon dissolution of the pool, the partners got back their own theatres.

National Allied's directors will meet in Washington Feb. 14-15; MGM is experimenting with titles on the latest Lassie Picture, "Hills of Home," in several sectors, and Universal has changed "Live Today for Tomorrow" to "An Act of Murder" since life apparently is less interesting than death in the movie-makers' and goers' lexicon.

In New York the Metropolitan Motion Picture Theatres Association has called national and state industry exhibitor leaders to meet at the St. Moritz on Jan. 13 in New York to consider ways to fight local admission tax bills and other adverse legislation now before the New York state legislature.

Out in Chicago theatres have been ordered to replace their gas lights on exits and the MPTO of St. Louis, Eastern Missouri and Southern Illinois told its members "if you don't want an auditor sticking his nose into your private and personal business, don't buy percentage pictures."

Litigation

Philadelphia Exhibitor William Goldman asked the federal court in that city of Brotherly Love to reconsider its refusal to order divestiture and cross-licensing bans against the defendants in the sensational suit he won. Goldman claims the defendants are merely going through the motions of offering him pictures and that films have been advertised in the lobby of his competitors before he was approached to bid on them.

Six percentage suits were filed in Asheville federal court this week against the Colonial Theatres and individual defendants. In Los Angeles Lou Moss Pictures are suing Republic for $885,000 damages over alleged loss due to rejection of the shooting script on "Voodoo Legend."

Television

San Francisco Theatres which hoped to show a football game telecast in their standee space New Year's were prevented by the fire department. Warner Bros. will make films for television with Harry Warner saying video will help "rather than hinder the industry."

General

Good news for independent producers was seen in the statement by the Bank of America's Bernard Giannini who says the bank expects to finance a bigger volume of business in 1949 than it did in 1948.

And good news was seen for all the industry in the House subcommittee report which absolved studios of any collusion in the Hollywood jurisdictional strike and placed the blame for the 27-month old affair on the shoulders of the American Federation of Labor. Meanwhile federal mediators were to meet Friday with home office executives over the impasse which has developed over the white collar and back room union demands for a 35-hour week and reported 15 per cent wage increases in 31 exchange centers.

In Canada J. Earl Lawson of the J. Arthur Rank Organization found that Canada had displayed more stability during 1948 than the U. S. and that a blend of British and American films was pleasing the box-office. In New York International News Service and Telenews were proud of the fact that they had gotten television newsreels of the Rose, Sugar and Orange bowl games to the televising equipment of clients within 24 hours after the events.

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Ted Jones Buys Oregon Chain

Ten theatres in Oregon, plus one now under construction, formerly controlled by Gamble Enterprises, will be taken over Feb. 12 by the Jones Enterprises, Western Amusement Company and their president, Ted Jones, it was announced in Los Angeles this week.

The houses will be operated out of the offices of the two companies in Los Angeles, and will become part of a circuit which now numbers approximately 60 theatres. However, immediate supervision of the new operations will be under Tom Blair of Eugene, Oregon, who will be district manager, while Bill Jenkins, formerly Los Angeles booker for the Jones companies, will move to Portland to book under the supervision of Henry Lockhart, who will be the buyer. The combination of interests will make the Jones outfits one of the largest independent circuits in Oregon.

To Expand

Meanwhile the companies plan expansion of their California and Arizona houses with Western Amusement to build a new house within the next 30 days at Barstow, Calif., and another in Victorville, Calif., as well as taking over the lease on a house in Corona Del Mar, Calif., and starting a remodeling job on the Bard at Los Angeles. A new house is also contemplated in Encino, Calif. Jones Enterprises has just completed two remodeling jobs on Arizona holdings in association with Louis Long's Theatres.

Acquisition of the Gamble Oregon interests will be marked by numerous managerial changes since Jones has announced he will not keep any Gamble managers or personnel after Feb. 12.

Gamble said he would reemploy all his Oregon managers in other theatres of his chain.

Gamble Buys Into Standard Theatres

Standard Theatres General Manager L. F. Gran confirmed reports in Milwaukee this week that Ted Gamble, president of Gamble Enterprises, had acquired a stock interest in the Standard group of 23 theatres. Gran will remain in charge of theatre operations, he said, and the Standard chain stock is now held by the Coston family and Gamble Enterprises.

M&P Dissolves, Leaving Two New Circuits

Paramount this week confirmed reports first published by SHOWMEN'S TRADE REVIEW that the Mullin and Pinanski circuit had been dissolved and that it had withdrawn from Netoco, the Sam Pinanski Corporation whose houses formed part of the chain.

Paramount, however, will retain its interest in the other half of the chain, which will operate as New England Theatres under the presidency of Marty Mullin with headquarters at 60 Scollay Square, Boston. Pinanski will operate as American Theatres Corporation from a building immediately adjoining the Olympia Theatre and M&P Theatres has ceased to operate.

The move is seen to be an outgrowth of divesting joint operations under the Government anti-trust suit.

St. Louis Drops Tax

Mayor Aloys P. Kaufmann of St. Louis signed the bill repealing that city's five per cent tax on amusement admissions this week.

Arbitration Will Increase, Not Decrease Industry Fights, N. J. Allied Chief Claims

Lachman Disapproval Of Proskauer Plan Backed by Rembusch

Arbitration will tend to increase rather than eliminate fights within the motion picture industry, New Jersey President Ed Lachman charged this week.

Lachman, who disapproves the Proskauer Plan for arbitration which was first and exclusively reported by SHOWMEN'S TRADE REVIEW for Dec. 25, thinks that the ease with which an exhibitor may file an arbitration complaint will increase complaints and bickering within the industry. His objections to the plan, voiced Wednesday, came as trade circles were beginning to wonder whether arbitration, as outlined in the Proskauer Plan, was not rather an academic question, in view of the opposition that seemed to exist against the measure.

'No,' Says Rembusch

Joining Lachman in his disapproval—a disapproval last week expressed by Allied General Counsel Abram F. Myers, Allied Independent Theatre Owners of Iowa and Nebraska President Leo Wolcott and Paramount Partner Bob Wilby—was Trueman T. Rembusch, president of the Associated Theatre Owners of Indiana. His organization is against arbitration, Rembusch said, adding:

"Arbitration did not work before and will not work now. Any decision other than complete divorcement would be a travesty of justice."

Lachman's objections to the Proskauer Plan were specific.

"Arbitration won't reduce the amount of fighting going on within the industry," the New Jersey Allied president declared. "It will tend to increase it through the very point cited in its favor—the ease with which you can enter arbitration. This point will widen the exhibitor-distributor battle front, not bring the dove of peace to it.

Will Think

"Here's what I mean. An exhibitor will think several times before he goes to court. To take a case to law, he first had better be sure he has a case. But under arbitration if Exhibitor Lastrun wants to get a run away from Exhibitor Firstrun and knows his case isn't too good, he may ask himself 'What have I got to lose?', hire a lawyer and go before the arbitrator. So Exhibitor Firstrun has to hire a lawyer in turn and go to the expense and trouble of defending himself in a weak case which Exhibitor Lastrun would not have taken to a court of law.

"I'm not arguing for a moment that changes

(*Continued on Page* 10)

Would Cut Tax

Four Congressmen offered the first Congress bills to reduce the federal tax on amusement admissions to its pre-war 10 per cent as the 81st Congress met in Washington, D. C., Monday. The reduction bills, which have a very dim future in view of budget problems, were introduced by Representatives O'Toole, New York; Dingell, Michigan; Colmer, Mississippi; McDonough, California. Other bills to exempt admissions to church, school and charitable functions, were also introduced.

No Soap

San Francisco motion picture theatres which planned to use telecasts of the East-West game in that city of New Year's Day as "side-shows" ran into a snarl at the last minute when the city's fire department prohibited most of the showings.

Most of the theatres had planned to hold the video performances in the auxiliary space usually reserved for holdouts. Only known house to clear with the Fire Department was the downtown Orpheum. The New Year's Day rulings are causing exhibitors to think that the only way they will be able to get television into their theatres will be through large-screen television exhibited in the auditorium and that lobby videocasts will be tabu for the most part.

Subcommittee Clears Studios, Blames AFL in Coast Strike

House Labor subcommittee this week absolved the motion picture industry of charges that it had conspired to instigate and prolong the 27-month old Hollywood studio jurisdictional strike and placed the blame for the situation squarely on the shoulders of the American Federation of Labor.

The subcommittee report, prepared by Chairman Carroll D. Kearns (R. Pa.) and signed by Rep, Gerald W. Landis (R. Ind.) reviewed the hearings held in Los Angeles during the summer of 1947 and those in Washington last February and concluded that "There was no collusion or conspiracy on the part of the motion picture industry in the Hollywood jurisdictional dispute."

Clears 'Doubt'

Kearns originally had indicated that there might be some basis for the charges made by the striking Conference of Studio Unions that collusion existed between the studios and the American Federation of Labor's International Alliance of Theatrical Stage Employes. However, in his report, he declared that these "doubts" had been removed.

The committee report recommended to Congress that it "should take all steps within its power to insure that "such strikes as the studio jurisdictional strikes "should never, never again happen." It recommended to the AFL that it should continue its program, initiated last year, of settlement for jurisdictional disputes, and that it should "try to make amends in the motion picture industry dispute even at this late date."

Rep. Kearns also expressed his sympathy to those union members "who lost their jobs in this unfortunate and uncalled for labor dispute."

Started in 1945

The original dispute arose in 1945 over the extent of jurisdiction of the AFL United Brotherhood Carpenters and Joiners and the AFL IATSE. It was settled by a three-man arbitration committee in December, 1945, but arose again in August, 1946.

At that time the Carpenters demanded the restoration of the set construction work given to IATSE by the agreement of the previous December. IATSE President Richard F. Walsh then threatened to close down the studios, exchanges and motion picture theatres if the producers yielded to the carpenters' demands.

Rather than close the studios, the producers decided to keep them open with IATSE labor. The ensuing carpenters' strike received the support of the Conference of Studio Unions, and resulted in violent clashes between the two groups.

The Kearns report declared that the basis for the strike "lies in the overlapping jurisdictions of the international unions affiliated with the American Federation of Labor, and the negligence of the parent organization to provide for

(*Continued on Page* 8)

No Kicks to Him Over House Group Block Booking Charge, Says Bergson

Commenting upon the fact that exhibitors had complained to the House Small Business Committee that they were being compelled to buy pictures in blocks through conditioning, Herbert A. Bergson, chief of the anti-trust division of the Department of Justice, declared in Washington Thursday that no such complaints had been brought directly to his attention.

Bergson made it plain, however, that even though he had no personal knowledge of such complaints, they might still have been called to the attention of the Justice Department.

Asked whether he considered it legal if a distributor offered an exhibitor reduction rentals on a top picture provided he bought one or more other features which he would not otherwise buy, Bergson declined to comment.

The text of that section of the House Small Business Committee report, referring to the mo-

(*Continued on Page* 8)

Quit Gassing, He Says

Chicago theatres have been ordered to replace exit gas lights with electricity by D. J. Talbot of that city's electrical department. Talbot claims that the gas supplied theatres is not of sufficient strength for the purpose. Houses which still have the older type of lights are changing over.

Clears Studios, Blames AFL

(Continued from Page 7)

the compromise or enforced arbitration of differences which arise between its affiliates."

Immediate reaction was forthcoming from MPAA executive assistant Joyce O'Hara, who termed the clearance of the industry "gratifying."

"We are naturally pleased to see our position so completely vindicated by the committee," he declared.

Text of the conclusions drawn by the subcommittee report, follows:

This jurisdictional labor dispute in this great industry stands out as a sore thumb on the records of the American Federation of Labor. The industry could well depict this in a drama that would be the best box-office attraction in the history of the business.

The industry over the years may have dealt well or poorly with its employes. That is a matter of record. Yet the decision of the industry to keep open the studios in the face of the ultimatum of the IATSE on August 22, 1946, and of the carpenters on September 11, 1946, was a matter of business judgment which, in the testimony of Mr. Eric Johnston, was one which the producers, themselves responsible to the employes, the stockholders and distributors, had to make in the face of the "hot set" ultimatum of the carpenters. A cessation of operations would have thrown thousands of employes out of work and subjected the producers to continuing liability under their contracts with actors, directors, and theatre companies. It was also apparent that the possibility of settling the jurisdictional dispute within the framework of the A. F. of L. was highly unlikely.

Kept Open

Having made their decision to attempt to operate, the studios were faced with the difficulty of planning operations in view of the uncertainty as to whether or not, after a set was completed, any carpenters or painters would work on it despite their contractual obligations. The program for ascertaining the intentions of individual employes undoubtedly penalized many of them, as their quoted testimony discloses. Yet the situation was precarious because of the possibility of violence within the studios.

Upon conclusion of the Washington hearing, and particularly after the testimony given there by Mr. William C. Doherty (international president of the National Association of Letter Carriers, vice president of the American Federation of Labor, and secretary of the three-man arbitration committee in the Hollywood jurisdictional dispute), it became obvious that the December 26, 1945, decision of the three-man committee was final and binding upon all parties involved, including the producers; therefore, despite any earlier doubts I might have had, I am now convinced that there was no collusion or conspiracy on the part of the motion-picture industry in the Hollywood jurisdictional dispute.

Hits AFL

The American Federation of Labor is a union of unions. How this great American labor institution can tolerate the policy of allowing men and women of their affiliate unions to take the jobs of other men and women of other affiliates is more than I can fathom, especially when such action is in direct violation of the A. F. of L.'s allocations with respect to jurisdiction.

My deep sympathy is extended to those citizens, craftsmen, and union members who lost their jobs in this unfortunate and uncalled-for labor dispute. They are not the only losers; the industry as a whole lost the services of thousands of loyal employes whose skill and experience were an integral part in the phenomenal growth of this great American industry. It is highly possible that this strife would never have occurred had the Labor-Management Relations Act of 1947 been in existence at that time.

'Movies and You' Now Has Six Shorts

Six subjects are now assured "The Movies and You," industry documentary series, the Motion Picture Association of American announced in New York this week.

The titles, producers and contemplated release dates now are: "Let's Go to the Movies," RKO, March 1; "This Theatre and You," Warner Bros., May 1; "Movies Are Adventure," Universal, July 1; "The Art Director," 20th Century-Fox, Sept. 1; "The Screen Actor," MGM, Nov. 1; "A Film Goes to Market," Paramount, Jan. 1, 1950.

More Money for More Pictures This Year

The Bank of America revealed in Los Angeles this week that it expected to finance more pictures during 1949 than it did in 1948 and indicated that it was ready to assist reliable independents.

In an optimistic statement with regard to the industry, Bernard Giannini, who handles film financing for the bank, declared.

"Current releases of new product show good planning. They give real promise of making money. Financing will keep independent production a vigorous force in the industry. We expect a bigger volume in the number of pictures we will finance in 1948 as against last year."

NCCJ to Honor Ned E. Depinet

RKO President Ned E. Depinet and Actress Irene Dunne will be two of the recipients of the National Conference of Christians and Jews awards to those "who have done the most in 1948 to promote better understanding among the people of all faiths."

The awards, which go also to Musical Comedy Writers Richard Rodgers and Oscar Hammerstein II, will be made Feb. 4 at a luncheon in the Waldorf-Astoria which will serve to launch the amusements division national campaign culminating in Brotherhood Week, Feb. 20-27, Conference President Everett R. Clinchy said. Depinet is general chairman of the Industry committee.

Names Committees

Meanwhile National Exhibition Co-Chairmen Ed Lachman and Gael Sullivan announced the following territorial co-chairmen for the Brotherhood Week drive:

Boston—E. Harold Stoneman, Daniel J. Murphy; Washington—A. Julian Brylawski, Lauritz Garman; Seattle—Frank L. Newman, L. O. Lukan; Kansas City— Dick Biechele, O. F. Sullivan; Indianapolis—Trueman T. Rembusch, Ken Collins; San Francisco—Roy Cooper, Ben Levin.

Denver—John M. Wolfberg, Pat McGee; Milwaukee—Harold Fitzgerald, John Adler; New Haven—Dr. J. B. Fishman, Albert Pickus; Philadelphia—J. J. O'Leary, Mrs. Dorothy A. Samuelson; Cincinnati—Wendel H. Holt, Jack R. Keegan; Pittsburgh—Moe Silver, Morris Finkel; Chicago—Jack Kirsch, John Balaban; Los Angeles—Harry Vinnicoff, Charles Minor.

Distribution Committee Chairman Charles M. Reagan announced the following exchange center chairmen:

Boston—John Moore; Philadelphia—Ulrick Smith; Dallas—Heywood Simmons; Milwaukee—Jess McBride; Atlanta — John Bachman; Washington — Fred Rohrs; Seattle—Wallace Rucker; Salt Lake—Carroll Trowbridge; Buffalo—Jack Chinell; Chicago—Sam Gorelick; San Francisco—Joe Smith; Denver—Joe Emerson.

New Orleans—Duke Duvall; Oklahoma City—Dewey Gibbs; Memphis—Herman Chrisman; Des Moines—Clarke Baker; Cincinnati—Jas. Abrose; Detroit—Don Woods; Minneapolis—Art Anderson; Los Angeles—Fred Greenberg; Pittsburgh—Saul Gottleib; Indianapolis—Foster B. Gauker; Kansas City—Albert L. Adler; St. Louis—Herbert Bennin.

New Haven — Ben Simon; Cleveland — I. J. Schmertz; Omaha—J. E. Scott; Portland—Chas. F. Powers; Albany—E. Vogel; New York—Dave Levy; Charlotte—J. W. Greenleaf.

Cleveland—Martin G. Smith and Ron Gamble; Minneapolis—Benjamin A. Berger and Harry French; Portland—Willard Gamble and M. W. Mattecheck; Detroit—Earl Hudson and Joseph P. Uvick; New Orleans—Wm. A. Prewitt, Jr. and N. L. Carter; and Albany—Harry Lamont and Sol J. Ullman.

Allied Directors to Meet In Capital, Feb. 14-15

National Allied's directors will hold their annual meeting in Washington Feb. 14-15 in the Hotel Statler, at which time officers will be selected.

No Kicks to Him, Says Bergson

(Continued from Page 7)

tion picture industry, a digest of which appeared in SHOWMEN'S TRADE REVIEW for Jan. 1, follows:

The charge was repeatedly made by witnesses in the motion-picture industry that big film producers are ignoring the Supreme Court decision prohibiting block booking. Independent theatre exhibitors all over the country complained to the committee that they are unable to obtain the pictures they want on the basis of purchasing films singly. In a great many cases, to license a good picture they are forced to pay for several inferior pictures. It appears true that movie producers have scaled down their block-booking demands somewhat so that an exhibitor now agrees to take only four or five pictures at a time. Before the Supreme Court's decision block booking frequently included the purchase of 40 films in a block. But three out of the four pictures which the independent exhibitor must take in order to be assured of a good picture, often are undesirable pictures that he wouldn't want to show in his theatre. This is in plain contravention of the Supreme Court's ruling.

Even more harmful to the independent theatre owner is his inability to get first run pictures for his theatre. (First run means the first showing of a film in a community.) The big companies, of course, favor their own chain theatre outlets with the first runs, and, it was testified, in cases where the producers do not have their own theatre, they favor certain pets, which usually are large so-called independent circuits.

Charges Discrimination

Even after the first run showing in a community, the producers are guilty of discriminatory preferences in permitting the films to be exhibited. That is to say, the key neighborhood and suburban runs also are arbitrarily allotted to their own theatres or those operated by other large circuits. The independent exhibitors feel that any theatre properly located, properly operated and able to pay adequate film rentals should receive their fair proportion of the films on the desirable runs. Yet, independent exhibitors operating first-class theatres must wait until some other favored theatre has run a particular picture before it is made available to him, and sometimes the delay extends for weeks and even months.

The practice cited above is called the clearance rule and the Supreme Court ruled that clearance when it is unreasonable as to time or distance is illegal. But testimony showed it is being applied to theatres that are miles away from each other and in no sense competitive. It should be emphasized that a predominance of the subsequent run moving picture houses in most States are independently owned, and therefore affected by such practices.

It was testified that the big producers have substantially reduced the number of pictures that each makes. This process has been going on for at least 20 years and the obvious purpose is to create and maintain a sellers' market. The condition far antedates and therefore is not occasioned by the restrictions lately imposed by certain foreign countries on American films. Yet the producers have backlogs of motion pictures in their vaults in Hollywood for years still unreleased. The same shortage is applied to the number of prints of each picture, which have been reduced from 11 or 12 to 4 in each exchange center. The witnesses testified that these practices are to create a shortage on the market so the producers can reap greater profits from the exhibitors who naturally bid higher for the scarce pictures.

Kick

Witnesses also complained of monopolistic practices by the National Screen Service, Inc. This is the only company that provides screen trailers advertising coming attractions. This company also makes advertising posters which are displayed in the front of theatres. National Screen got into its monopolistic position by buying out all competition throughout the United States. As a result only this company is able to get action shots of coming attractions. Witnesses testified that this company is very arbitrary in its prices and can afford to be, since there is no other competitor. If you don't pay National Screen's high prices, there is nothing that the theatre exhibitor can do about it. He just doesn't get the previews of coming attractions.

'Confidential'

Another object of exhibitors' complaints is Confidential Reports, Inc. This corporation was organized by the major film companies to check the box-office receipts of the theatres which play films on percentage. Being a joint agency, owned and controlled by the several film companies, there is constant temptation for the owning companies to exchange information as to the earnings of the theatres and to use such information in pricing their films, and the exhibitors are convinced that the agency is a factor in the high film rentals against which they complain.

AS EXPECTED!



In the first three openings since its sensational current World Premiere engagement in New York, "Joan of Arc" strides forth as the mightiest of all boxoffice attractions! In LOS ANGELES, standout crowds are straining the Palace (continuous performances) and the Beverly (reserved seats)! In NEW ORLEANS, a first week record that had stood for 27 years at the Orpheum was smashed to bits! In PHILADELPHIA, the Karlton is doing business that wasn't even believed possible! In NEW YORK, the terrific record-making pace continues at the Victoria (9th week, continuous performances) and at the Fulton (4th week, reserved seats)!

JOAN OF ARC *starring* INGRID BERGMAN

A VICTOR FLEMING PRODUCTION • COLOR BY TECHNICOLOR • *CAST OF THOUSANDS*

with JOSE FERRER • FRANCIS L. SULLIVAN • J. CARROL NAISH • WARD BOND • SHEPPERD STRUDWICK • HURD HATFIELD GENE LOCKHART • JOHN EMERY • GEORGE COULOURIS • JOHN IRELAND and CECIL KELLAWAY • based upon the stage play 'Joan of Lorraine' by MAXWELL ANDERSON • screen play by MAXWELL ANDERSON and ANDREW SOLT • art direction by RICHARD DAY director of photography JOSEPH VALENTINE, A.S.C.

Produced by WALTER WANGER • Directed by VICTOR FLEMING

presented by SIERRA PICTURES, Inc. • released by RKO RADIO PICTURES

Lachman Flails Proskauer Plan

(Continued from Page 7)

in run aren't legitimate. I'm pointing to the fact that a lot of weak cases are going to be harassing exhibitors as well as distributors which would not be the case if the complainant had to go to a court of law.

"I object, too," Lachman continued, "to any plan which would deprive an exhibitor, once he submits to arbitration, of the right to redress in court."

Costly

Lachman thought that arbitration would eventually prove costly both to exhibitor and distributor through the multiplicity of cases and the lawyers needed to represent all the parties thereto. The arbitration costs were another point to which he objected.

"Who is going to pay for the arbitration costs?", he asked. "They will reflect themselves in film rentals," he answered. "And there's no point in subscribing to anything that will run up film rentals."

Further objection was expressed by the New Jersey Allied chief to the provision in the Proskauer Plan whereby an exhibitor could not recover damages because of injuries due to an unfair clearance.

"If it can be clearly established," he said, "that there is a loss because clearance was unjustly maintained, the exhibitor should be entitled to recover." Furthermore, the rules laid down by which an arbitrator may judge clearance leave too many loopholes, Lachman avers. These conditions cover "Character, location, size, policy of theatres . . . rental terms . . . extent of competition between theatres . . . all other business considerations."

Fears Bidding

The New Jersey Allied Chief also fears that the Proskauer Plan "will develop a vicious competitive bidding plan even with theatres essentially not in competition with each other.

"In reviewing the whole arbitration plan, as reported in SHOWMEN'S TRADE REVIEW," he concludes, "I can't see where the exhibitor would gain anything, not even industry peace."

Weller to Seek Clearance Cuts

Fred A. Weller, general counsel and executive secretary for the Independent Theatre Owners of Southern California and Arizona, told SHOWMEN'S TRADE REVIEW in Hollywood this week that he will recommend a review of clearance at the ITO's next meeting in Los Angeles on Jan. 11. Weller, who said he would also ask the Pacific Coast Conference of Independent Theatre Owners at its trustee meeting in Portland on Feb. 1, to consider the same subject, declared that he hoped to shorten clearances. Some schedules, he said, have operated unchanged during the past 19 years.

Call Meeting to Fight N. Y. Theatre Laws

Alarmed by the certainty that local admission taxes and other adverse legislation will come before the New York state legislature, now in session at Albany, the Metropolitan Motion Picture Theatres Association has called a meeting of national and local exhibitor leaders for the St. Moritz in New York on Jan. 13.

Salesmen Out! Selznick-EL Deal In?

Offices of the Selznick Releasing Organization acknowledged this week that they were dismissing salesmen in various exchange centers but did not assign any reasons for the dismissals. Trade circles, however, buzzed with the report that Selznick had concluded a deal with Eagle Lion for the reissues of eight features plus the remaining playoff of "The Paradine Case" and "Duel in the Sun" and would not need salesmen to handle its product any more. Selznick recently has been discussing deals with other companies, presumably to get out from the overhead of maintaining his own sales force, and his division managers may turn salesmen for his "Portrait of Jennie."

United Artists Ready To Quit MPEA

United Artists this week was ready to withdraw from the Motion Picture Export Association and was reported to have notified the MPEA that it would not renew its licenses, all of which will expire prior to 1950.

The UA move was said to have followed dissatisfaction on the part of UA producers with the way MPEA was handling their product.

MPEA President Irving Maas said he was familiar with the UA intention not to renew its licenses, which expire at different dates for different MPEA countries, adding: "We've had very few pictures from United Artists because their producers in most cases have been selling away from us anyway." Maas added that he regretted losing UA because he felt it should be in the ranks of the other nine companies working together to solve foreign market problems. MPEA licenses extend themselves automatically unless notice of cancellation is filed.

Astor Acquires Rights To 'Lorna Doone'

Thirty-five and 16-mm. American distribution rights for ATP's "Lorna Doone," directed by Sir Basil Deane, have been acquired by Astor Pictures, President Robert M. Savini announced from Hollywood where he is now conducting production and distribution conferences for Astor.

Aaron Joins 20th-Fox

Edwin W. Aaron, formerly assistant to the general sales manager of MGM, this week joined 20th Century-Fox in the newly created post of circuit sales manager for that company, according to General Sales Manager Andy W. Smith, Jr.

Broidy Drops Series

Failure of Canadian International Screen Productions and Renaissance Films to start production as planned was advanced in Hollywood Wednesday by Monogram President Steve Broidy as the reason Monogram would not release their productions.

Rank Closes on Coast

J. Arthur Rank closed his Hollywood office with the New York office due to take over the Hollywood branch's duties.

Industryites In Stock Deals

The following stock transactions by motion picture company officers and directors between November 11 and December 10, 1948, were announced this week by the Securities and Exchange Commission in Washington.

Jack Cohen of Columbia sold 2000 shares of common no par value in three transactions, leaving him with 4916 shares and 20,157 in trusts held in his name.

Loew's, Inc. bought 458 shares of Loew's Boston Theatres $25 par common in three transactions, bringing its holdings to 123,721.

Sam Wolf of Monogram made three sales of $1 par common amounting to 1633 shares, and reducing his holdings to 2500.

L. H. Goldenson of Paramount bought 500 shares of $1 par common in a single transaction, raising his total to 1100 in his name and 1000 held jointly.

Albert Warner bought 300 shares of $5 par common, and is now reported holding 444,500 and 21,000 in trust.

William H. Clark sold 76 shares and warrants for 730 shares of RKO $1 par common, wiping out his holdings. Arthur J. Miller of Republic sold all his 100 shares of 50c par common; and Edwin Van Pelt bought 1000 in two transactions, bringing his total to 3600. Herbert E. Herman bought 100 shares of Trans Lux $1 par common, raising his holdings to 5200.

31 New Openings Set on 'Hamlet'

Universal-International has set 31 new openings of "Hamlet" for the next six weeks. They are as follows:

Golden Bough Playhouse, Carmel, Calif.; Poche Theatre, New Orleans; Capitol, Richmond; Palace, Toledo; Studio, Salt Lake City; Lyric, Bridgeport; Vista, Phoenix; Alhambra, Milwaukee; Kern, Bakersfield, Calif.; Mayfair, Miami; Ritz, Memphis; Palace, Hartford; Nulana, Sharon, Pa.; Century, Minneapolis; Shady Oak, St. Louis; Little, Rochester; Loew's Poli Elm, Worcester; Loew's, Reading; Colonial, Erie; Loew's Strand, Syracuse; World, Columbus; Dundee, Omaha; Strand, St. Paul; Colony, Palm Beach; Loew's, Harrisburg; Keith's, Indianapolis; Park, Tampa; Esquire, Denver; Annie Russell, Winter Park; Playhouse, St. Petersburg; Music Box, Seattle.

Don't Buy Percentage, Warns St. Louis MPTO

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois this week warned members "if you don't want an auditor sticking his nose into your private and personal business, don't buy percentage pictures."

8 Majors Seek to Look At Manos' Books

Efforts to impound the books of George A. Manos, of Toronto, Ohio, who operates a chain of eastern Ohio theatres, were made last week in federal district court at Columbus by Paramount, 20th Century-Fox, Loew's (MGM), RKO, Warner Bros., Columbia, United Artists and Universal. The charges are that Manos misrepresented his film revenues.

6 Majors Sue Colonial Chain on Percentages

Six separate suits charging fraud in connection with returns against percentage pictures were filed in federal court at Asheville this week against George D. Carpenter, J. Bernon Benfield, J. S. Hinson and Colonial Theatres, Inc., by Columbia, Universal, Paramount, United Artists, Warner Bros. and RKO.

Canada Showed Stability—Lawson

Canada's film industry during 1948 displayed "greater stability" than that of the United States, Hon. J. Earl Lawson, K.C., declared in Toronto, Monday.

Lawson, president of J. Arthur Rank Organization of Canada, Ltd, and the Odeon Theatres, pointed out that hitherto it had been assumed that there was no difference between the Canadian and the American market, but that 1948 proved different. Canada, he pointed out, had seen no fall-off in the "long-term upward trend in consumer expenditures for motion picture entertainment."

British films, he also pointed out, have with showmanly ballyhoo, developed an "established following in Canada" among a widening audience of regular movie-goers seeking "greater variety in entertainment," and finding that a blend of "British and American film programs is the preferable means of securing this."

Lawson also pointed to the development of large-screen television by J. Arthur Rank in London as indicative that "there is no technical barrier to the addition of television to theatre programs if that should become practical. . . ."

Exchange Labor Fight May Be Mediated

Federal mediators were to meet with major home office representatives Friday in Warner Bros. board room to discuss the impasse which has arisen in the negotiations between the distributors and their back-room and front-room employes in 31 exchange centers.

The impasse developed as the companies reportedly refused the IATSE, 67 of whose B Locals are involved, wage rises said to amount to 15 per cent and demands for a 35-hour instead of a 40-hour week. Official statements on the situation were unavailable because both sides were said to have agreed to make no statement unless each side participated in it.

NSS to Meet Albany Showmen Over Squawks

National Screen Service Sales Vice-President George F. Dembow was scheduled to meet with the Theatre Owners of the Albany Exchange Area, a TOA affiliate, on Feb. 2, presumably to discuss exhibitor kicks about NSS service and prices. NSS has been repeatedly under exhibitor fire over its policies. However, though Dembow has said he stood ready to discuss these with exhibitor groups, the Albany meeting is reportedly the first at which his offer was accepted.

Walter Morosco Dead

Twentieth Century-Fox Producer Walter Morosco ("Margie," "Thunderhead, Son of Flicka," "Give My Regards to Broadway"), died in a hospital at Coronado, Calif., last week of illness complicated by pneumonia. The producer, who was 49, is survived by a son, and his mother, Mrs. Anne Morosco.

Fred Ford Dead

Funeral services were held in Memphis Wednesday for Fred Ford, 63, veteran RKO field man, who died suddenly of a heart attack while in New Orleans. Survivors are his widow and two daughters.

NEWSREEL CLIPS

Selling

Audie Murphy, who co-stars in Allied Artists' "Bad Boy," is set to appear in eight towns under sponsorship of Variety Clubs International, which has an interest in the film. Murphy bows on Jan. 31 at the Memphis Variety Tent to follow with Tents in St. Louis, Indianapolis, Columbus, Cleveland, Toledo, Cincinnati and Dayton.

The film, which treats on the rehabilitation work of the Variety Clubs' Boys Ranch at Copperas Grove, Texas, will also have the benefit of Col. William McCraw's golden-tongue eloquence. The Colonel, executive director of Variety International, is to tour all the Tents carrying a print of the picture with him to show members.

Eagle Lion sales staffers won $27,500 in cash prizes for their work in the drive honoring Distribution Vice-President William J. Heineman. Among the winning theatres are: Boston, $3,400; Detroit, $2,600; Seattle, $2,600; Salt Lake City, $1,700; Charlotte, $1,500; Denver, $1,500; San Francisco, $1,500; Indianapolis, $1,300; Chicago, $1,250; Albany, $1,100; Des Moines, $1,000; and Minneapolis, $1,000.

Names

Universal's Eastern Publicity Manager **Al Horwitz** and Exploitation Manager **Charles Simonelli** are off to Cincinnati for work on "The Life of Riley"; Paramount Theatre Service Vice-President **Ed Hyman** is back after a trip through New England; **Milton Elelman** succeeded his chief, Paul Benjamin, in National Screen Service's Trailer Production Department following Benjamin's retirement. Chicago World Operator **Abe Teitel** was picked by the Chicago Daily News' Sam Lesner as the city's outstanding exhibitor for 1948.

Some Stunt

The Academy of Motion Picture Arts and Sciences in its effort to preserve the films of the early days has hit upon a neat way of bypassing what appeared an insurmountable obstacle to laymen. Prior to 1912 producers, afraid of pirating, and compelled by law to submit copies of their productions to the Library of Congress for copyright protection, deposited photographing paper prints of their epics for registration of photographs. These paper rolls are still good and the Academy has found that they can be processed back to celluloid by optical printing. So it now has a fertile field of 3,500 of the good old pictures from the good old days to reproduce for present-day study—a move which has won the endorsement of some 800 educational sources.

Financial

Walt Disney Productions this week announced it had ended the fiscal year Oct. 2, 1948 with a net loss of $39,038, compared to a profit in 1947 of $307,075. However, the company improved its position in one aspect, that assets at the close of the 1948 fiscal year exceeded liabilities by $5,043,229, compared to a similar excess of $4,385,563 in 1947. This improvement has nothing to do with the movies, but comes from Walt Disney comic books and syndicated strips.

Columbia reported a net loss of $23,000 for the 13 weeks ending Sept. 25, compared to a net profit of $370,000 for the same period in 1947.

Weill, He Tells 'Em

For a forthright man, Masterpiece President Jules Weill takes the cake, with chocolate frosting and everything. Interviewed by Bill Slater on the "Luncheon at Sardi's" broadcast, Weill pulled no punches this week. Slater asked him why he got into the reissue business. Replied Weill: "I saw there was a good dollar to be made." Then amplifying, he declared that decreased production in Hollywood had indicated to him there would be a shortage of product which he thought could be filled by top reissues. So he took his pick and then put them out, not cold, but backed up by publicity utilizing local tie-ins where possible. Furthermore, Weill told Slater he didn't have any fears for the industry in 1949 and he thought that it would be a good year; well anyway as good as, and certainly no worse than, 1948. Furthermore, he doesn't think television will hurt. Incidentally, his double bill of the John Ford reissues, "Stagecoach" and "The Long Voyage Home," are running at the New York Palace this week to good business.

Calendar

JANUARY

11, Variety Club of New England banquet honoring TOA President Arthur Lockwood, Copley Plaza Hotel, Boston.

12-13, meeting of managers of Central States Theatres, Des Moines.

13, Metropolitan Motion Picture Theatres Ass'n, exhibitor meeting to discuss adverse New York state legislation, Hotel St. Moritz, New York.

19, regional meeting, Mid-Central Allied Independent Theatre Owners, Abraham Lincoln Hotel, Springfield, Mo.

28-29, meeting, directors and officers, Theatre Owners of America, Mayflower Hotel, Washington, D. C.

30-31-Feb. 1, convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

FEBRUARY

1-2, first convention of the newly-formed Colorado Association of Theatre Owners, Denver.

14-15, annual board meeting, Allied States Association, Hotel Statler, Washington, D. C.

21-22, postponed convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel William Penn, Pittsburgh.

MARCH

24, Motion Picture Academy of Arts and Sciences annual awards, at Warner Bros. studio, Burbank.

23-25, first meeting of the Anglo-American Joint Film Advisory Committee, New York.

MAY

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

Laetare Medal Awarded Walker by Notre Dame

Comerford Circuit Head and Former Postmaster General Frank C. Walker Tuesday received Notre Dame University's Laetare Medal at his New York apartment. Presentation of the medal was made by Cardinal Spellman after the citation was read by the Most Rev. John F. O'Hara, Bishop of Buffalo and a past president of the university. Walker is an alumnus and associate lay trustee of Notre Dame and a director of the Grace National Bank.

The award, 66th of its kind made annually by the university, was for Walker's work as a public servant and as director of the Catholic Charities of the Archdiocese of New York.

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LAUNCHES WALT DISI

From the heart of America to America's heart comes "So Dear To My Heart", Walt Disney's miracle merger of warm, living drama and joyous cartoon—a real "story-telling story" that gleams and glows with tenderness, laughter and tears to delight all of all ages, who know and remember the miracle of youth.

Climaxing a phenomenal campaign of magazine and newspaper advertising, exploitation, network radio and music promotion, "So Dear To My Heart" comes to America's heart January 19th in an unprecedented 150-theatre premiere in Ohio, Indiana, Kentucky and West Virginia.

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"Dilly-Dilly" TRADE RA

"Stands at the head of the class! Potent fare! A must for kids and adults alike! A first rate job of story telling! Plenty of laughs, suspense and melodrama!"
—VARIETY

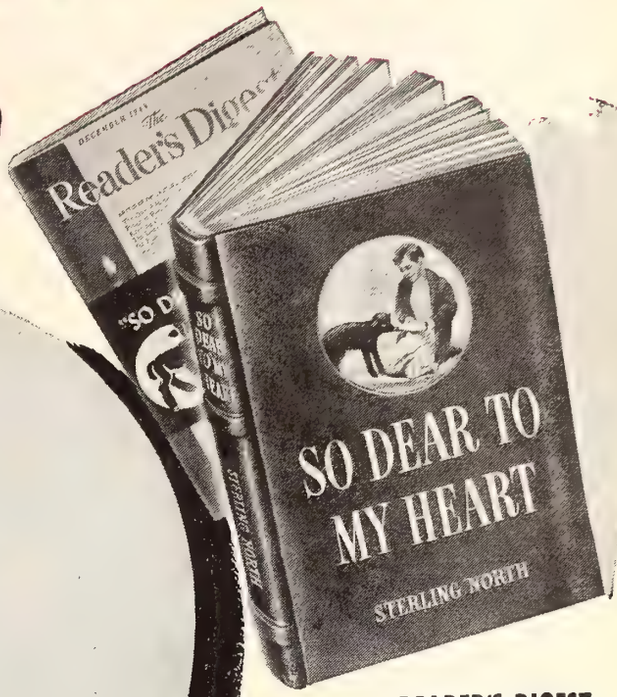
"Rating: Excellent! Fundamental entertainment . . . fine, heart-warming diversion for all kinds and classes of people! A rare experience!"
— MOTION PICTURE HERALD

"Will delight the young-in-heart of all ages! Eye-filling Technicolor . . . acted with verve by an endearing cast . . . magical flights of cartoon fancy!"
— MOTION PICTURE DAILY

"Amply endowed to join the long line of distinguished Walt Disney predecessors and carve itself a noteworthy place among them as concerns popularity and profits!"
— BOXOFFICE

WORLD PREMIERE
Y'S GREAT NEW HIT!





READER'S DIGEST
brought it to their 32,000,000 readers!

WALT DISNEY'S
SO DEAR TO MY HEART





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STARRING

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HARRY CAREY · LUANA PATTEN
and BOBBY DRISCOLL

FEATURING THAT "DILLY-DILLY" SONG
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"SO DEAR TO MY HEART" • "IT'S WATCHA DO WITH WATCHA G
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"A rare opportunity for exhibitors to sell a clean, wholesome show! The need for such an attraction has long been evident!"
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"Can't miss at any run, small or large, big city or small town! Disney's reputation, plus splendid word-of-mouth bound to make it a big grosser!"
— SHOWMEN'S TRADE REVIEW

"A constant delight! Walt Disney has again turned out another roundly good entertainment for the young-in-heart . . . rich and warm!"
— FILM DAILY

"A must for the seniors as well as the kids! Plenty of laughs, suspense and good old-fashioned melodrama! Stands right up in front of Walt Disney's list!"
— DAILY VARIETY

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

EXTRA! LITERARY VAUDEVILLE SHOW

By Jack Jackson

This being right on the heels of the holidays, with most of you still busy sorting New Year resolutions and wondering why you got what for Christmas, seems like the "just right" spot for another of those literary vaudeville shows. While all the unrelated happenings chronicled are factual, some (for obvious reasons) must be disguised as to persons and places. What follows simply represents the apparently trifling chit-chat and experiences related by managers along the wide trail of showmanship scanned and skewered by this correspondent in recent months which, while important and interesting, do not lend to placement as emphasis or embellishment in writings channeled for guidance in the operation of theatres.

Since every vaudeville show must open with a fanfare, here goes:

Hollywood retrenchment programs were at their height when a well known director of Westerns approached his producers with the request that, in view of his last several pictures being made in a nearby location, the budget for a coming picture be "upped" to permit a short trip where the scenic investiture would offer much needed variety. Being asked for details as to why he considered the trip necessary, he explained the sameness of backgrounds in previous releases and said: "I want to get out among those beautiful trees and immense rocks." To this the purse-string holder replied: "A tree's a tree and a rock's a rock—go make it in the same place you made the others."

Homer McCallom of Loew's Houston, Texas, theatre told me a what-do-we-do-now that's really a twister. Like all managers, Homer is faced with constant changes of service staff personnel. Recently his floor manager interviewed a likely prospect and, among other respondents to an ad, had the chap don a uniform and line up on stage for observation and instruction. Somewhere along about the middle of the proceedings the lad became glassy-eyed, staggered, began frothing at the mouth and madly waving his arms. He wound up flat on his back with feet and fists flying furiously. Authorities were called and the chap subdued to the point where he was allowed to rest backstage pending complete recovery. Of course the answer was "No" to his application. If that were the end of the story everything would be cozy but his folks are now threatening suit against Loew's and blaming them for the occurrence. The authorities agree that the lad's actions coincided with those generally manifested by persons afflicted with epileptic fits, but the parents disagree.

Flit Hither and Yon Looking for Job That Pays Better

Seems kinda funny on the face of it, but unless proof can be found of previous evidences of the affliction—or the witnesses to the event, those ever changing service staff members who continually flit hither and yon looking for a job that pays better—the lawyers will have to take over. Only moral is that it might be advisable for every theatre manager to add a query about previous mental or physical disturbances with applicants or immediate family when he interviews prospective employes.

In third spot let me tell you how Eph Charninsky of the Southern Theatres chain in San Antonio happened on a swell exploitation stunt. One afternoon Eph was alone in the office and the duty of phone answering fell to his lot. On three different occasions the phone rang and Eph answered: "Good afternoon, Palace Theatre." On each occasion the person at the other end replied: "Sorry, wrong number" and hung up. A few minutes later Eph was checking booking sheets and found the Stanwyck-Lancaster starrer "Sorry, Wrong Number," set for early showing. Yeh, staff members found orders on their desk to make as many calls as possible and, when phones were answered to reply: "'Sorry, Wrong Number'—is coming to the Palace." Pretty cute, huh?

I gotta make a jump all the way to Colorado for this next one. Was driving through beautiful Manitou Springs when my attention was attracted to a dilapidated shack—that kind stand out around Manitou Springs—bearing the name Bunk House Theatre. My bump of curiosity began throbbing so I spent about an hour digging up the owner who obligingly opened up the place and gave out with a bit of the history. It was a stadium-type structure with 67 seats of mixed vintage and undeterminable age. The booth was appended from two ceiling cross beams and consisted of a couple of 2x12 planks as floor and a couple of carpenter horses as a resting place for a 35-mm. portable. Sound cable was strung along nails hammered into the

(*Continued on Page* 16)

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Movie Club Offers Kids Fun, Gifts, Extra Films

A roller skates prize and a gift of Superman bubble gum helped get the Movie Club off to a successful start at Manager Howard Griffin's Durwood State Theatre in Jefferson City, Mo. The skates were for the winner of a pie-eating contest and the gum was a bonus to all who attended the club's opening.

The contest (Griffin plans to continue to use the stage for contests and talent acts) as well as two cartoons and a comedy, gave the Saturday kid crowd 45 minutes of extra fun before the regular program began.

The inauguration of the weekly club meetings was publicized in the local newspaper, on the theatre P. A. system and via a one-page herald distributed on the school grounds, with a Superman serial on the regular program being strongly plugged. As a result, there was a turnout of 450 children and 100 adults.

The skates were supplied by Montgomery Ward in a local tieup and the bubble gum by the theatre. The cartoons were Popeye and Bugs Bunny and the comedy one of the Three Stooges series.

Commenting on the special matinees, Manager Griffin writes: "It is my belief that if a children's Movie Club offers real entertainment for the children in which they can take part, it is not only a good thing for theatre business but a very worthwhile project for the community."

Merchants Help Theatres Observe 23rd Anniversary

All merchants in the vicinity of Los Angeles' Ravenna and Melrose theatres not only joined in congratulating the two houses on their 23rd anniversary, but gave special window displays calling attention to the occasion. The theatres observed the gala week with various events to appeal to patrons. One night flowers were given away; the next evening singer Jack Smith appeared in person. Art Baker also made a p.a., while other performances were highlighted by special studio previews and a "Surprise Night."

$135 Worth of Clothing

A store in Massena, N. Y., sponsoring a teen-age fashion show in conjunction with the Massena Theater gave away $135 in clothing as door prizes at the fashion parade. Bill Hurlbert arranged the tie-in.

Civic Spirit Award

For cooperating on Shopping Days, held by merchants in Webster, Mass., State Theatre Manager Edward O'Donnell received a "Carnation of the Week" from the Webster Times. "He went to a great deal of inconvenience and much work," the newspaper wrote, "to secure use of the State for the finale of the big Webster Shopping Days and the awarding of prizes. Although the theatre had nothing to sell for Shopping Days, Mr. O'Donnell arranged for receiving prize tickets during the sale, and for choosing the winners at the show. His cooperation is a fine example of civic spirit."—HFD.

EVERYBODY*

WINS THE ENTERTAINMENT PRIZE WHEN
THE EXPERTS COMPLETE THIS SENTENCE:

"'My Own True Love' is a truly great motion picture because: Wanda Hendrix, Find of the Year in Filmdom's Famous Five poll, scores again"



says
CHESTER B. BAHN
Editor of The Film Daily

"My Own True Love"

A Paramount Picture Starring

PHYLLIS CALVERT

and

MELVYN DOUGLAS

with

WANDA HENDRIX · PHILIP FRIEND
BINNIE BARNES

Produced by VAL LEWTON
Directed by COMPTON BENNETT
Screenplay by Theodore Strauss and Josef Mischel
Adaptation by Arthur Kober
Based on a Novel by
Yolanda Foldes



Film Daily, Variety and other annual "new star" surveys all cite "Miss Tatlock" Hendrix who's coming soon as the top femme star of two other important hits. Wanda's wonderful in this uncompromising close-up of the sensational "new look" in love—as the innocent girl whose father and brother battle for the love of her best friend.

* Number 3 in a series

Second Boxoffice Headliner in
Paramount's
GOLD RUSH OF '49

Jackson . . .

(*Continued from Page* 14)

walls with the horn (?) located on a shelf alongside a bed sheet badly in need of laundering. The theatre had been in existence several years but opened its doors only during the tourist season. The owner let it to itinerant showmen on a percentage basis and was anxious to know if I could give him the names of sex picture owners as the house had done better than $200 per night with sex attractions during the past season.

For the leavening sauce of tragedy needed to spice every vaudeville show lemme take you 'way down South to Miami, Florida. Visiting with Charlie Walker, who was remodeling his Tivoli in preparation for the winter tourist trade, we sought the privacy of a candy and soft drink parlor that Walker operates in connection with the theatre. Behind the cash register was a despondent-looking gentleman well along into his three score and ten years if not already past that milestone. Charlie told me that a few years ago he had, after a lapse of many years, come upon this friend of years gone by. Finding that fortune had been unkind, Charlie offered the supervision of his concessions as a fence against the bite of the wolf. The incumbent is the once great W. L. Sherry, partner of Paramount's Adolph Zukor in the Feature Film Company that preceded the birth of Paramount, and, in those years, the boon companion of the great, the near great and the climbers—many of whom have reached the heights—of the then toddling movie picture industry.

Good for a Giggle

This trio coming up—whom we shall call Tom, Dick and Harry for the very good reason that that's not their names—should be good for a giggle if not a guffaw. The outfit operates an imposing array of theatres in a particular community and during a recent visit with Tom, the head of the organization, we got around to comparison of the enterprises he headed with others in a distant state. After some bit of pro and con chinning he admitted that the operations under his direction were second best and then added: "Aside from the fact that my wife, Harry's wife and Dick's wife own and operate those institutions that are better than ours we have no interest in them whatever."

Let's go back to Colorado for a quickie about cops and robbers and then we'll get on to the big closing skit. I dropped in on Warden Roy Best of the Colorado State Penitentiary to check the accuracy of Bryan Foy's screen chronicling of the great prison break which he released as "Canon City" for Eagle Lion. After determining where Bryan's dream brush had got mixed up with the fact painting—and incidentally enjoying a mighty swell lunch—the warden got to telling some stories about the institution he controls. This one hit me as tops:

Last summer a baseball game was arranged between the Denver Police team and a contingent of internees at the penitentiary. It developed into a pitcher's battle with the mound occupant for the convicts pitted against the Denver cop responsible for his apprehension and conviction. The robbers won by a 1 to 0 score with stolen bases contributing greatly to the victory. Yep, there was 100 per cent attendance. There always is when they play behind the high walls of Canon City.

If you happen to like what's gone before, this one will make your heart sing:

Since all vaudeville shows should close with a laugh I'm not going to divert from the formula in this type scramble. I'm sure that Bob Wilby won't jump for joy about its chronicling, but a speech he made at E. V. Richard's New Orleans party for J. Arthur Rank offers so much genuine meat for showmen to chew on that relating its high points here seems both propitious and appropriate.

Let me preface what follows with the background detail that Wilby is the descendant of an English father and is not exactly unfriendly to the fruits of the know-how and labors of Haig and Haig, Johnny Walker and other British distillers as a means of making life a little brighter during off moments from business.

Exhausting the Glossary

When festivities had reached the speech-making stage, several of the Poobahs of Paramount were exhausting the glossary of laudation and, becoming a trifle panegyrical over J. Arthur's efforts in the production marts, implying a domestic reception for British films that bore prospect of reaching bonanza proportions at American box-offices.

Came Wilby's turn at the dais and he proceeded to bare his lineage and voice his natural concern for Britain and her need of American dollars in the world exchange marts. Drawing attention to England's pride in the "Loyal opposition" prevalent in their law-making and administering bodies, Wilby declared himself as "going to be the 'loyal opposition' of the meeting." Admitting pridefully his years' loyalty to, and pronounced preference for, the refreshments turned out in the Kilty sections of Britain's Empire, Wilby went on to state that, despite some 4-score years of consistent newspaper and magazine advertising, coupled with the genuine merit of the product, no appreciable inroad had yet been made in the American field. He pointed out the difficulty of finding a pinch-bottle in any but the finer bars and dispensaries of big cities. Voicing his intention to continue his efforts to bolster the British dollar position through further imbibing in the medium of his choice, he requested Rank and his English companions to temper their expectations to conform to the experiences of the canny Scot distillers and not to look for too-ready mass acceptance of the British photoplay as steady fare on the amusement menu of Mr. and Mrs. America. It might take 60 or 70 years.

I kinda like that one. Don't you?

Flash! Cupid Strikes Manager

The head of the candy concession at the Center Theatre, Hartford, Conn., advertised some months ago for an assistant. There is one applicant he never saw.

When Anita Soloshun presented herself at the theatre in response to the ad, she was met by Manager Mike Piccirillo, who was so impressed he offered her a job as manager's assistant and said nothing to the candy man.

As days lengthened into weeks, and weeks into months, Piccirillo became even more impressed. So did Miss Soloshun. Unable to resist any longer, he offered Anita another job—as his home manager. Piccirillo gives up his bachelorhood this month.

1,000 Volumes of Theatrical History, Film, Stage Material Owned by Glase

One of the country's notable collections of rare stage and film photographs, programs, lithographs, books and other material is that of Paul E. Glase, resident manager of the Fabian-Wilmer & Vincent Embassy and Ritz theatres in Reading, Pa.

Glaser's library contains more than 1,000 volumes covering the many phases of theatrical history, in addition to a collection of old programs that can compare favorably with the best in the nation; photographs of stage and screen players, many of them autographed; one-sheets (formerly known as lithographs, in stage parlance), handbills, letters, one-reel films, records of minstrel shows and various documents.

Glase has been building up his collection through several decades and is still keeping it up to date. He was introduced to theatrical affairs through appearing in crowds of stage extras (supernumeraries, they were called) when stage stars appeared in Reading. His outstanding "acting" stunt was as one of the pallbearers for Julius Caesar at the beginning of the century. His histrionic career seems to have ended shortly thereafter, but the theatre was in his blood and he went on to produce and direct amateur performances and from that into theatre management.

The Sunday edition of the Reading *Eagle* on Dec. 12, 1948, devoted an entire page to Glase and his collection of theatrical memorabilia under the title: "Theatrical Treasure—Glase Library Believed World's Largest Private Collection," with illustrations of a number of the rarities to be found in his library, such as programs of performances by Joseph Jefferson, Fanny Davenport, Mary Anderson, Lawrence Barrett, Kate Claxton, Edward Forrest and others; lithographs of Denman Thompson, Otis Skinner, the old play "Siberia" and countless others.

Glase's collection is fully indexed so that at almost a moment's notice he can turn to thousands of items concerning plays and players' appearances, films in which many early and later motion picture players have appeared. Included is a complete list of every vaudeville act that played Reading from 1905 on. He estimates that the collection contains 75,000 programs and playbills alone. For their historical value he has included a number of the old single-reel movies made by Biograph, Vitagraph, Lubin, Kalem, Edison, Essanay and Selig.

Among his rare program items are those of Jenny Lind's first appearance in America at Castle Garden (the New York Aquarium) under the management of Phineas T. Barnum; Edwin Forrest's performance of "Richard III" in New York on Oct. 2, 1838; the first American appearance of the English star, George Frederic Cooke in New York in "Macbeth" in 1810. Cooke is reported to have been shanghaied, when drunk, by another actor, on board a ship bound for New York.

Glase says he has never attempted to estimate the financial value of his superb collection, a large part of which he intends ultimately to go to the Historical Society of Berks County, Pa.

Parade on Shopping Day

Shopping Day in New Haven, Conn., was ushered in by a "new season" parade with bands and floats, handled by Morris Rosenthal, Bill Brown and Sid Kleper, managers of three Poli theatres in that city.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Harry Strong Traces History of Ballyhoo

President Harry H. Strong of Strong Electric Corp., Toledo, adds an eighth volume to the bookshelf of literature dealing with the film industry with the publication of "Ballyhoo—Lifeline of the Picture Business." The book, authored and published by Mr. Strong, is being disributed gratis to exhibitors, as was the case with the preceding works on various phases of the film industry with which Strong has been associated as a pioneer in the development of projection arc lamps and who is currently one of the foremost manufacturers of this specialized equipment.

"Ballyhoo—Life Line of the Picture Business" traces the evolution of showmanship from the early nickelodeon days of hurriedly-prepared posters made by the showman himself (to give titles of pictures being played) right on up to the present highly-specialized plan of publicity, exploitation, consumer advertising and prepared aids to the exhibitor, such as pressbooks, trailers, advertising mats and scene stills.

The work—a handsome brochure of 48 pages and cover (page size is 13½ by 10¼ inches) illustrated with examples of early handbills, frontal displays and the modern forms of ballyhoo—presents a cavalcade of motion picture showmanship. It holds particular interest for theatremen but, by reason of the graphic and authentic manner of its documentary treatment of the subject, also seems destined to attain rank as an important contribution to the history of motion picture showmanship.

7 'El Paso' Premieres Set for March, April

By arrangement with R. J. O'Donnell of Interstate Theatres, Texas, seven premieres of the Pine-Thomas color production for Paramount, "El Paso," will be staged in Texas and Oklahoma in March and April. The world premiere will be held at El Paso, Texas, on March 28, with John Payne, Gail Russell, Sterling Hayden, George "Gabby" Hayes and Dick Foran, stars of the film, making personal appearances.

The Hollywood stars next will appear at "El Paso" premieres in San Antonio, March 30; Houston, March 31; Dallas, April 1; Fort Worth, April 2; Oklahoma City, April 3 and Tulsa, April 4.

Knaus' Fashion Show

A fashion show with local high school girls serving as models was arranged by Bill Knaus, manager of Reade's Jersey Theatre in Morristown, N. J. Dresses to be given away as prizes were displayed on mannequins in the lobby. A local dress shop was co-sponsor.

Guess Western Tunes

Manager Sid Kleper of Loew's College Theatre, New Haven, Conn., planted a three-day radio contest on the WELI 2 O'Clock Club in connection with his showing of Columbia's "Coroner Creek." He offered free passes for guessers of western tune titles.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: a DOORMAN

By LEE J. HRUBY, JR.
Ass't Mgr., 4-Star Theatre, Chicago

(This is one of a series)

I'm glad I started as a doorman because I believe this job offers one a chance to learn how to handle people better and still work close with the management. Being a doorman, one gets to know the patrons of the theatre, their likes and dislikes, besides the know how in handling them, especially during a hold out. Of course the best training I got out of being a doorman was working with a good manager.

Santa, Puppy Basis for 2 H. D. Stearn Campaigns

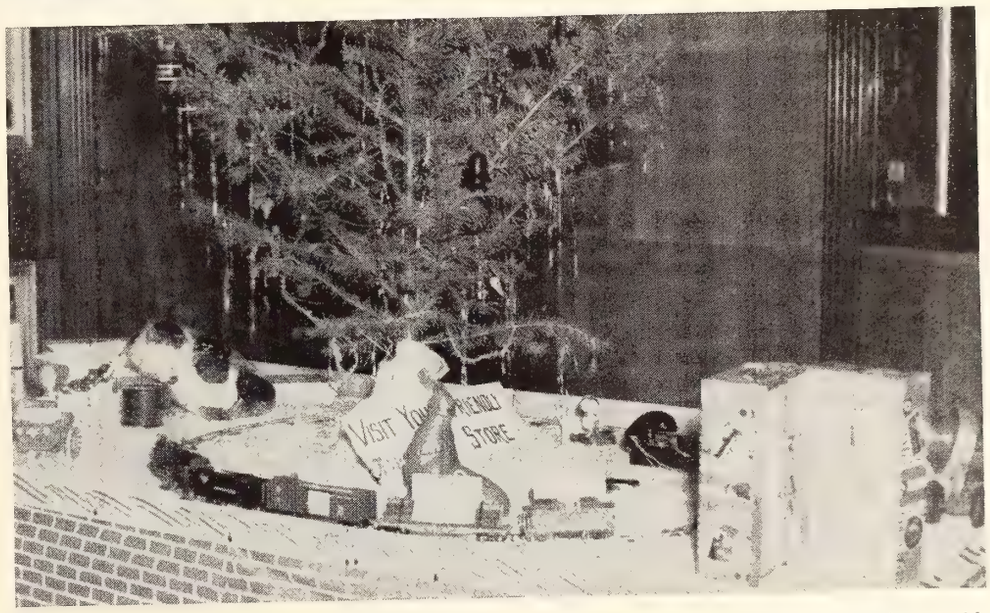
For his Christmas Kiddie Show, Manager Harry D. Stearn of the Darnell circuit's Maryland Theatre, Cumberland, Md., "imported" a Santa Claus, while for MGM's "Hills of Home" a collie puppy, Lassie II, and a doghouse rewarded the best letter on "Why I Would Like to Own a Dog Like Lassie."

Stearn arranged with local airport officials to bring in Santa by plane. He was met on landing by 200 children who followed the auto in which he was taken to town and through the main business streets to a hotel. His auto was followed by a loudspeaker truck plugging the kiddie show. Next day at the theatre, Santa greeted the youngsters and presented them with gifts totaling

(*Continued on Page* 20)

I.M.P.S. Member Report

Electric Train Serves as Advertising Medium for Barrow in Caruthersville



Better plan your Christmas holiday advertising now. No, we're not crazy. We know that Christmas, 1949, is several months away.

But, darn it all, I.M.P.S. Member Eugene Barrow, assistant manager of the Rodgers and Gem theatres, Caruthersville, Mo., came through with such a swell Christmas season advertising stunt, we just can't wait until next November or December to tell you about it.

The photo above gives the general idea, with the small electric train making its constant circular run around the tree; but the printing on the small cards carried by the train coaches did not show up well in the photo, so we'll give you the details.

Brother Barrow went to his local Firestone store and borrowed an electric train, which he set up as the focal point of a Christmas display, including the traditional tree and various sundry gifts.

Now, in case you've forgotten, Barrow has entertainment to sell, and in this particular instance Samuel Goldwyn's RKO release, "The Best Years of Our Lives" was coming to his theatre, so he decided to let the display help sell it. And that's where those little cards on the train came in. Each card was imprinted with one word advertising the picture.

What do you suppose were the results? Well, why not let Brother Barrow tell it in his own words?

"The kids were very much amused at all this, as it was the first time a display of this sort had been used in this town. The grownups were equally as enthused, and the advertising for our coming attraction was more than we had anticipated. It caused word-of-mouth comment that brings in business."

Barrow is happy to "pass this tip on to other exhibitors as one of the best and most inexpensive ways of advertising during the holiday season."

There you are, I.M.P.S. showmen. A valuable addition to your tickler file. And, anyway, time slips by quickly, so be ready next Christmas holiday season with a sure-fire lobby stunt.

'Raw Deal' Tieup Aids Safety of Pedestrians

A traffic campaign for the safety of San Francisco pedestrians was set by Manager Ray Long of the Paramount as part of his exploitation for Eagle Lion's "Raw Deal." Aided by EL Exploiteer Bob Goodfried, Long interested the chief of police, who also heads the National Safety Council, and the city's law enforcement officials, in the picture's slogan: "Motorists, don't give pedestrians a 'Raw Deal.' Drive slowly." City officials granted permission to hang banners all along Market Street, each containing the safety slogan.

For a lobby and theatre front display Long and Goodfried obtained from the police department the guns and other equipment confiscated from apprehended criminals. Each display was captioned with playdate mention. Windows were promoted in all Whelan drug stores which sold Inner Sanctum wallets for displays of the wallet along with "Raw Deal" window cards featuring Marsha Hunt. Thirty-two 24-sheets were posted in personally selected locations starting two weeks before playdate. Special teaser trailer was made up and used in the three Paramount theatres two weeks prior to engagement, preceding the regular trailer.

Exploiteer Goodfried appeared on three radio programs for interviews—one on his impressions of "Raw Deal" as it was in production, another on the synopsis of the story and the third on Hollywood's trend towards factual films. Advantage was taken of Star Dennis O'Keefe's appearance in San Francisco three weeks before the picture opened, the resulting interviews being held up until the picture opened. Each interview carried a picture, with theatre and play date credit. A full-color section was obtained in the *Call Bulletin*.



"CANDY! BABE RUTH BOOK!" might well have been the "butcher's" cry in the lobby of the Vogue Theatre, Vancouver, B. C., where the nifty candy girl dispensed copies of Bantam Books' "Babe Ruth" along with confections. Cards advertising the volume, furnished by the publishers, were posted in 50 situations served by the Vancouver News Agency. Oh, yes, the feature? Allied Artists' "The Babe Ruth Story," naturally.

Usher Plays Good Sam, Tulsa's Response Good

Usher Jack Adams became Tulsa's "Good Sam" and sold dollar bills for 75c when RKO's "Good Sam" arrived at the Orpheum. He was sent out on the main street on opening day wearing a top hat labeled "Good Sam" and with a hundred bills to sell. The *Tribune* covered the stunt and came through with a nice story and art. The only difficulty was that "Sam" was almost mobbed. Credit for this promotion belongs to Mrs. Eunice McDaniel, new exploitation director for Ralph Talbot Theatres.

SHOWMANSHIP SLANTS

Current Theatre Exploitation Briefed Down to Basic Ideas

Larry R. Levy, manager, Loew's Colonial, Reading, Pa., had a record 203 entries, accompanied by photographs, in his "Teen Queen" contest for "A Date With Judy." The 10 finalists were given a juke-box party at the Read department store's teen-age fashion show well in advance, and winner was selected by audience applause at the theatre on the film's second day. Radio station WRAW broadcast the finals and took a two-column co-op ad on the radio pages of both Reading dailies. Highlight of the judging was a long-distance phone talk by the winner with Star Jane Powell in Hollywood, with the audience listening in on the conversation. Among winner's prizes were $50 in cash, a new fall outfit, a permanent wave, 8x10 colored photo, a Jane Powell-Elizabeth Taylor trophy and a chance to compete in the National Teen-Queen finals. Levy plugged the contest through distribution of a four-page entry blank listing rules, through two large and attractive windows at Read's; 110 car cards on Marget News Agency outlets handling *Calling All Girls* magazine; 150 three-color car cards on street cars and buses; counter and window cards in best downtown spots; 24 advance plugs over WRAW; MGM interview records over WNUM and WEEU. Read's plugged the film and contest in seven large co-op ads, and distributed envelopes containing free combs.

Richard Feldman, manager, Paramount, Syracuse, N. Y., got excellent promotion for Eagle Lion's "Hollow Triumph" through bookstore tieups and gratis radio spots. Playing up the book, "Hollow Triumph," window spots and inside displays were obtained at Day Bros., the Literary Guild shop, Edwards and the Lincoln stores. Edwards store devoted an entire side window to clothes and Joan Bennett. Radio station WOLF accorded the picture 39 free announcements on its "Mystery House" program.

Big 'Belinda' Campaign For Ogdensburg Theatre

Manager Ray Helson of Schine's Strand in Ogdensburg, N. Y., gave "Johnny Belinda" an extensive campaign. A pair of 40x60s in front of the theatre and in the heart of the business section played up the catch line "Ogdensburg Sees It First," while 20 30x40 cards were placed on poles in prominent places. The same line was used in five extra radio announcements added to the regular ones.

Following a football rally on the stage the picture was given personal endorsement along premiere lines. Teasers were used in addition to the regular ads in the newspapers. The theatre staff plugged the film to patrons and friends.

'Red River' Wagon Tours Chicago Neighborhoods

Jack Belasco, manager of the Woods Theatre, Chicago, arranged a promotional deal that is bringing a bit of the old west into local neighborhoods as exploitation for United Artists' "Red River."

The Canadian Ace "Red River" covered wagon, complete with cowboys and cowgirls in all their western splendor, is now touring the city. Each day the wagon is routed into another neighborhood, returning at night to a permanent position in front of the Woods.—CHI.

GRIST FOR THE SHOWMANSHIP MILL

The first public showing of the new North American jet F-86, called the fastest airplane in the world, will highlight an air power exhibit arranged by MGM in connection with the Hollywood showing of "Command Decision." The exhibit was made possible by cooperation of the U. S. Air Forces, North American Aircraft and Rexall Drugs. In addition to the F-86, more than half a million dollars worth of air power equipment will be on display.

* * *

Following meetings with officials of the United States Trotting Association in Columbus, Ohio, W. R. Frank has completed arrangements for day-and-date bookings of "The Great Dan Patch" to coincide with 1,400 of the most important pacing and trotting meets throughout the country in 1949. The arrangement is thought to guarantee an audience of 20,000,000 harness racing enthusiasts.

* * *

A unique nationwide "Wishbone" contest in which entrants must submit a real chicken wishbone has been inaugurated jointly by 20th Century-Fox and the Poultry and Egg National Board as part of a national promotion for "Chicken Every Sunday." Contest entrants who must also send a letter of not more than 100 words, in the form of an essay, limerick or slogan, explaining "Why I like chicken every Sunday" as well as a "most-desired wish" to PENB headquarters in Chicago. The contest, which starts February 1 and concludes February 28, will be open to everyone in the United States. The national prize winner will be granted his or her wish as expressed in the winning essay. There will be three regional winners who will receive free all-expense trips to Hollywood where the final judging will take place at a chicken dinner at which the winners will be guests of Celeste Holm and Dan Dailey, stars of the picture. Cooperating in the "Chicken Every Sunday" promotion and in the contest are chain and independent food and drug retailers; restaurants; professional home economic groups; feed dealers and manufacturers, and other institutions in addition to dozens of leading poultry, meat and farmer's associations. Twentieth Century-Fox has prepared a special pressbook supplement to be sent to exhibitors this month advising them how to effect promotional tieups with the organizations and associations cooperating with the promotion. Spearheading the contest are poultry producers, hatcherymen, processors, feed manufacturers, national and local poultry associations and allied industries.

* * *

Sung by Alexis Smith in Warners' "Whiplash," the tune, Just for Now, already has been recorded by the music industry's top disc artists. The Dick Redmond ballad has been waxed by Frank Sinatra, Andy Russell, Vic Damone, Three Suns, Ink Spots, Helen Forrest, Allen Dale, Russ Morgan and Norman Cloutier. Warners also announces that every local Don Juan—if that's really his name—will be admitted as its guest at openings of "Adventures of Don Juan," the Errol Flynn-Viveca Lindfors vehicle produced by Jerry Wald.



COLUMBIA'S SWORD and DAGGER TRIUMPH!





COLUMBIA PICTURES presents

Larry PARKS · Marguerite CHAPMAN

in

The GALLANT BLADE

with

VICTOR JORY · GEORGE MACREADY

Screenplay by Walter Ferris and Morton Grant

Directed by HENRY LEVIN · Produced by IRVING STARR

in CINECOLOR

Book It Now . . . During Columbia's Drive Honoring Its Branch Manager

Money Dates for February

The month holds many national observances and several special anniversaries which, if taken full advantage of by the exhibitor, will bring in much extra coin at the box-office. Contacts should be made early with newspaper editors, radio station managers, school principals and teachers and the heads of various organizations for their cooperation, for many of the events hold advantages for them as well as for the exhibitor.

National Observance Periods

FEB. 2 — NATIONAL SOCIAL HYGIENE DAY. The best bet here is a tieup with the City Health Department for a speaker to tell briefly to the theatre audience what the department is doing to promote social hygiene and the problems that have to be met. It's a goodwill builder which should get editorial cooperation. Interest a newspaper and the schools in a contest on "What Children Can Do to Aid the Health Department's campaign"; promote special prizes and give tickets to writers of the best essays.

FEB. 6-12 — BOY SCOUT ANNIVERSARY WEEK. Induce Troop leaders to stage a membership drive and start it with a party at the theatre, with the various troops parading to the theatre. Newspapers, radio stations, women's and civic organizations and the police, all interested in the development of boys and the prevention of juvenile delinquency, will cooperate. Get Troop leaders to explain to parents, who should be invited to attend the first meeting, the advantages to their boys of joining one of the Troops. Have Scout members demonstrate on the stage or in front of the theatre some of their activities. A Boy Scout benefit party should hypo the membership drive. A contest to find the most outstanding or most popular Boy Scout in the city or in each Troop, should get the backing of the schools, the press and radio. Supply blank ballots, promote merchant prizes

FEB. 12 — NATIONAL SECURITY WEEK starts. Exhibitors should seek tieups with the various recruiting services for parties, lobby displays. A good idea is to allow recruiting in the lobby, and to permit the chief recruiting officer to tell in detail, from the stage, the advantages of enlisting in his particular service. If any high-ranking officer of the army, navy or air force lives in the community, invite him to give a brief talk on the reasons for strengthening our military forces.

FEB. 14-20—NATIONAL HEART WEEK. It may prove difficult to get cooperation from outside sources, but anything the theatre can do to help the cause along will earn goodwill, for heart disease ranks high among causes of deaths. Consult several prominent physicians, particularly heart specialists, on how the theatre can participate in any activity by the doctors or any civic, medical or health organization in fighting this disease. A brief talk from the stage by a specialist on precautions to be taken to guard against the affliction should get newspaper and radio cooperation. Don't overlook the city health department.

FEB. 15-22 — NATIONAL CHERRY WEEK. Grocers and delicatessens (or any cherry cannery) are the chief sources for tieups for this observance, but there are others—candy manufacturers, candy stores, fruit stores, produce merchants and bakers ought to be keenly interested in promoting their own business to tie up with the theatre on any mutually beneficial promotion A lobby cherry fair with promoted and other prizes for the housewives who bring in for display the best canned cherries, cherry preserves, home-made cherry ice-cream, cherry pies, cherry drink, etc.

FEB. 19-26 — NATIONAL SEW AND SAVE WEEK. Contact home or housekeeping institute, sewing circles and women's clubs for a garment-making fair to be held in the lobby, with the garments to be donated to some charity—which would assure newspaper and radio publicity. Period passes to the theatre, cash and dealer-promoted prizes will induce many women to participate. Sewing machine dealer might display the oldest and newest type of sewing machines. Sewing lessons sponsored by a dealer or school or sewing circle's instructor would get valuable publicity if worthwhile prizes are offered.

FEB. 20-27 — BROTHERHOOD WEEK, sponsored by th National Conference of Christians and Jews. Exhibitors can lend active and important aid to this drive. In the near future the national committee will furnish each and every theatre in the United States a manual and kit to help the exhibitor put on an outstanding campaign in his community. Meanwhile, it might be well to consider contacting civic and fraternal organizations, women's clubs, etc., for cooperation in getting the campaign started Boy and Girl Scout Troops could be called upon to show how their activities curb juvenile delinquency and racial and religious intolerance. Churches, schools, radio and newspapers would help. Clergymen might be induced to prepare sermons on bigotry; schools could assist with special activities; prominent speakers could discuss the subject on the radio and newspapers could editorialize and also report, for their news value, the things being done in behalf of the drive.

National Holidays

FEB. 12—LINCOLN'S BIRTHDAY. Make the lobby attractive with flags and bunting and a large portrait of Lincoln, or a number of portraits showing him at various ages. Contact library or a collector of Lincoln items for old newspapers containing stories about him for a loan lobby display Book stores should display books about him, with portraits; try to get theatre card in such displays. House artists might draw or paint a large head of Lincoln to be placed near the box-office. Sketching Lincoln's head is a contest idea for drawing classes in the public school, and for history classes essays on almost any phase of his career. School principals may be interested in selecting from pupils a good reader or elocutionist to read from the stage Lincoln's Gettysburg Address or his Emancipation Proclamation. Suitable prize should be arranged for. Patriotic societies should be asked to participate in any theatre observance

FEB. 22—WASHINGTON'S BIRTHDAY. For this occasion the exhibitor should also decorate his lobby with flags and bunting and display a large portrait of Washington; if none is obtainable have house artist draw or paint one. Local patriotic societies—the American Legion, Veterans of Foreign Wars, Boy and Girl Scout Troops—should be urged to stage in the theatre some sort of observance of the day or tribute to the Father of His Country. A parade to the theatre by any cooperating organization with fife and drum crps or a band would attract valuable attention—a high school band would bring out many of the members' schoolmates. Try the schools for a drawing contest of Washington's head cr an essay contest on his life. Newspaper or radio station might sponsor a contest to find out how many towns, counties, etc., are named for Washington. A talk on Washington by a prominent educator or clergyman would receive newspaper and radio publicity. Any theatre observance of the day might well start or close with a salute to a large portrait of Washington on the stage by Boy or Girl Scouts.

Special Anniversaries

FEB 2—GROUND HOG DAY (also Candlemas). Not much to be done on this occasion except for a humorous angle in advertising—"The ground hog may affect the weather for the next six weeks but not the fine quality of pictures booked for our patrons," or the like.

FEB. 2 — NATIONAL BASEBALL LEAGUE organized, 1876. Cities having teams in the League should invite the players to be their guests, have them introduced to the audience by a newspaper sports editor. Cities with teams in other Leagues might do the same. Sports editor might sponsor a contest to select the outstanding or most popular player. Decorate lobby with pictures of the players. Book baseball shorts. Window displays in book and sporting goods stores.

FEB. 7—LONG DISTANCE TELEPHONE service started in 1892 between New York and Chicago. Ask local telephone company to observe the anniversary. A talk by the head of the company on how the public can help to obtain better service is a possibility

FEB. 11—THOMAS A. EDISON, born 1847. Try to get the electric light and power company to observe the event, perhaps through a display of old and new electric lighting fashions in the lobby, and theatre's cards in company windows. Try to promote an early and a modern phonograph (or movie machines) for the lobby. If prints are obtainable, you might show MGM's "Young Tom Edison" and "Edison, the Man" on this day.

FEB. 12-APRIL 12 — AMERICAN BOWLING CONGRESS championships. With sports editor sponsor amateur bowling contest with promoted and other prizes. Have champion teams as theatre guests, with sports editor introducing them to the audience.

FEB. 14—ST. VALENTINE'S DAY. Decorate theatre front and lobby with hearts and Cupid's arrows with paper cut in lace-work patterns. Play love song records in lobby. Make tieup with candy dealers for sale of special sweetheart tickets, or to give them away with stipulated amount of purchase provided they take a certain amount of theatre tie-up advertising. Establishing a special admission scale for sweethearts would cause talk and likely get newspaper and radio mention. Try to induce a newspaper or radio station to conduct a search for the oldest sweethearts in town and have them as theatre guests.

FEB. 20—POST OFFICE SYSTEM organized, 1792. Offer special rates for postal employes in exchange for theatre cards on P.O. bulletin boards. Try schools for essay contest on establishment of the postal system and Benjamin Franklin's part in it.

FEB. 28—FIRST AMERICAN RAILROAD, the Baltimore & Ohio, chartered, 1827. Is worth trying for an essay contest among school pupils on the history of railroad building in the U. S. or on Great American railroad builders — Hill, Gould, Huntington. Sanford, Harriman, etc., or on the fastest speeds attained by American steam, diesel and electrified railroads. Cities having B&O stations, shops and offices should co-op. Offer special rates in some cases.

Sectional Observances

Feb. 12—Georgia Day, a holiday in Georgia.

Feb. 14—Oregon admitted into the union, 1859.

Feb. 14—Arizona granted statehood, 1912.

Santa, Puppy Basis for 2 H. D. Stearn Campaigns

(*Continued from Page* 17)

$75 in value from Hill's Toy Shop which furthered its tieup by sending 300 telegrams to children in the surrounding area announcing Santa would make his headquarters at the toy shop following his appearance at the Maryland, Stearn was assisted by Ray Light in both campaigns. They took special newspaper ads for the Saturday kids' matinee and placed Christmas standees in front of the Darnell Maryland and Embassy theatres.

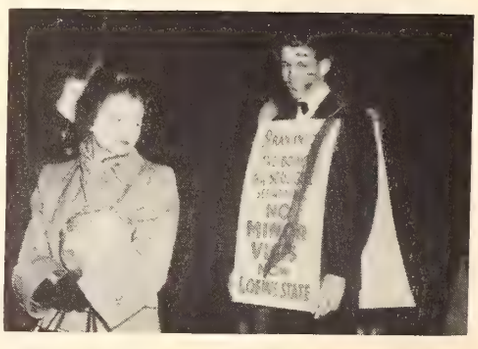
For "Hills of Home" Stearn and Light tied up with the Morrell Company, makers of Red Heart dog food, for a contest in which a collie puppy, named Lassie II, and a doghouse built by the theatre's maintenance man, were awarded as first prize to the writer of the best 25-word letter on "Why I Would Like to Own a Dog Like Lassie." The Morrell company also presented the winner with three cases of Red Heart, and contributed to the campaign 300 Red Heart Lockets and 500 color pictures of Lassie. Local radio stations gave five four-minute transcriptions a day for 10 days in advance on the contest. A $20 Graflex flash camera was promoted from a camera store as second prize. The song, I Want a Dog for Christmas, was played on the radio announcements and between intermissions at the theatre over the house loudspeaker system. Seventy-five credit-imprinted window cards were distributed within a 20-mile radius of Cumberland. Twenty leading grocery stores in Cumberland carried Red Heart and "Hills of Home" credit cards in their windows.

Leprechaun-ed Napkins

There's a leprechaun in 20th-Fox's "Luck of the Irish" and Manager Joe Sommers of Reade's St. James Theatre, Asbury Park, N. J., obtained some excellent publicity for the attraction through that fact. He had imprinted on green (that's for Irish) napkins a picture of Horace, the leprechaun in the film, and distributed them in restaurants and taverns throughout the city.

Put Garters on Greer

Men put garters on Greer Garson's leg at Schine's Colonial Theatre in Norwich, N. Y., recently during the run of MGM's "Julia Misbehaves." Manager Bill Straub offered passes to those who could throw ringers on a cutout of the star.



EASY FOR YOU. Here's a swell street ballyhoo that can be used effectively in any situation. The young man with the lip-prints on his face carries this sign: "I ran into the 'Body and Soul' girl! See her in 'No Minor Vices,' etc." The woman at left appears cynical about the whole thing, but don't let that deter you. The theatre: Loew's State, Syracuse, N. Y.

On The Screen For The First Time!

ALL THE SINUOUS, SEDUCTIVE SPLENDOR OF THE SIREN OF...

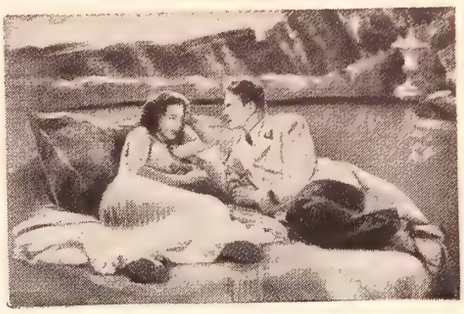
ATLANTIS!

Fabulous land of mystery . . . Paradise on earth . . . ruled by a ravishing, ruthless Siren whose beauty and cruelty were her power!

THEY LIVE AGAIN!



..Legendary luxury cities!



...Exotic quarters for the Queen's favorites!



...Secret armies...ready to strike against the world!



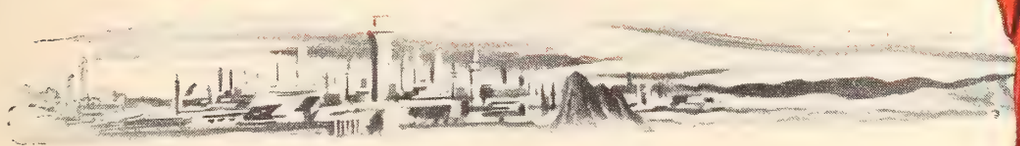
...100 dancing houris...for the royal pleasure!



MARIA Montez · JEAN PIERRE Aumont · DENNIS O'Keefe

in Seymour Nebenzal's

"SIREN OF ATLANTIS"



Directed by GREGG TALLAS • Produced by SEYMOUR NEBENZAL

Based on the novel "Atlantida" by Pierre Benoit • Released thru United Artists

ONE OF THE HARD-HITTING NATIONAL MAGAZINE ADS

THAT'LL SELL SELL SELL THRU UA!

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Shep Comes Home

Screen Guild Drama 60 mins.

AUDIENCE SLANT: (Family) This wholesome film featuring an incredibly smart and appealing dog, should please family audiences.

BOX-OFFICE SLANT: Should do nicely as a supporting feature.

Cast: Robert Lowery, Billy Kimbley, Flame, Margia Dean, Martin Garralaga, Sheldon Leonard, Michael Whalen, J. Farrell MacDonald, Lyle Talbot, Frank Jenks. Credits: Robert L. Lippert Production. Producer, Ron Ormond. Associate producer, Ira Webb and June Carr. Director, Ford Beebe. Original screenplay, Ford Beebe. Photography, Ernest Miller.

Plot: When a little boy's parents die and he is about to be placed in an orphanage, he and his dog run away. They meet an itinerant Mexican-American and become involved in a possible murder. The dog saves the day by pinning down the real murderers, two escaped crooks.

Comment: This wholesome film featuring an incredibly smart and appealing dog, should please family audiences. It is amazing what a well-trained canine like "Flame" (Shep) can do in a picture; often, the animal's performance is more convincing than that of the human characters. Martin Garralaga does a creditable job as the Mexican-American pal of little Billy Kimbley and his dog, and Margia Dean makes a pretty heroine. The rest of the cast is satisfactory. Technical departments might have been better, including the recording. The film will do nicely as a supporting feature.

Incident

Monogram Gangster Drama 68 mins.

AUDIENCE SLANT: (Adult) Fair-to-middling gangster drama that telegraphs its punches.

BOX-OFFICE SLANT: Will get by on lower half of double bill.

Cast: Warren Douglas, Jane Frazee, Robert Osterloh, Joyce Compton, Anthony Caruso, Harry Lauter, Eddie Dunn, Meyer Grace, Harry Cheshire. Credits: A Master Films Production. Producer, Harry Lewis and Hall Shelton. Director, William Beaudine. Original story, Harry Lewis. Screenplay, Fred Niblo, Jr. and Samuel Roeca. Photography, Marcel LePicard.

Plot: A seemingly small incident changes a young man's life. When he turns down a ride home in a friend's car, he thereby misses his bus and gets mistaken for a gangster and is beaten. Through these circumstances, he meets his eventual wife, who is an insurance investigator, and they bring the gang to justice.

Comment: Fair-to-middling gangster drama that telegraphs its punches. This is one of those stories where the audience will be calling the next shot, but there is a semblance of action to keep some interest alive. Warren Douglas and Jane Frazee handle their hackneyed situations rather well, and Ralph Dunn contributes a humorous bit. Joyce Compton appears a bit old to be the wife of Harry Lauter, who is also miscast as the hero's friend. Lauter lacks conviction. Anthony Caruso is the stereotyped villain, and Robert Osterloh is also the routine villain. Technical departments are fair. The picture will get by on the lower half of a double bill.

National Reviewing Committees' Classifications

ENCHANTMENT (RKO)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

MACBETH (Republic)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

A LETTER TO THREE WIVES (20th-Fox)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

THE FIGHTING O'FLYNN (U-I)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

Secrets of a Ballerina

(French Dialog—English Titles)

Distinguished Films Drama 84 mins.

AUDIENCE SLANT: (Adult) Pierre Blanchar is excellent in a love tragedy which gathers momentum after a slow start. Should please patrons of foreign-language houses.

BOX-OFFICE SLANT: Blanchar's name has been spread considerably by the success of "Symphonie Pastorale." Micheline Presle is known to patrons of foreign-language houses, where this film will probably spend most of its time.

Cast: Pierre Blanchar, Micheline Presle, Julien Bertheau, Robert Vattier. Credits: A Gaumont Production. Directed by Blanchar. Scenario by Bernard Zimmer. Based on Honore de Balzac's "Un Seul Amour." Music by Arthur Honneger.

Plot: A famous ballerina and a count fall in love and are married. She tries to tell him about a former lover but he will not listen. To protect her "seul amour" with her husband she agrees to blackmail terms with the jealous castoff. When the count approaches unexpectedly she hides the former lover in a closet. The count knows that someone is there but she swears on a cross that it is not so. Rather than prove the lie and the faithlessness which he suspects he has the door to the closet walled up and calls the incident closed. With a life at stake she relents and insists that she has lied. The count will not hear her, but he cannot be happy. He takes his own life in a "hunting accident," after which she, too, shoots herself.

Comment: This story is well told, after a slow start, in flashbacks from a time 50 years after the death of the ballerina. It is the first directorial work of Pierre Blanchar, whose fame here has been spread considerably by his performance in "Symphonie Pastorale." As the count he is excellent. As a director he has created suspense, with the flashbacks and the exploration of the long-closed mansion converging upon the mystery of the walled-up closet. Micheline Presle, known to regular patrons of French films, is quite satisfactory as the ballerina, as are Robert Vattier as the castoff and Julien Bertheau as the latter-day investigator. The film is based on a Balzac story called "An Only Love." The new title is misleading, especially in view of the suggestion aroused by another and well publicized foreign picture, "The Red Shoes," for there is no dancing to speak of. There are adequate sub-titles in English. The film could be used with a Hollywood product on a double bill, but is primarily for the houses that specialize in foreign fare.

Boston Blackie's Chinese Venture

Columbia Mystery 59 mins.

AUDIENCE SLANT: (Family) Extremely entertaining entry in the Boston Blackie series, with fun from start to finish.

BOX-OFFICE SLANT: The Boston Blackie angle can be intelligently used to help draw in the customers. Reputation of the series will be enhanced by this release.

Cast: Chester Morris, Maylia, Richard Lane, Don McGuire, Joan Woodbury, Sid Tomack, Frank Sully, Charles Arnt, Luis Van Rooten, Philip Ahn. Credits: Producer, Rudolph Flothow. Director, Seymour Friedman. Original screenplay, Maurice Tombragel. Based on Jack Boyle characters. Photography, Vincent Farrar.

Plot: Boston Blackie and the Runt help solve the mystery of several murders in Chinatown by uncovering the leader of a gang of diamond crooks. He is a supposedly harmless theatre manager (of all things!).

Comment: Extremely entertaining entry in the Boston Blackie series, with fun from start to finish. Everybody in the family will enjoy this one. Scenarist Maurice Tombragel deserves a hand for a pleasing story, and Director Seymour Friedman rates credit for keeping the action at top pace. Chester Morris is, as usual, tops in the title role; and Sid Tomack scores as a substitute for George E. Stone as the Runt. Outstanding in the supporting cast is Joan Woodbury, as pert a villainess as one could find. The Boston Blackie angle can be intelligently used to help draw in the customers. Reputation of the series will be enhanced by this release.

Wake of the Red Witch

Republic Drama 106 mins.

AUDIENCE SLANT: (Family) A picturesque and dramatic South Sea adventure that will entertain and hold the engrossed interest of all who see it. There are two love stories to please the women, and the fast-paced action should satisfy the men.

BOX-OFFICE SLANT: Except, perhaps, for the large, luxurious motion picture palaces of metropolitan cities, this is a suitable first-run attraction, and even in these larger theatres it might do well in conjunction with the usual "in person" presentation or another feature. With the public apparently ripe now for sea tales, and in view of the popularity of the Garland Roark novel, as well as the good marquee values of the name cast, this picture should have pretty smooth sailing at the box-office.

Cast: John Wayne, Gail Russell, Gig Young, Adele Mara, Luther Adler, Eduard Franz, Grant Withers, Henry Daniell, Paul Fix, Dennis Hoey, Jeff Corey, Erskine Sanford, Duke Kahanamoku. Credits: Associate Producer, Edmund Grainger. Directed by Edward Ludwig. Screenplay by Harry Brown and Kenneth Gamet. Based on Garland Roark's novel. Photography by Reggie Lanning. Music, Nathan Scott.

Plot: Due to the enmity between John Wayne, Captain of the Red Witch, and its owner, Luther Adler, mercantile tycoon of the lesser Pacific islands, who had married Gail Russell when she and Wayne were in love, Wayne wrecks the ship and $5,000,000 in gold bullion belonging to Adler. Wayne is tricked into landing at a pearl island by Adler

and the two resume their quarrel, ending in the death of Wayne when he dives to recover the treasure.

Comment: A dramatic, picturesque and powerful tale of the sea and the South Sea islands that should entertain and hold the engrossed interest of all who see it. Except, perhaps, for the large, luxurious motion picture palaces of metropolitan cities, this is a suitable first-run attraction, and even in these larger theatres it might do well in conjunction with the usual "in person" presentations or another feature. Edward Ludwig's direction is fast-paced and he has exacted smooth and even performances from the principals. Associate Producer Edmund Grainger's high-budget production values are readily apparent in Reggie Lanning's excellent photography. John Wayne is forceful and authoritative as the sea captain out for revenge, while Gail Russell, as the girl he loves, is personably attractive and acts her role with sympathetic understanding and restraint. Luther Adler gives an outstanding portrayal of the tycoon half-mad with desire for vengeance, yet restrained and keeping within the conventional forms of good society. Gig Young as Wayne's partner, and Adele Mara as the girl he loves, perform capably in the secondary love romance. Praiseworthy in other carefully enacted roles are Henry Daniell, Grant Withers, Dennis Hoey and Jeff Corey. Aside from its conclusion, a bit of "heavenly hokum" with the spirits of Wayne and Miss Russell sailing off in a ghost ship into a colorful sunset (an anti-climax to a realistic tale), "Wake of the Red Witch" is fraught with adventure, love, hate and barratry, and has a number of good fights, one of them between Wayne and an octopus. With the public apparently ripe now for sea tales, and in view of the popularity of the Garland Roark novel (which was a Literary Guild selection), as well as the good marquee values of the name cast, this picture should have pretty smooth sailing at the box-office.

'This Was a Woman'

Lacking in marquee names but distinguished by excellent acting; strongly appealing to women but, as heavy drama, best paired with a comedy. We concur with this judgment of Jock MacGregor who reported from London (STR, Mar. 13, 1948) on this Excelsior Film Production. The protagonist of the story is the ambitious, self-centered wife played by Sonia Dresdel, remindful of Judith Anderson. Miss Dresdel played this role on the London stage for two years and may anticipate favorable response here. Emrys Jones, as her brilliant young doctor son, is also prominent and up to his role. A 20th Century-Fox release running 102 minutes.

The Fighting O'Flynn

Univ.-Int'l Drama 94 mins.

AUDIENCE SLANT: (Family) Action, romance, fighting. swordplay, intrigue, adventure and laughter. What more could an audience ask for, especially a family audience? Good old-fashioned adventuresome entertainment to warm the cockles of moviegoing hearts.

BOX-OFFICE SLANT: Strong exploitation backing and favorable word-of-mouth should make it a more than average success at the box-office.

Cast: Douglas Fairbanks, Jr., Helena Carter, Richard Greene, Patricia Medina, Arthur Shields, J. M. Kerrigan, Ludwig Donath, Lumsden Hare, Otto Waldis, Henry Brandon, Harry Cording, John Doucette, Pat O'Moore, Tom Moore, Leslie Denison, James Craven. **Credits:** A Fairbanks Company Production. Directed by Arthur Pierson. Screenplay by Douglas Fairbanks, Jr. and Robert Thoeren. From the novel by Justin Huntly McCarthy. Photography, Arthur Edeson. Special photography, David S. Horsley. Art direction, Bernard Herzbrun and Hilyard Brown. Second unit director, John Waters. Music, Frank Skinner.

Plot: Laid in Ireland in 1797, this action-drama involves an Irishman who, for the woman he loves, battles agents of Napoleon, who is attempting to invade England by getting a foothold on Ireland. The O'Flynn overcomes his adversaries, saves his country and wins his lady fair.

Comment: Action, romance, fighting, swordplay, intrigue, adventure, excitement and laughter. What more could an audience ask for, especially a family audience? All of these ingredients, and more, are in "The Fighting O'Flynn." Apparently Producer-Scripter-Star Douglas Fairbanks, Jr., set out to give folks a rousing adventure drama that would entertain them every foot of the way, and he has succeeded admirably. They've dubbed the principal character the "fighting" O'Flynn, but he might just as well be "gallant," "dashing" or "romantic," and young Fairbanks plays him with the zest and verve so reminiscent of the late Fairbanks, Sr. With all its action, the picture has many tender romantic moments involving Fairbanks, Jr. and a newcomer, Helena Carter, who not only performs well but is also lovely to look at. And in the role of the villain, Richard Greene seems more mature and assured than in his prewar assignments. Director Arthur Pierson and Second Unit Director John Waters have maintained a smooth, suspenseful pace, never permitting a letdown at any time throughout the proceedings. There is nothing pretentious about "The Fighting O'Flynn." It probably won't win an award in a carload. But for good old-fashioned adventuresome entertainment to warm the cockles of moviegoing hearts, it's got plenty on the ball for the entire family. Strong exploitation backing and favorable word-of-mouth should make it a more than average success at the o'box-office. Incidentally, at the conclusion of the film, Fairbanks, Jr., brings his three principals out for a curtain bow, something new for motion pictures and an innovation that gives the illusion of the players having actually appeared in the theatre. Sort of makes even the smallest theatre seem "big time."

Elizabeth of Ladymead

(Reviewed in London)
(Color by Technicolor)

London Films Drama 97 mins.

AUDIENCE SLANT: (Adult) This fine picture of the troubles which beset married couples reunited after long wars has exceptionally strong feminine appeal.

BOX-OFFICE SLANT: Technicolor, intriguing story, powerful woman's angle and Anna Neagle should combine to put this way above average at the box-office.

Cast: Anna Neagle, Hugh Williams, Nicholas Phipps, Bernard Lee, Michael Lawrence, Ken Waddington, Michael Shepley, and others. **Credits:** Screenplay by Frank Harvey, Jr. Directed and produced by Herbert Wilcox. UK distribution, British Lion.

Plot: Reunited after the war with her soldier husband, Hugh Williams, Anna Neagle finds herself faced with a difficult task of rehabilitating him for civvy street. During a row she hits her head and, while unconscious, learns how her forebears handled the same problem after the Crimea, Boer and Great Wars. With each period, the woman has come more into her own. The year 1863 shows the wife as retiring and doting on her pompous husband; in 1903 she is businesslike and striving for her emancipation; in 1920, she has overstepped herself, becoming easygoing and living loosely. The practical modern miss learns from her past mistakes and makes a success of her reunion, getting her own way and still keeping her marriage happy.

Comment: While this will be 'way above the average at the British box-office and more than a useful attraction elsewhere, it is doubtful whether this will be one of Herbert Wilcox's biggest hits. It is a trifle disjointed and confused in places. The 1920 sequence with Anna Neagle as the loose living, dancing daughter of the period will not please all her countless admirers. It may, however, more than satisfy the mere male, for all that is worst in women is concentrated in this bitter, expertly drawn characterization. In the other parts the husband is shown with all his faults as the pompous, self-righteous breadwinner who believes he is the pivot of family life. This is a top woman's attraction and Anna Neagle has a wonderful time portraying the four highly diversified females. As usual with a Wilcox production, even the smallest part is expertly cast, adding considerably to the general effect of the picture as a whole. Nicholas Phipps plays the pompous Englishman to perfection and Hugh Williams is excellent as the modern husband. Bernard Lee makes the Edwardian husband credible and a special word is due to Ken Warrington for his portrait of a war profiteer. This film is as provocative as it is entertaining, and for Britain it is a money spinner, but exhibitors must not be disappointed if it does not equal Wilcox's top grossers. It will still bring in plenty of hard cash.

Highway 13

Screen Guild Drama 58 mins.

AUDIENCE SLANT: (Adult) Action drama about the trucking industry has all the ingredients necessary to put it over with general theatre audiences.

BOX-OFFICE SLANT: Should do well in action houses.

Cast: Robert Lowery, Pamela Blake, Michael Whalen, Dan Seymour, Clem Bevans, Maris Wrixon, Tom Chatterton, Mary Gordon, Gaylord Pendleton, Lyle Talbot. **Credits:** Directed by William Berke. Photography, Carl Berger. Original story by John Wilste. Screenplay by Maurice Tombragel. Produced by William Stephens.

Plot: This is the story of the trucking industry and the efforts of an unknown to kill and destroy all material and members of one trucking concern. Quite a number of people are killed before the culprits are found.

Comment: Wherever there is need for a good, suspenseful drama to fill the supporting spot on a bill, this yarn about the trucking industry, has the ingredients to satisfy. Its fifty-eight minutes of running time is filled with action and suspense, with interest held throughout. Production details and cast have been carefully chosen by Producer William Stephens and William Berke's direction gives the film the action necessary to make it a better-than-average program offering. Robert Lowery and Pamela Blake are fine in the leading roles, with Michael Whalen, Dan Seymour, Clem Bevans and Maris Wrixon giving satisfactory support.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The first American film star to get a bid to work in the recently completed studios outside of Lisbon, is Jane Wyatt. Max Nosseck, prominent European film producer, wants her to star in "To Kill or Be Killed" which he plans to direct and produce at that Portuguese studio, for American release.

* * *

George Marshall has been borrowed from Paramount by Hal Wallis Productions to direct the forthcoming filmization of the Cy Howard radio show "My Friend Irma." Production is set to start early in February with Dean Martin, Jerry Lewis and Marie Wilson among those already signed for roles.

* * *

"The Traveling Saleswoman," an original story written by Comedienne Joan Davis and Independent Producer Tony Owen, has just been purchased by Columbia as a starring vehicle for Miss Davis. A writer is to be assigned at once to prepare a final script and production is expected to start in about six weeks. No director has been selected as yet.

* * *

Samuel Goldwyn has engaged F. Hugh Herbert to write an original story and screenplay entitled "Commencement" as a co-starring vehicle for Farley Granger and Joan Evans. Story is to be based on graduation exercises of a big-school in a typical American town. Picture will mark the second teaming of this pair, both of whom are currently at work in Goldwyn's "Roseanna McCoy."

* * *

Oscar Homolka will enact the role of the father in Columbia's "Anna Lucasta," which Producer Philip Jordan will place before the cameras next week. Paulette Goddard is set for the title role and Irving Rapper directs.

* * *

James Mason is being paged by Director Max Opuls to play the lead in "The Kingdom of Chance," an original screenplay recently completed by Opuls and Writer Howard Koch. Property is a musical comedy based on the life of Floristan, King of Monaco, who was responsible for founding Monte Carlo's famed Casino. If Mason accepts, it will be his first musical vehicle.

* * *

Henry Blanke, who produced Warner Bros.' "Treasure of Sierra Madre," chosen by the New York Film Critics as the best picture of 1949, has just been assigned the production reins on "Lightning Strikes Twice," a murder-mystery. At present he is at work on two other major productions for the studio "Beyond the Forest" and "Bright Leaf," having just completed the Gary Cooper starrer "The Fountainhead."

* * *

Gar Moore, who played the male lead in the Italian film, "Paisan," has been set by Producer-Director Maxwell Shane for one of the top roles in "The Salem Frigate," Geffen-Shae production which will go before the cameras late this spring for Universal-International release. Moore was recently signed to a long-term contract by U-I and given the top featured role in "Illegal Entry."

* * *

Two new properties were acquired by MGM this week: (1) "Operation Malaya," one of the most daring secret adventures of World War II, was purchased by the studio from RKO and is being prepared for forthcoming production from the screenplay by Frank Fenton. (2) "The Plague," dramatic story of a French community in Algeria and a terrible epidemic that cuts it off from the rest of the world.

* * *

Steve Broidy, president of Allied Artists, announces the acquisition of "My First Husband," by Walter Enderly, as a future starring vehicle for Gale Storm and Rod Cameron. Vehicle will be a change of pace for both stars, for it is a sophisticated drawing room comedy quite different from their recently completed "Stampede."

* * *

Peter Lorre is being set for a top role as an "international character" in the Hal Wallis production "Rope of Sand," Burt Lancaster starrer which gets under way at Paramount in mid-January. Corinne Calvert will make her American debut in the film and Claude Rains has been given a featured role. William Dieterle directs.

* * *

Marta Toren gets the star spot in Universal-International's "Cripple Creek," as her third picture for the studio. The Technicolor picture is planned as one of the studio's top features for the coming year.

'Tandem Style'

By shooting "tamden style" and taking advantage of adjoining sets and duplicate casts, Pete Smith has completed in record time two shorts, "Didja Know?" and "We Can Dream, Can't We?"

Studio Roundup

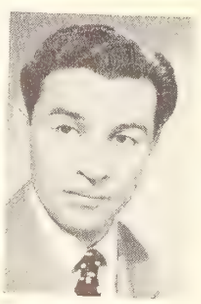
The first of the new year finds a handful of films before the cameras, but among the small number starting there are some big ones. At Universal-International "Take One False Step," began Jan. 6, with Chester Erskine producing. Jack Hively, Erskine's assistant, spent a week of pre-production background filming for the William Powell starrer. James Gleason was cast as the chief of a police homicide bureau. At U-I, Stephen McNally kayoed Philip Van Zandt in a fight sequence for "The Lady Gambles"; Van Zandt was lying there on the floor and Director Michael Gordon said, "All right, all right, get up, realism is realism." But the actor lay there like a dead fish. (P.S. They're teaching McNally how to pull his punches!)

Tom Harmon, former University of Michigan All-American football star, went into his first screen role without football togs; he plays a radio sports announcer in "Yes Sir, That's My Baby." Director George Sherman and his entire camera crew on the U-I picture spent their New Year's Eve enroute to Fresno to shoot the Raisin Bowl game; Technicolor shots of the gridiron classic will be used for football sequences in the film.

MGM started "That Midnight Kiss," which is in Technicolor and introduces singer Mario Lanza. Jose Iturbi's niece, 16-year-old Amparo, joined her uncle as an actress in the musical. Wendell Corey was cast as Clark Gable's weakling brother-in-law in "Any Number Can Play," which started this week. Leon Ames and Scotty "Jolson Story" Beckett were also signed; Lewis Stone celebrated his 25th year with MGM by enacting a once-wealthy man who lost everything gambling.

Producer Jack Gross, Director Don Siegel and a production crew returned from Mexico, where they made background shots and completed arrangements for subsequent filming in the vicinity of Vera Cruz for "The Big Steal," a romantic drama with a Latin American background that just started at RKO. Production

Nassour Brothers Optimistic on Production



Edward Nassour



William Nassour

At a time when financial interests appear somewhat reluctant to invest in picture production, one Los Angeles banker is bucking the trend by investing substantially of his own capital in financing a series of major films.

He's William Nassour, chairman of the board of the Hollywood State Bank. With his brother Edward, he owns the newly-built Nassour studios in Hollywood. They are just finishing their first costly picture, an Abbott and Costello comedy, "Africa Screams," which United Artists will release.

"My optimism," William Nassour explained in an exclusive STR interview, "is based upon the premise that excellent films can be made for less than previously. We can eliminate overhead that is expensive but which does not contribute to the entertainment on the screen."

Their studio has 25 tenants in varying phases of film and television picture production. Edward is close to these, as William is to the financial world, for he is chairman of the motion picture committee of the Academy of Television Arts and Sciences.

Success speaks loudly, and the Nassour lot is filled to capacity. The brothers' "Africa Screams" seems to presage more pictures to come through UA.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Tokyo Joe — Principals: Humphrey Bogart, Florence Marly, Sessue Hayakawa, Alexander Knox. Director, Stuart Heisler.

MGM. Any Number Can Play — Principals: Clark Gable, Alexis Smith, Wendell Corey, Audrey Totter. Director, Mervyn LeRoy.

Midnight Kiss (Technicolor)—Principals: Kathryn Grayson, Jose Iturbi, Ethel Barrymore. Director, Norman Taurog.

PARAMOUNT. Dear Wife—Principals: William Holden, Joan Caulfield, Billy DeWolfe, Mona Freeman. Director, Richard Haydn.

Red, Hot & Blue—Principals: Betty Hutton, Victor Mature. Director, John Farrow.

RKO. The Big Steal—Principals: Robert Mitchum, William Bendix. Director, Don Siegel.

REPUBLIC. Prince of the Plains—Principals: Monte Hale, Shirley Davis. Director, Phil Ford.

UNIVERSAL-INTERNATIONAL. Take One False Step — Principals: William Powell, James Gleason. Director, Chester Erskine.

of Samuel Goldwyn's "Roseanna McCoy" was temporarily halted when Joan Evans, 14-year-old star of the picture, was confined to her bed with an attack of virus x. Since she appears in 95 per cent of the footage, it was impossible to shoot around her.

Joan Crawford checked in at Warner Bros. to record her song number, If I Could Be With You, for the Michael Curtiz picture, "Flamingo Road." The softest touch of the acting year was enjoyed by 37 extra players who spent Dec. 30 in bed for a Pearl Harbor hospital scene in Warners' "Task Force." The resting extras were provided with newspapers and comic books to keep them happy.

An Irish song style, "dowdling," learned at his grandmother's knee 50 years ago, landed John "Skins" Miller a key part in Paramount's new Bing Crosby starrer, "Top O' the Morning." Miller, a trouper for more than 30 years, never before has had professional use for the art of dowdling. In the Crosby picture, he appears as a dowdler at an Irish village party.

Director John Stahl is currently working on the first musical in his 34-year-old career, "Oh, You Beautiful Doll," 20th-Fox's film biography of Composer Fred Fischer. On another set the customary makeup and wardrobe complexities are at an absolute minimum for Loretta Young in "Come to the Stable." The actress is cast as a nun, and in conformity with the characterization, wears no makeup of any kind, and is seen in but a single outfit, a severely simple habit worn by the sisters in her order.

Filming of "Slattery's Hurricane" at 20th-Fox was halted briefly because of Richard Widmark's sudden illness. Widmark collapsed one day last week in the middle of a scene and had to be temporarily placed under a doctor's care.

Paramount finished Cecil B. DeMille's "Samson and Delilah" and Victor Mature, who played Samson, put on some clothes to dash over to "Red Hot and Blue," new musical in which he appears opposite Betty Hutton. The studio also gave the green light to the sequel to "Dear Ruth"—it's called "Dear Wife" and is being produced by Richard Maibaum.

Jacobs, Edelman Get New Assignments

"The Candy Kid," a melodrama by Michael MacDougall about a not-too-honest gambler and his girl in the days of "Diamond Jim" Brady, has been placed on William Jacobs' production schedule at Warner Bros.

Another Warner producer, Lou Edelman, has been assigned "We're Working Our Way Through College," a story which he suggested in conferences with Jack L. Warner.

LONDON OBSERVATIONS

William Riley Withdraws as Financial Backer for Del Giudice; New Company Held Asset to Showmen

By JOCK MacGREGOR

The year 1949 opened in London with a spate of rumors born of the uncertainty of the times and position of the industry. These have been aimed mainly at personalities and the chiefs of the renting houses in particular. Some have hit the mark; others are very wide of it.



Jock MacGregor

I can reveal that one of the most respected executives will soon be announcing his retirement, though according to present plans this will not be effective for some eighteen months. It is also claimed that Joseph Friedman will be leaving Columbia's British office. Speculation surrounds David Coplan's successor at UA.

* * *

Filippo Del Giudice has lost his angel. William Riley, glass magnate, who entered the industry twelve months ago with a fanfare of enthusiasm, has withdrawn his support owing to the amount of hard cash seeped up in overheads and salaries for stars and executives. "The Guinea Pig" and "Private Angelo" have been made with his backing.

Of more serious significance is the fact that Riley originally announced that some influential business friends would also finance the venture. His withdrawal will further reduce City confidence in the industry. There are too few backers not to mourn the loss of any, hence my antagonism to extravagant movies.

* * *

Keep an eye on Exclusive this year. Small but progressive, this live firm is in a happy position with a varied line-up of Anglo-American releases. Screen Guild is their main source of supply, but they have found a way of producing worthwhile second features in this country on a budget which can show a profit. With a 25 per cent supporting quota to all but totally exempted halls, this will be an asset to showmen.

Buying the rights to successful BBC series wherever possible, they are filming these in large country houses near London. The scripts may have to be adapted and the cameraman work a bit harder to get his angles in the existing rooms, but the biggest overhead charge—studio hire—is drastically cut, all to the exhibitors' advantage.

* * *

Provincial showmen have been looking with interest at the success of booked seats and set performances for "Hamlet" in key centres. Even when houses were not full, bookable seats were invariably taken well in advance. Several in suburban areas are considering if this would not be a good way to attract the better class trade and arrange programs with short intervals so that the cheaper parts could continue on a continuous basis to cater to the passing trade.

* * *

Coinciding with her latest production being re-titled "I Want to Get Married," Betty E. Box slipped off to marry brother Sydney's assistant, Peter Rogers. Good Luck.

* * *

In Wardour Street, I met a dejected manager. He had broken the house record and written enthusiastically to the head office only to get a curt reply noting contents and suggesting he should clean his typewriter.

* * *

One of the finest publicity displays I have seen is that arranged by Odeon, in conjunction with Swan and Edgars for the premiere of "Scott of the Antarctic." Their entire twelve windows in the busy Piccadilly Circus Underground station are devoted to the film and photos of the firm and the goods they stocked in Scott's day. This is a first class idea which could be adopted almost anywhere for any picture with a Victorian or Edwardian background.

* * *

I like the story of the executive who arranged for his actress wife to be interviewed by a producer for a possible role. The latter couldn't say she was too tall or too short, for she wasn't, so he asked her what her last stage part was and was told "Ghosts." "Ah," he replied with relief, "I'm afraid I have nothing for you. There's not a comedy part in the whole picture!" Tragic, but true, and the gent concerned has been advised to brush up on his Ibsen.

* * *

Frank Green, controller of Rank's 1,000 overseas theatres, reports a tiger being shot in the forecourt of one of their more far-flung cinemas. I am sorry it was not a lion, for then one could imagine some nice fanciful story of an MGM salesman trying to get a date.

AA, Monogram Production Slates at Start of Year

Allied Artists and Monogram enter 1949 with five producing units handling pictures scheduled for release by Allied, and 11 producers making product for Monogram distribution. These executives are exclusive of those who will continue to make pictures in England and Canada, with both companies handling the release of their product in the United States.

Under the Allied Artists banner are Roy Del Ruth and his associate Joe Kaufman, King Bros., Paul Short, Frank Melford and Julian Lesser (Windsor Productions) and Steve Owen.

Producing for Monogram are Lindsley Parsons, Jeffrey Bernerd, Jan Grippo, Hal E. Chester, Peter Scully, Barney Sarecky, Louis Gray, James S. Burkett, Barney Gerard, Walter Mirisch and Will Jason.

Stensvold Joins Butterfield Newsreel

Allan Stensvold, color cinematographer, has signed a long-term contract with Allyn Butterfield Productions to serve as technical supervisor in charge of photographic operations to set up a network of news cameramen throughout the country for coverage of news events and features for Butterfield's American Junior Newsreel.

The newsreel will be photographed in Kodachrome for distribution to schools and youth groups, while prints will be struck in black and white for television broadcasting purposes. Martin A. Gosch Productions, Inc., represents the newsreel in the east.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

ATLANTA

Charles O'Connor has been appointed auditor for the Claughton theatre circuit in Tampa and Miami. Wilson and Moore Enterprises is to book a couple of more drive-ins now a-building —the Star-Lite in Athens, Tenn., and Otis Hudgins' Airer in Thomaston, Ga. Transfers take Harry Burton from the Alabama to the Lyric in Birmingham as assistant manager, and Bill Wardlow from Dalton, Ga., to the Ritz in DeFuniak Spring, Fla., to replace James Lowery. Milt Langford, former assistant at Paramount's Olympia in Miami, has been appointed manager of the Allapattah there. Dr. Aydelotte is the new southern division manager of Republic's 16-mm. film department.

R. T. Moody and Albert G. Jones have opened their new $35,000 drive-in at Valdosta, Ga. It accommodates 225 cars, with space for 250 more, if needed. The Shades Mountain drive-in near Birmingham has been closed by Waters Theatres until March 15, but the Roebuck and the Fair Park in that vicinity will continue through the winter.

The Cameo in St. Petersburg has reopened and is resuming its old policy of big-picture twin bills. I. A. Krusen has opened his $50,000 500-seater in Zephyr Hills, Fla. Crescent Amusement of Nashville announces it will spend $10,000 on a building it owns in Huntsville, Ala. Tom Barrow and Neal Robinson have reopened the Elgin in Crestview, Fla., after extensive remodeling.

Sick list: Projectionist N. A. Kriel of the Ritz in Birmingham, is home after hospitalization for an attack of pneumonia; Walter Hickey, former sales representative for many exchanges here, is still confined to his home; Mrs. Sara Smith, Universal-International accounting department head, is back on the job.

Bob Hope and his troupe are booked for Jan. 19 at the Fox here. Monogram Star Freddie Stewart headlined a show in Miami.

Travelers: Mr. and Mrs. R. B. Wilby of W-K Theatres was here recently; Selznick Southern District Manager Henry Krumm is back from New Orleans; Stevens Pictures President Ed Stevens returned from a trip in Georgia; U-I Sales Manager Sam Oshry is back from Hollywood; Sack's Special Representative Harry Diamond returned from the Carolinas; MGM Vice-President William F. Rogers went back to New York from Miami; Eagle Lion Assistant Advertising Publicity Director Jerry Pickman was here a while, as were Mr. and Mrs. Wallace Smith of the Gem in Barnesville, Ga., Mr. and Mrs. Fred G. Weis of Weis Theatres in Savannah and Macon, and Mrs. Walter Bracken of the Ozark in Ozark, Ala.

Gov. Fuller Warren of Florida has named Sonny Shepherd, manager of the Miami Theatre, Miami, an honorary lieutenant-colonel on his staff.

OMAHA

Quick work by Cashier Betty Betchel and Doorman Carl Nelson resulted in the arrest of two men who tried a short-change trick at the Broadway Theatre in Council Bluffs. Two days earlier a similar scheme worked.

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A milking contest on the stage of the Orpheum Theatre featuring Mayor Glen Cunningham vs. W. D. Lane, King of Ak-Sar-Ben, went over big. It was the idea of William Wentz, manager of the Oil City Theatre at Falls City, Neb., who was in town to take his turn as Tri-States Theatres district drive chairman.

The Union Pacific has produced a new color film on safety to be distributed throughout the western states. Lionel Wasson is new manager of the State Theatre. He once managed the Paramount here. The theatre at Culbertson, Neb., has been sold to H. S. Spindler of Crawford, Neb. MGM's Lorraine Waldman will resign Jan. 27 to wed Robert Smith.

Among Film Row personnel spending the holidays at their homes: Theo Artz, MGM, Kingsley, Ia.; Fred Fejfar, MGM, Yankton, S. D.; Mona Hanson, Universal-International, Ames, Neb.; Caroline Joyce, U-I, Red Oak, Ia.; Rolland Swanson, U-I, Columbus; Joyce Anderson, UA, Des Moines; Marieta Carlsen, UA, Dodge, Neb.

Every Tri-States house in this district held New Year's Eve special shows. United Artists salesmen vacationed between Christmas and New Years. John Kemptgen, former MGM branch manager here and now Milwaukee chief, and Mrs. Kemptgen, former office manager here, vacationed in Omaha during the holidays.

Jimmy Bear, for 40 years a projectionist in Omaha theatres, is dead.

Uses STR's 'Bests'

First of the "bests of the year" to appear in San Francisco papers was that of the "Leaders of the Motion Picture Industry" from the Showmen's Trade Review's annual edition, used by Dramatic Editor Fred Johnson in the Call-Bulletin. Johnson devoted top spot on the drama page to STR's report of exhibitors' ranking of top films, actors and actresses.

CLEVELAND

It was a gay New Year's Eve for more than 100 Variety Club members who attended the V.C. party in the club rooms. There were the usual festivities—dinner, dancing and games, with newly-elected Chief Barker I. J. Schmertz the center of activities.

Warner Bros. took over the Allen Theatre from RKO on Jan. 1, consummating a long-pending deal to acquire a 50 per cent interest in the house. Warners now has the Hippodrome and Allen as downtown outlet, but the fate of the Hippodrome is uncertain inasmuch as it was purchased by the Telenews owners. Warners recently failed to renew its lease on the downtown Lake, now operated by the Community Circuit as the Esquire. RKO now has only two theatres in Cleveland, the Palace and Keith's East 105th St. Warner Ohio Zone Manager Nat Wolf said the current first-run policy will be retained at the Allen, with Howard Higley continuing as manager.

Max Greenwald, one-time Paramount salesman, and later manager of the four Elyria Theatres, will manage the new deluxe Richmond when that house opens late in January. Shea's new Ashtabula Theatre, Ashtabula, now has a March 1 opening date. The Akron Theatre Owners & Managers' Ass'n Christmas party, attended by some 250 persons, was voted the best one the association ever held, credit going to its first woman president, Mrs. Helen Smith. Attending from Cleveland were P. L. Tanner and Arthur Marchand of Film Transit Co., H. M. Fritchle, Oliver Theatre Supply; Art Goldsmith, RKO; Bill Gross, Columbia, and Mrs. Gross.

Dave Sandler, general manager of Theatrecraft Mfg. Corp., hosted all his employes at a Christmas dinner at the Carter Hotel and passed out bonus checks before planing out for the west coast. Jack Lawrence began the new year as a United Artists salesman in the Toledo territory. The past year he spent on the west coast.

Ira Schaeffer, longtime engineer at Warners' Strand, Akron, died suddenly of a heart attack.

BOSTON

Al Bevans, for many years with Paramount Publix and M and P, is to become manager of the Paramount Theatre in Newton. The annual Vincent Club show will be held this year from Mar. 29 through Apr. 2. Actor Richard Whorf returns next week to the Copley Theatre for a personal appearance; it was there 26 years ago that he made his first stage appearance.

Business in Boston night clubs is off at a figure variously estimated at 30 to 50 per cent. All downtown theatres held midnight shows New Year's Eve; reservations were taken up much more slowly than in previous years, but full houses were the rule on final returns in most instances.

Former theatre publicist, Neil Geary, has become publicity director for Stonehill College at Whitman. Jules Lapidus came in from the Warner home office this week accompanied by Mike Dolan to spend two or three days with District Manager Bill Horan, Branch Manager Al Daytz and Publicity Manager Art Moger.

REGIONAL NEWSREEL

Charles Carroll, former publicist for motion picture concerns here and now with Carl Byoir Associates in New York, spent the holidays with his parents in Boston and visited old friends. Mrs. Foster Whitehouse has gone to Fort. Lauderdale for two weeks. During his vacation from high school, 16-year-old Paul Comi helped his dad, P. Edward Comi of the Massachusetts Theatre Equipment Co. Paul is a big six-footer and a member of the highly-rated North Quincy High School football team.

BALTIMORE

Harry Levy, former MGM salesman in the Baltimore territory and now with 20th Century-Fox in Minneapolis, spent the holidays here visiting old friends. Former local Warner Salesman Sterling Wilson was also in Baltimore. The Barry Goldmans spent the holidays in Atlantic City, ditto Morton H. Rosens. Twentieth-Fox Salesman Ira Sechelman, Eagle Lion Sales Manager Danny Rosenthal and Film Classics Branch Manager Walter Davis welcomed the New Year at Variety Club Tent No. 19's gala celebration. The Howard Theatre's Elsa Soltz is vacationing in Florida. Mr. and Mrs. Mark Silver are in Chicago with her family. Republic Salesman Sam Tabor and his wife are visiting in New York.

Milton Schwaber of the Schwaber circuit held a holiday party at the Chizuk Amuno Synagogue for his mother. Bob Burns of the Century celebrated his birthday at the Chunghing. Eagle Lion Salesman Fred Sapperstein is back from a vacation. The 18th annual Christmas party held at Loew's Century was a huge success, taking care of 5,000 underprivileged children. Henry Hornstein and Barry Goldman gave a Christmas party for their employes at the Fulton. The Victory, Pennington and Patapsco Theatres in Brooklyn held a joint Christmas party for underprivileged children. Local exhibitors back from Washington are talking about the Christmas parties held at most of the exchanges there.

The Durkee circuit is now operating its candy concessions for itself. Morris Oletsky has had the American Matting Co. install new rubber matting in the lobby of his Windsor. The Windsor, Monroe and Victory Theatres have had their auditorium floors repainted.

A special stage show was televised from the Hiway Theatre recently. Joe Holleran is the new manager of Schwaber's Homewood Theatre. Loew's Division Manager Carter T. Barron was in town visiting the Baltimore theatres.

HARTFORD

Jack Simons, identified with exhibition in Connecticut for many years, is now managing the State Theatre at Washington, Pa. He had managed the downtown Loew's Poli and Center Theatres, Hartford, and Loew's State, Providence. Eleanor Atwell is the new cashier at the Newington, Newington.

Martin Kelleher, president of the Princess Theatre Corp., of Hartford, talked over old times in the industry with Jack Bulwinkle, Columbia's Albany branch manager, when the latter passed through Hartford. Years ago, both were employed by First National Pictures. Ed Kelleher, vice-president of Princess Theatre Corp., was in New York on a combination business-pleasure trip. Lillian Kelleher, corporation's secretary, took in the sights of Albany on a weekend trip.

Sees Film, Surrenders

Charles H. Moore is convinced that "The Accused" is too good a film. He's in jail in Los Angeles because actor Wendell Corey performed so well as a detective tracking a murderer.

"As a mere embezzler, I figured I didn't have a chance," Moore said.

After watching the picture at the downtown Paramount Theatre in Los Angeles, Moore went directly to a telephone, called police and admitted absconding with $800 from his Alabama employers a month ago.

The 36-year-old said he was wanted in his home town of Tuscumbia, Ala., for taking off with the money from the Alcohol Beverage Control Board, where he worked.

The staff of the State Theatre held a New Year's party at the Bond Hotel. Request of Jen-vir Realty Co., of Norwalk to postpone a hearing on its petition to change zoning in Darien to allow construction of a drive-in has been turned down.

Eileen Norris is the new candy girl at the E. M. Loew's. Thomas Caldwell is new projectionist, Hy-Way Theatre, Stratford. Frank Gorman is new in the Rialto, Bridgeport, booth. In New Haven, Executive Secretary Reginald Wheeler of Yale-In-China Organization has announced a gift of 45,000 pounds (approximately $180,000) from J. Arthur Rank, the British film producer, for a library for Huachung University, Human Province, China.

The trade in Connecticut is mourning the death of Henry F. Lord, veteran projectionist at the Warner Strand, Hartford, who died suddenly at his home. He had been associated with John Dorman, who operated two theatres in Willimantic, and as chief projectionist of the Sullivan Bros.' Manchester, Conn. He came to the Strand when the Sullivans sold their interests to Warner Bros.

KANSAS CITY

Dickinson Operating Company last week added two more links to its chain of houses in Missouri and Kansas. Glen Dickinson, head of the circuit which has headquarters in Mission, Kans., announced the purchase of the Lyric, Anderson, Mo., and the Mathis, Granby, Mo. The circuit has about 30 houses in western Missouri and eastern Kansas.

Accidents over the holiday weekend involved a number of persons from the picture game. Mrs. Wilma Earson secretary to L. O. Hoenig, Fox Midwest real estate man, is in the hospital with a broken back as the result of accident last week. Harold Hume, booker of the Fox Midwest city division, was in a crash just before Christmas, but came off personally unscathed and with little damage to his car. Mrs. Ernest Block, Sabetha, Kans., was reported in serious condition at a hospital in Falls City, Neb. She was hit by a car while walking along the highway near Falls City. With her husband she operates the Civic Theatre, Sabetha.

The town got a look at several movie people this month, as the Music Hall has a heavy schedule of in-person attractions brought in by A & N Presentations. Olsen & Johnson brought in their new "Hellzapoppin of 1949" last week, and were followed by Jean Parker and Lon Chaney in "Born Yesterday."

LOS ANGELES

Theatres in Los Angeles stayed open New Year's Eve until the wee hours. The usual Academy Award sweepstakes was on, with several companies rushing contenders under the deadline wire. All of the Fox West Coast houses had early matinees on New Year's Day as well as late shows since the first day of the year came on a Saturday.

L. E. "Nicky" Goldhammer, recently appointed western sales chief for Allied Artists

(*Continued on Page 28*)



ERSKINE JOHNSON* HAS SWITCHED TO "FAMILY HONEYMOON"

"I thought 'You Can't Take It With You' was the best comedy I had ever seen... until I saw Claudette Colbert and Fred MacMurray in 'FAMILY HONEYMOON'"

*Noted NEA Columnist and Radio Commentator

REGIONAL NEWSREEL

(*Continued from Page 27*)

and Monogram, came to town last week for a series of conferences with prexy Steve Broidy and Vice-President Harold Mirisch regarding 1949 releases. Goldhammer remained here for a week.

Visiting town for the annual Sigma Alpha Mu convention was Donald S. Goldberg, son of Joseph W. Goldberg, veteran sales representative for Popular Pictures in Cincinnati. Donald is president of his chapter at the University of Louisville.

The entire proceeds from the premiere of "Red Shoes" at the Fine Arts Theatre were turned over to the building fund of the new St. Sophia Greek Orthodox Church in Los Angeles. "I Remember Mama" opens for an indefinite run at the Gordon on Jan. 12 as the first of a series of reissue dates for the film.

Harry Vinnicof and James Edwards have severed relations with Eastland Theatres, whose houses they had been booking. Eastland will now operate independently of the two exhibitors.

INDIANAPOLIS

Kenneth Collins, general manager, Greater Indianapolis Amusement Corp., was elected a director of the Indianapolis Better Business Bureau. Nancy Sullivan, former cashier at Warner Bros., has resigned to take a similar position at the RKO exchange. L. J. McGinley, sales manager, Prestige Pictures, New York City, spent Christmas with his daughter, Mrs. Herman Hallberg, whose husband is office manager at 20th-Fox. James Keefe, exploiteer, 20th-Fox, spent Tuesday here on business.

J. C. Clickner, and Carl Miller of Mid-West Theatre Supply Co. attended a business meeting at the home office in Cincinnati. Rita Stevenson has been promoted to typist clerk at Universal-International; she was formerly in the inspection room. James Victory, 20th-Fox salesman, spent Christmas in New York City with his family. Norma Schnarr, daughter of Mr. and Mrs. Glenn Schnarr, who operate the Daisy Theatre here, spent the holidays with friends in St. Petersburg, Fla.

Manager Lowell Cash of the Royal, Danville, Ind., died Dec. 23 in the Methodist Hopital here. Mrs. Larry Jacobs, wife of the local Screen Guild manager, died Tuesday in her home after a heart attack; burial was in Lansing, Mich. Columbia Head Shipper Robert Arvin was saddened by the death of his father on Dec. 27 at his home.

Dezel Pictures Exchange has been formed here to handle releases of Astor Pictures and other independent product.

PHILADELPHIA

At a recent dinner meeting, the West Philadelphia Federal Savings and Loan Ass'n surprised its president, Lewen Pizor, by presenting him with an oil painting of himself by Antonio P. Martino.

Bob Nissenson, Roxy and Boro, Roxborough, was reported to have taken over the Jeffries from Ed. Jeffries. The Ritz Theatre was reported robbed of approximately $425 last week. Allied Independent Theatres has announced that the Allied office will be closed for two weeks to enable the staff to close the annual records. Cecil Felt of Felt Theatres, is on a South American cruise which will also include Cuba.

Bettie Lamont Allen, lovely Stanley-Warner receptionist, has left the company to devote all her time to being a housewife. Max Bronow has taken over as office manager for Eagle Lion, replacing Mary Meadowcroft who left for the west coast after her marriage. Jim Winters, formerly with Universal-International, has become a booker, while Jim Reimel takes over Bronow's job as city booker. Harriet Rosenstein, Warner stenographer, has been on the sick list. Harry William Epstein, son of RKO Manager Ely Epstein, is honeymooning in Florida with his new bride, a school chum from Temple.

The annual March of Dimes campaign will be conducted in Philadelphia Jan. 14-31. Screen Guild Eastern Sales Manager Arthur Greenblatt visited the local exchange last week on sales policies. George Kline, owner of the State, Boyertown, is a patient in the Osteopathic Hospital, here. The Ellis Circuit managers and personnel held their annual Christmas party at the Ritz-Carlton Hotel.

Clara Kraftsow, Columbia cashier, is planning a January Florida vacation. Milt Young, ace Columbia flack, was home for the New Year but is back on the road again.



PLEDGES COOPERATION. For the first time in three years, March of Dimes collections will be made during March of Dimes Motion Picture Theatre Week, Jan. 24-31, in the theatres of a major chain. Charles Skouras (left), president of National Theatres, pledges the cooperation of his circuit, which includes theatres in 18 states, to Basil O'Connor, president of the National Foundation for Infantile Paralysis.

WASHINGTON

All of the Washington downtown houses presented New Year's Eve midnight shows. In addition, K-B Theatres held midnight shows at the Apex, Atlas, Senator and Naylor Theatres, and all 16 Warner Bros. theatres presented midnight shows.

Gael Sullivan, executive director of Theatre Owners of America, will be the guest speaker at the Variety Club installation of officers luncheon on Jan. 10 at the Statler Hotel. In addition to the installation of new officers and board of governors for 1949, plaques will be given to the six past chief barkers of Tent No. 11. They are: Frank M. Boucher, 1948; Nathan D. Golden, 1947; J. E. Fontaine, 1946; Fred S. Kogod, 1945; John Allen, 1944; and Sam Wheeler, 1943.

Sally Zeoli of Columbia was convalescing after surgery at Garfield Memorial Hospital.

Accepted by the membership committee of Tent No. 11 are Herbert Scott Young, manager of the Malverne Theatre, Rockville Centre, N. Y., and son of Sara S. Young, 20th Century-Fox booker; and Lee Maxfield, owner-manager of Lee Maxfield Orchestras.

Oklahoma Business Up

The Oklahoma state sales tax report for the month of October, 1948, shows that theatres made 1,264 returns totaling $38,032.57 as against 1,247 returns totaling $35,678.95 for the same month of 1947. This indicates an increase of 12.66 per cent.

CINCINNATI

Lee L. Goldberg, Popular Pictures, has appointed Joseph W. Bohn as general sales manager of the new Indianapolis exchange, which will open the end of this month. Mrs. Bohn will take care of booking, and managing of the office. O. G. Roaden will take over running of the Pastime and Falmouth Theatres, Falmouth, Ky., from Max Goldberg, after the first of the year. Roaden now operates theatres in Alva, Bardo, Cawood, Path Fork, and Loyall, Ky. Tam Apgar, secretary to Peter Rosian, district manager, Universal-International, took her vacation over the holidays in Florida and Cuba.

Woodrow and Jerry Bressler, and their mother, Mrs. Ruth Bressler, held open house for bookers, salesmen, and other film personnel on Wednesday night, Dec. 22. The annual Christmas party that Maury White, local circuit exhibitor, gives for his office personnel and the bookers on film row was again held this year at the Netherland Plaza Hotel.

The new Celina Theatre, Celina, Ohio will be opened by the Chakeres-Dwyer Theatre Company on Jan. 28. Mrs. Minnie L. Dwyer will manage the house. R. V. Dinkle has closed his Midway Theatre, Midway, Ky. The new Price, Dunbar, W. Va., an operation of E. R. Custer, who has theatres in Charleston and Dunbar, was opened Dec. 2. The Walters Circuit plans to open its new theatre in Milton, W. Va. shortly.

Monogram Salesman Milton H. Gurian, has been appointed branch manager of the Cincinnati exchange, by George West, who recently took over the franchise. Gurian was connected with Monogram here for the past 10 years.

LOUISVILLE

In town for a visit to the row for the first time in a good many weeks was M. H. Sparks of the Strand in Edmonton. Other visitors were Russell Phillips, Franklin, Greenburg; F. X. Merkley, Rialto, Columbia; Clark Bennett, Valley, Taylorsville; Bob Enoch, State and Grand, Elizabethtown; Oscar Hopper, Arista, Lebanon; Bob Harned, Empire, Sellersburg, Ind.; and E. L. Ornstein, Rialto, Marengo, Ind.

Charlie Wells of the Falls City Theatre Equipment Co. plans to attend the American Bowling Congress tournament in Atlantic City and the Melrose Tournament in Nashville. He has always fared exceptionally well in past competitions.

The new year was ushered in with midnight shows at all the downtown first-run theatres, while late shows were held at the majority of the neighborhood houses. Bob Hope is scheduled to appear in a show at the Jefferson County Armory here Jan. 24.

New projection lamps and rectifiers have been installed at Bob Harned's Empire, Sellersburg, Ind., by the Falls City Theatre Equipment Co.

REGIONAL NEWSREEL

MINNEAPOLIS

Lawrence Hesse, 36, projectionist at the Brooten Theatre, Brooten, Minn., was killed when flames broke out in the projection booth; and Clarence Swenson, manager, suffered shock and was under a doctor's care. About 20 persons in the theatre when the fire broke out escaped without injury. Damage is estimated at between $150,000 to $200,000, as the fire spread to nearby stores and shops. Theatre patrons said they heard a sharp, sudden noise in the projection booth, but no one could say whether there was an explosion.

The new $250,000 Riverview, Minneapolis neighborhood house, opened last week. The house will replace the Falls, about a mile away. William and Sidney Volk, the owners, also operate the Nile, Camden and Robin. Many modern features are incorporated in the 1,000-seat Riverview.

The United States Air Conditioning Corporation has purchased the plant it has occupied since Jan. 15, 1946, at Como Avenue and the St. Paul city limits from the war assets administration. Purchase price was $580,000, A. A. Feinberg, president, said.

"Television offers a definite challenge to motion pictures and we must meet that challenge by giving the public something better, something more for its entertainment dollar, "Harry B. French, president of Minnesota Amusement Co., said in commenting upon the outlook for 1949. French also announced that Minnesota Amusement has completed plans for a greatly expanded program of advertising and exploitation in 1949.

Ben Berger, president of North Central Allied, believes 1949 will see the end of Ascap and theatre divorcement.

VANCOUVER

"Red Shoes," will be given its first Canadian showing Jan. 7 at the Vogue here. There will be one performance only to mark the official opening of the annual March of Dimes. Entire proceeds of the preview will be given to the fund.

The Cascades Drive-In on Vancouver's outskirts, the only drive-in west of Toronto, has closed for the season. Two rivals are being readied near here for the next season and the two major circuits also are showing interest in B.C. drive-in business.

The perpetrator of five box-office holdups here has been arrested and was to have been sentenced this week. An Orpheum cashier recognized the 18-year-old on the street and chased him for six blocks. After his capture the thug confessed to the robberies that had netted him $200 and revealed that he had worked with a toy gun.

Holiday sick list: Dominion Theatre Manager Dave Borland and Warner Bros. Shipper Marvin Proudlock. Orpheum Cashier "Rusty" Hellusen was married recently and plans to be just a housewife. Canadian Theatre Supply Manager Bill Forward and his family spent the New Year weekend with Mr. and Mrs. Myron McLeod of the Patricia Theatre at Powell River. Vancouver visitors have included Morris Beatty of the Capitol in Red Deer, Alberta, and his wife; Owen Bird of the Columbia Circuit Golden; and Eric Williams, formerly of the Strand here and now with the Warner studios in Hollywood.

No Extra Fee

Omaha Welfare Inspector Tom Knapp says that tavern owners in the city who are using motion picture projectors to show films to their customers need not pay an extra fee to the city. Some barkeepers have been complaining against others who are showing movies.

Censorship Move

Appointment of a movie censor board to review all pictures shown in Homewood, Ala., has been asked of the city council by the Shades-Cahaba YMCA.

OKLAHOMA CITY

Suburban Theatres, Inc., of Lufkin, Tex., has filed notice of dissolvement as of Dec. 16, 1948. The Oklahoma list of incorporations shows a change of agent and office for Twentieth Century-Fox Film Corp., listing Hugh F. Owens, 2511 Apco Tower, this city.

A high wind blew a 15-foot section of cast iron pipe from one of the local office buildings down and into the roof of the Liberty Theatre. It penetrated the roof and smashed through a seat in the upper balcony, 25 feet from the nearest patron. The accident happened at 8:45 P.M.

Another western star, Republic's Monty Hale, visited the Veterans Hospital Christmas Day. He was here as guest of the Elks Club.

NEWSREEL SYNOPSES

(Released Wednesday, January 5)

MOVIETONE (Vol. 32, No. 1)—Sports highlights of 1948.

UNIVERSAL (Vol. 21, No. 209)—UN considers Indonesia; Montreal fire; Old Nazi munitions kill Dutch kids; New huskies; Bull pup for Marines; Santa Anita; Weight-lifting.

WARNER PATHE (Vol. 20, No. 40)—The year 1948.

PARAMOUNT (No. 38)—Atom ore; U. S. returns Magna Carta; Petrillo signs for records; 1948 in sports.

NEWS OF THE DAY (Vol. 20, No. 235)—Sports of 1948.

TELENEWS (Vol. 3, No. 1)—New Year's across the nation; Congress convenes; Ice cap survivors; Jap executions; Mexican earthquake; Church condemns Hungary; Soviet books in Budapest; Rita Hayworth and Ali Khan; Batista back in Cuba; Peron and wife greet racers; Football bowl games: SMU-Oregon (Cotton)—Texas-Georgia (Orange)—N. Carolina-Oklahoma (Sugar).

(Released Saturday, January 8)

MOVIETONE (Vol. 32, No. 2)—Ice cap survivors; Porto Rico inauguration; Celebrities back from Berlin; New Year's across the nation (except Atlanta, Los Angeles, San Francisco); Orange Bowl parade (Atlanta only); Tournament of Roses (Los Angeles only); Football bowl games: Northwestern-California (Rose) (except Atlanta, Dallas, Charlotte, Oklahoma, New Orleans, Portland)—Texas-Georgia (Orange) (Atlanta, Charlotte only)—N. Carolina-Oklahoma (Sugar) (Charlotte, New Orleans, Oklahoma only)—SMU-Oregon (Cotton) (Dallas, Portland only).

UNIVERSAL (Vol. 21, No. 210)—Mexican earthquake; Bob Hope in Berlin; Football bowl games: Texas-Georgia (Orange) — N. Carolina-Oklahoma (Sugar)—Northwestern-California (Rose)—SMU-Oregon (Cotton).

PARAMOUNT (No. 39)—Rose and Orange Bowl pageants; Football bowl games: Northwestern-California (Rose)—Texas-Georgia (Orange)—SMU-Oregon (Cotton); Bob Hope in Berlin.

WARNER PATHE (Vol. 20, No. 41)—Congress convenes; Ice cap survivors; Porto Rico inauguration; Bob Hope in Berlin; Football bowl games: Northwestern-California (Rose) — N. Carolina-Oklahoma (Sugar)—SMU-Oregon (Cotton).

NEWS OF THE DAY (Vol. 20, No. 236)—Football bowl games: Northwestern-California (Rose)—N. Carolina-Oklahoma (Sugar)—Texas-Georgia (Orange)—SMU-Oregon (Cotton) (Portland, Seattle, Dallas only); Bob Hope in Berlin.

NEW HAVEN

Edwin Riha, manager of the Merritt, Bridgeport, cut another birthday cake. Columbia Salesman Earle Wright announced the engagement of his daughter, Constance, to Tom Reid. The engagement of 20th-Fox Salesman David Skvirsky to Eileen Wellman is announced. Selma Cohen of the staff of Loew's Poli has become engaged to Sidney Gimple of New Haven.

The new Hi-Way Theatre in the Stratfield-Bridgeport area, nearing completion, is reported leased for a 21-year period to the Elmwood Theatre Corporation of New Britain of which Peter Perakos is president.

Installation of officers for 1949 of the Variety Club of Connecticut, Tent 31, will be held on the evening of Jan. 13 in the club rooms at a special dinner meeting. William McCraw of the International office in Texas will do the installing.

Bob Kaufman, 20th Century-Fox exploiteer, has been named an associate member of the International Association of Police Chiefs. Vince Palmeri, Universal-International general manager in Mexico and Lower California, who formerly managed the Warner theatre in Bridgeport, spent the holiday season in his home town. Charles Gaudino, manager of the Hippodrome, Bridgeport, and Mrs. Gaudino are the parents of a girl, whom they have named Valerie Rose.

Paramount Manager Jim Darby and Franklin E. Ferguson of the Bailey circuit have been named members of the New Haven March of Dimes committee. I. J. Hoffman, general manager Warner Bros. theatres, played host at a buffet luncheon to branch managers, office managers and others in film distribution.

New Haven contingent who will attend Variety Club dinner in honor of Theatre Owners of America President Arthur Lockwood in Boston will be headed by Barney Pitkin, Harry Rosenblatt, Ben Simon, Arthur Greenfield, Walter Silverman, Henry Germaine, Hymie Levine, Herman M. Levy, and score of others.

Word from Miami Beach, Fla., announced the death there of Morris Josephs, for many years Universal branch manager here but who retired several years ago.

COLUMBUS

A fine of $50 is provided for violation of the city's new anti-noise ordinance which went into effect Dec. 22. Sound-amplification from a moving vehicle or a fixed location is banned. The new ordinance replaces the previous city law which was declared unconstitutional by two municipal judges.

Employes of the Academy Theatres made a donation to the *Citizen's* Adopt-a-Family Christmas fund in the name of Diane Yassenoff,

(Continued on Page 30)

Usherettes Club

The usherettes of the State and Fox Theatres at Washington, Iowa, it is reported from Des Moines, have formed a club through which they hope to give the public better service. They call themselves The Usherettes and have adopted a standard of conduct they hope to follow to make them more efficient in their duties. Any girl guilty of an infraction of the rules must pay a small fine.

REGIONAL NEWSREEL

(*Continued from Page 29*)

young daughter of Milton Yassenoff, general manager of the circuit. Lou Costello sent $50 to the fund; Loew's Broad Manager Carl Rogers presented the check to *Citizen* Promotion Manager Ed Kennedy.

Universal-International Exploiteer Abe Bernstein was in town recently. Sammy Kaye renewed local friendships when he was in town for a three-day appearance at the Palace. He attended Ohio University at Athens and got his early breaks in the band business at Valley Dale ballroom here. Loew's Executive Oscar A. Doob, stopped off for a holiday visit with Loew's Central Division Manager Martin C. Burnett.

CHARLOTTE

A. W. (Happy) Bell has discontinued his booking agency, which had supplied a string of theatres, but will remain secretary to the Drive-In Theatre Owners Association of the Carolinas.

Exhibitors' Service Cashier-Booker Betty Jo Blackwelder and Carl Patterson, Jr., were married Dec. 29. He's the son of the Columbia office manager.

Former Warner Office Manager H. Robinson has joined the Columbia sales staff.

Operation of the Forsyth in Winston-Salem, N. C., may not be abandoned when the new 1,000-seat Winston is completed next spring, according to Urey K. Rice, manager of the Twin-City Theatre Corp., and the North Carolina Theatres.

MILWAUKEE

The new Lake Theatre at Hartland opened Christmas Day with a double feature doing good business. The remodeled Elite at Appleton opened the same day under the operation of Standard Theatres with Sylvester Schernick as manager. Schernick managed the house for 28 years under the ownership of Neil Duffy. Standard now operates 28 theatres in Wisconsin. The Marion at Marion has been sold to Ray Mayne by John Lubinski, owner for eight years. Burton J. Mayne is to be manager.

Incorporation papers have been granted Standard Theatres Management Corp., Milwaukee, to own and operate theatres. A capital stock of 85 common shares at no par value is permitted, with minimum capital to be $1,000. Incorporators are L. F. Fran, H. M. Rosenband and A. C. Stolga. Keno Family Drive-In Theatre, Inc., has been formed at Kenosha to operate theatres. Minimum capital is $10,000, with 500 shares no par common stock. Incorporators are Arthur M. Spheeris, Ismene Spheeris and Christ T. Seraphim.

Twentieth Century-Fox Head Booker Ray Schulz fractured a collarbone when he fell getting off a bus during bad weather last month. Eleanor Horn of Gallagher Films, Milwaukee and Green Bay, took time out Christmas weekend to visit her parents at Hilbert. Film Classics Division Manager Max Roth visited here in December after returning from a conference of division managers at the home office.

Ray Booner of Gallagher Film Service gave a Christmas party for employes of the Milwaukee branch and those of Independent Film Service at his new home on the north side.

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J. P. Adler—Farmer to Exhibitor

To most folks show business is a lot of hard work. To John P. Adler, who has seen slightly better than 40 years of it, it doesn't seem so much like hard work. That ladies and gentlemen, is because Mr. Adler started his laboring career on a farm.

This business of getting to bed late after the last customer, sleeping children included, has been cleared from the theatre, and then getting up early to find out whether the film for the next day's show is on hand, may throw some folks, but it doesn't throw Adler, who in addition to running several theatres, is active in exhibitor affairs as president of the Allied Independent Theatre Owners of Wisconsin.



J. P. Adler

Adler got his start, so to speak, in show business early. His father, who ran a farm in Wisconsin near Marshfield, also ran the Opera House. When he reached his 21st birthday, young Adler decided that while cows gave milk and chickens gave eggs, theatres gave more or less consistent profits, and persuaded his father to lease him the Opera House which he renamed the Adler.

Those were the days when live actors trod the boards and Adler had not only the experience to be garnered from the old legitimate but also the experience of the pioneer when films came into the field and he switched to the new medium which folks said was not going to last.

The early film days taught him a lot. The legitimate theatre got real money for admissions, but movies got a nickel and a dime, and Exhibitor Adler had to supplement his income by taking a job as a volunteer fireman—which job gave him the privilege of sleeping in the firehouse.

But he kept at it—and prospered. Today he has three new theatres and still thinks it's a great business.

His worst moment. The day the advertised film failed to be delivered and he had to post a sign to a waiting audience: "Picture failed to arrive. Will positively open tomorrow."

DENVER

The Rocky Mountain Screen Club gave the Denver General hospital 24 table radios for use by patients. The radios were purchased from the charity fund of the club. A few years ago the club donated $3,000 to be used in furnishing a new wing of this institution. Cooper Foundation Theatres made a second donation of $1,000 to the Pueblo, Colo., Kiwanis Club, to be used in the delinquent children program. The presentation was made by Jack Bruno, city manager Henry LeClaire, after quite some absence in Scarsdale, N. Y., where he managed a theatre has returned to Denver as Federal manager. S. R. Wallace, branch manager for Confidential Reports, has been moved to Los Angeles as manager. He is succeeded in Denver by R. L. Nesbit, Atlanta manager.

Philip Monsky has been made Film Classics branch manager, succeeding Tom Bailey, who resigned to take over Screen Guild distribution from H. V. George, who returned to Hollywood.

New Theatres

Atlanta—Elite Amusement Co., a Negro theatre at Decatur, Ala. Crescent Amusement Co., $10,000 on a building it owns in Huntsville, Ala.

Indianapolis—Carmel Theatre Co., a 400-seater to cost around $85,000 at Carmel, Ind.

Milwaukee—Triple-R Amusement Co., a drive-in at Manitowoc, Wis.

Kingsville, Tex.—Hall Industries, a new theatre here to be called the Texas.

Vancouver, B. C.—Local interests, an 850-seater at 25th and McDonald, residential district. Two unnamed newcomers plan two new drive-ins near here for next season.

Denver—Russell Allen. a 550-seater to cost $100,000 at Farmington, N. M.

St. Louis—Frank Glenn of Tameron, Ill., a 600-car drive-in on Waltonville Road north of Mt. Vernon, Ill. Drive-ins are planned by other interests between Dix and Salem, at Sandoval, Belleville, East St. Louis and East Alton, all in Illinois.

Chicago—Manta-Rose Circuit, a super drive-in for South Chicago and Hammond, Ind. Mikos Bros. plans more quonset theatres in the suburban area. Balaban & Katz, a 1,300-seater at Marion, Ind., to cost around $300,000.

HARRISBURG

The week between Christmas and New Year's "wasn't too brisk," according to theatremen. However, Bob Sidman brightened it for the kids with special daily shows every morning at the Senate, including the regular feature and an hour of cartoons.

Holiday events included very gay parties given by Loew's Manager Sam Gilman and his wife and Colonial Manager Jack O'Rear and his wife. Many other theatres held "open house" in their offices for newspaper and trade people.

A nine-year-old girl's Christmas wish for a puppy was fulfilled when she was presented with a two-month-old pedigreed collie by the management of Loew's Regent. She won the pup by writing the best letter on "Why I'd Like to Have a Dog Like Lassie" for a contest in connection with the showing of "Hills of Home" at the theatre.

SAN FRANCISCO

Meeting with P-TA leaders and school Mother's Clubs at an informal luncheon, one neighborhood circuit—San Francisco Theatres, Inc.—laid plans for complete cooperation with the groups which have been protesting the type of pictures screened at Saturday matinees. With Hulda McGinn, representative of the California

(*Continued on Page 30-A*)

the Motion Picture THEATRE

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January 8, 1949

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CANDY AND REFRESHMENTS

Regular Features

ARCHITECTS COUNCIL — PROJECTION COUNCIL

THEATRE COUNCIL

MAINTENANCE MEMOS — PROJECTION CHECK-UP

A SECTION PUBLISHED EVERY FOURTH WEEK BY SHOWMEN'S TRADE REVIEW



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Stevens Theatre, Dallas, Texas. Architect-Contractor: Harwood K. Smith, Dallas, Texas

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EXECUTIVE OFFICES
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DALLAS

OFFICE OF THE PRESIDENT

January 27, 1948

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It has been a great pleasure to do business with you and your company and we think that your product is the finest on the market. You certainly have our best wishes for your continued success.

Sincerely yours

ROBB & ROWLEY UNITED, INC.

E. H. Rowley, President

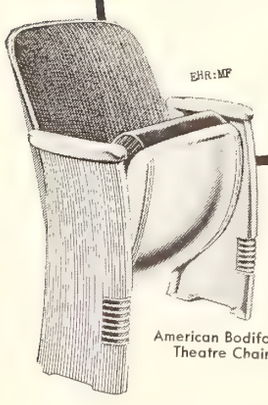
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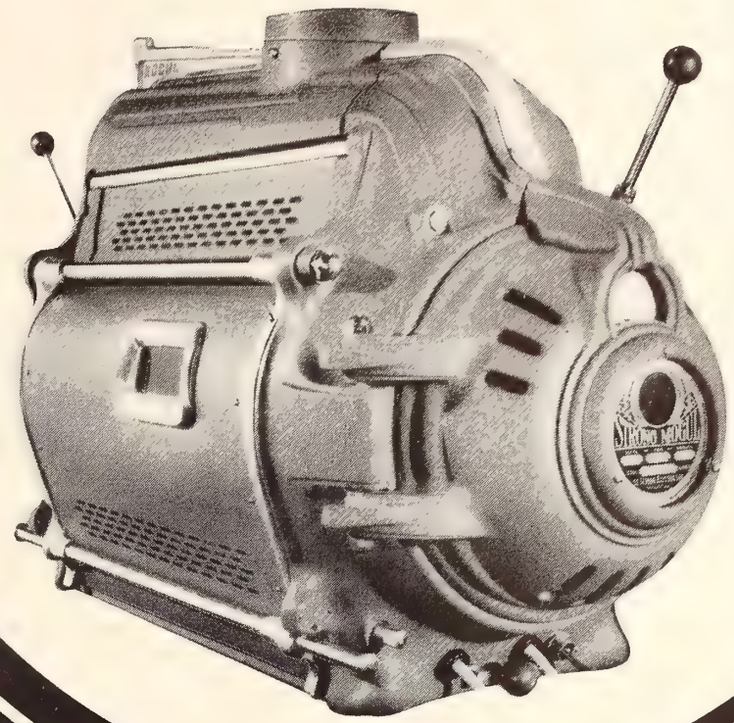
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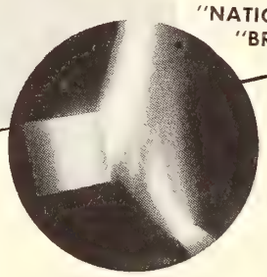


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Joint Council Report:

Theatres Increase Refreshment Facilities; Sales Expanding

Councils Recommend Locations and Design for Dispensing Counters; Popcorn, Candy and Soft Drinks Maintain Popularity, With Trend to Ice Cream Indicated

Sale of refreshments in motion picture theatres is still a growing business, still has not reached its peak, in the opinion of a strong majority of the members of the Theatre Advisory Council, who this month joined with the Architects Advisory Council in a discussion of the subject.

But while the volume of sales has increased there has been little change in the kind of refreshments the public prefers. They still favor popcorn, candy and soft drinks most, the Theatremen report, with frankfurters, hot coffee and so on somewhat less popular. (That is, in indoor theatres.) This is the identical preference the Councilors found existed a year ago, as noted in STR for January 31st, 1948—Page E-7. However, ice cream appears to be climbing toward a position of similar popularity in the recent experience of some members of the Theatre Advisory Council.

The Architects did not take part in the canvas of refreshment sales and public taste. They and the Theatremen did, however, join in reviewing a number of the physical requirements involved in improving such sales under theatre conditions.

Provide for the Future

Architects and Theatremen are substantially agreed that when a new theatre is built, or an old one remodelled, extra recesses or niches should be provided out of the line of traffic for possible future installation of refreshment concessions or machines. Also, both Councils are decidedly agreed that wherever locations for future expansion of refreshment business are provided in the course of building or remodeling, they should also at the same time be supplied with water pipes, drains, and extra-heavy power lines, to avoid necessity for tearing up finished walls and floors later on.

There was some doubt, in both Councils, as to whether any theatre is large enough to need more than one attended concession counter at the present time; but various compromises, such as a second counter where there is a balcony, or one attended counter plus a number of scattered coin machines, were suggested by both Architects and Theatremen.

The joint meeting included a detailed technical discussion of the lighting of the refreshment sales area. General theatre requirements, of course, call for progressive decrease in brightness of illumination along the path from the lobby to the auditorium. The refreshment installation is usually located somewhere along that path, and must be brilliantly lighted. The Councilors found no real conflict between these apparently opposite requirements, but suggested a number of concrete, practical procedures for meeting both needs simultaneously and satisfactorily.

Neither Council finds any increasing trend toward theatre-and-ice-cream parlor or theatre-and-restaurant combinations. And in neither body does the majority of the members participating favor such combination enterprises.

Sales Still Increasing

"Refreshment business is still growing in importance and peak has not been reached as yet."

"Our business is still on the increase, even in the face of decreased attendance. Part of this we attribute to installation of de luxe refreshment bars or counters."

"We think the business will continue to grow. Many improvements are being made in equipment. Also, new products are being introduced."

"Our business in our circuit has not nearly reached its peak. We are considering giving our theatre managers a course in salesmanship because of the growing refreshment business."

A single qualifying voice was raised among the Theatremen:

"Sales have reached their peak only in theatres fully equipped for refreshment business."

The Public Taste

Similarly, there was no dissent to the proposition that the public's taste for refreshments still centers on popcorn, candy and soft drinks—but some qualification to

(*Continued on Next Page*)

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K. F. ANDERSON, W. S. Butterfield Theatres.
J. H. ELDER, Interstate Circuit.
MARVIN FOX, Evergreen Theatres.
EMANUEL FRISCH, Randforce Amusement Corp.
MELVIN C. GLATZ, Fox Inter-Mountain Theatres.
HARRY J. GLENN, Wm. K. Jenkins Theatres.
PAUL HARRINGTON, Ruffin Amusement Co.
HERMAN R. MAIER, Warner Brothers Circuit.
R. H. McCULLOUGH, National Theatres.
HARRY MOSCOWITZ, Loew's Inc.
SAMUEL ROSEN, Fabian Theatres.
FRANK D. RUBEL, Wometco Theatres.
LEONARD SATZ, Century Circuit.
RALPH C. STEVENS, Western Mass. Theatres.
BILL TONEY, Tri-States Theatre Corp.
EDWARD TOPHAM, JR., T. & D. Jr. Enterprises, Inc.
CLAYTON TUNSTILL, Malco Theatres.
R. VAN GETSON, Balaban & Katz Corp.
JULES S. WOLFE, Famous Players Canadian.

Southern Theatre Seating 1,344 Cost $400,000 to Construct and Furnish

Muscle Shoals Theatres' new Shoals, Florence, Alabama, cost $300,000 to build, $100,000 more to furnish and equip, and seats 1,344 patrons. Basic structural materials were reinforced concrete and steel.

Brick and limestone, trimmed with satin-finish aluminum and Virginia Greenstone, comprise the facade. The vertical name sign presents white letters, illuminated with orange tubing, against a dark red background. It is trimmed with vertical strips of warm white and orange tubing, and a yellow incandescent flashing border. Marquee letters are Adler

The carpet—an Alexander Smith Crestwood with floral design—continues into the auditorium, where the basic color scheme utilizes two shades of gray, off white, pale yellow, and rose line trims. The 1,344 Ideal Slide-Back chairs are correspondingly upholstered with dusty rose Kinkeglo backs, and coral Cohyde cushions, and standards finished in beige trimmed with rose. Auditorium lighting is provided by blue and orange tubes located behind discs on the sidewalls.



Facade, brick and limestone, is trimmed with satin-aluminum and greenstone.

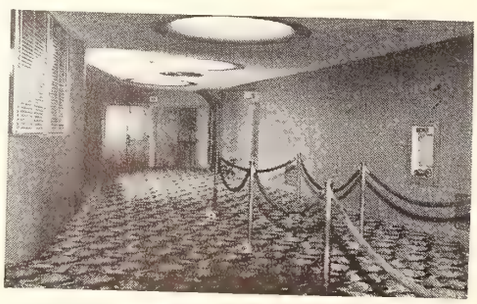


Auditorium's 1,344 Ideal Slide-Back chairs are upholstered in rose and coral.

"third dimension" plastic; poster cases are finished in satin aluminum. Entrance doors are wood with large glass panels.

The lobby is floored in terrazzo and has walls of light green with dark green trim. The continuous lighting cove running round its off-white ceiling is trimmed in rose, and lamped with warm white tubes.

Dusty rose trimmed in green, a carpet of gray and rose, and yellow ceiling provide the color scheme of the foyer. Its circular recessed lighting coves are lamped, like the lobby trough, with warm white tubes.



Foyer is finished in dustry rose and green, and has a gray and rose carpet.

Joint Council Report

(*Continued from Page E-5*)

the effect that ice cream also is becoming popular in certain climates or seasons.

"We have not been able to change the habits of the public as to their taste for refreshments."

"We find no change in the public taste."

"As far as our business is concerned, popcorn, candy and soft drinks are the most popular."

"Yes, that is still true."

"Candy, soft drinks, popcorn and ice cream are the most popular items."

"Ice cream in season is becoming very popular."

Planning for the Future

A large majority of the Theatre Council favor leaving space, in all building or remodeling, where additional concessions can be located at some future time without interfering with traffic safety. The Architects agree, but by a smaller majority, and a number of their Council offer only qualified approval, as:

"Yes, if possible."

"Yes, if future need for them is foreseen."

Among the Architects, also, a small minority disagrees altogether:

"If they are not needed originally, I don't know why they should be needed in the future."

There is no such outright dissent among the Theatremen, only minority qualifications:

"That would depend a great deal on the lobby or foyer space available."

However, the Architects agree, almost as emphatically as the theatremen, that if space for future concession stands or machines is in fact provided at the time of building or remodeling, then water pipes, drains and adequate electrical wiring should be run to those locations at the same time.

"By so-called roughing in work, which includes water lines and electric lines to future locations, a lot of money can be saved in the future by avoiding tearing in and patching plaster walls and floors."

There is a little minority dissent, and a little qualification, in both Councils:

"Provided those facilities will not be readily accessible in the future, yes, put them in at the time of construction."

"That should depend on the accessibility of existing connections."

"Put them in at the start only if it will be difficult to do so later."

"It has not been our policy to install water lines or drains to our concession bars."

"No? We provide all our refreshment counters with water lines, drains and electric lines to four units—that is, popcorn, Drincolator, ice cream cabinet and candy counter."

Duplicate Installations?

Should a theatre have more than one concession bar? If so, how large must it be to justify a double or even triple installation? How far does the existence or absence of a balcony influence the number of refreshment sales points that should be provided?

The Councils are not agreed on these

matters. Among the Theatremen a majority feels that one concession counter is enough for any theatre—with additional vending machines in some cases. Among the Architects, however, only a plurality is of the same opinion. Other members of the Architects Council say the answer depends on the layout of the theatre, or the policy of the theatre, or the type of patronage.

Minorities in both Councils feel that large theatres do need more than one concession stand. These Councilors are in fairly good agreement among themselves. In general, and with some exceptions, they believe that capacity rather than existence or absence of a balcony is the governing factor; that theatres of 1,000-1,500 seats need two concession installations, theatres of more than 2,000 seats need three.

In both Councils, there is a scattering of still other opinions. One Theatreman connects the capacity of the theatre with the size rather than the number of concession counters, and estimates that the counter should be 10 feet long for each 500 patrons. He adds: "A 400-seat balcony would justify an additional refreshment stand in the balcony or mezzanine provided they are remotely located from the main bar."

A number of Councilors point out that a single attended stand can be expected to produce greater profit than two or more, because of the help situation; while one Theatreman notes that in some Southern theatres the custom of segregation makes two refreshment counters a necessity.

Bright Light Helps Sales

There is general agreement in both Councils that the refreshment stand or counter or machine—or at least their merchandise—should and must be well lighted for maximum sales results. The members do not feel that this necessity conflicts with the need for progressively dimmer lighting from lobby to auditorium. They offer many, though varied, suggestions for reconciling that apparent conflict.

"Use hooded lighting."

"Directional and controlled lighting will still give ample illumination."

"All lighting used in refreshment installations should be indirect, eliminating glare spots."

"Refreshment stands are normally isolated from the more dimly lit lighted foyer and mezzanine. As a matter of fact, the conflict is conducive to sales. We use directional lamps to confine the light to the sales area."

"The concessions should be so placed in the theatre as not to detract from or conflict with the requirements for showing the picture."

"Too much light on the sales area is not desirable."

"The lighting on the refreshment installation should be definitely more brilliant than the general lighting of the area."

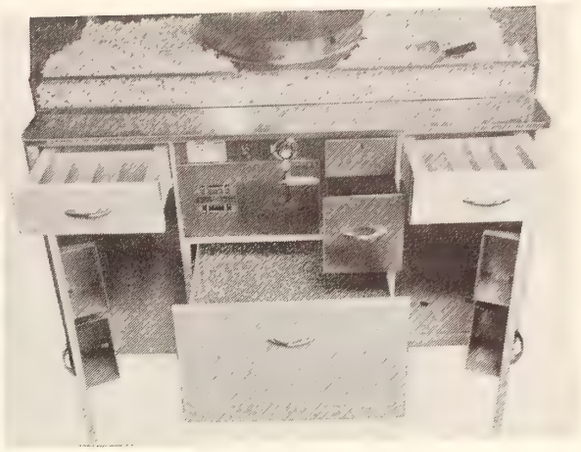
"It is not necessary to have refreshment installations brilliantly lighted, although it is very important to light the merchandise properly. The concession should never be in the auditorium proper. Noticeable signs and decorations should be provided to direct traffic to the sales area."

"Provide a baffle between the sales area

(*Continued on Page E-19*)

New Theatre Machine Designed to Promote Maximum Popcorn Sales





New Popcorn Fountain (left) is 48 inches high—counter height—to facilitate over-counter sales. In this posed picture a box of Movie Hour popcorn can be seen lying on its side on the new popping plate, which takes the place of the hanging kettle formerly used and has a capacity of three pounds of corn per single popping—60 pounds per hour. At right: a rear view of the Fountain; two cash drawers, right and left, permit simultaneous sales by two attendants; 9,000 cubic inch oven for pre-popped corn is at bottom right, utility cabinet of same size at bottom left; while storage bin (bottom center) holds 125 pounds of raw corn. Electrical and manual controls are grouped at the center of the rear panel: thermostat temperature controls for popping plate and pre-pop oven at the top; handle of the semi-automatic seasoning pump just below, and a bank of Square D circuit breaker switches and controls to the left of the pump handle. This grouping simplifies operation.

A new theatre popcorn machine has just been put into production by National Theatre Supply and will be on display at all National branches in the next few weeks. It has been named the National Movie Hour Popcorn Fountain. Its makers claim that all details of its construction have been planned toward speed and efficiency in serving a larger number of buyers.

The fountain measures 54 inches in length, 30 inches in depth and 48 inches in height. The height conforms to the standard for sales counters and will facilitate over-counter sales. Net weight is 420 pounds, all supported on easy-rolling casters. Power supply required is 220 volts, 60 cycle a.c.

The machine is rated at a popping capacity of 60 pounds of corn per hour, popped in 20 three-minute batches. An electrically heated, thermostatically controlled seasoning well, with a capacity of five gallons, stores and pre-heats seasoning material. From this well a semi-automatic pump draws the measured amount of seasoning for each batch of corn and delivers it to the popping plate. Electrically heated and thermostatically controlled is the oven, of 9,000 cubic inch capacity, in which corn is kept prior to popping. Storage space for 125 pounds of reserve corn, and for seasoning, salt, boxes and bags is also provided.

Two cash drawers at either side of the Popcorn Fountain, and grouping of all operating controls between them, permit simultaneous service by two attendants when handling large crowds.

The heating units are of standard design, and are obtainable anywhere. The design details make replacement of a heating unit a simple matter.

A removable and replaceable filter pad in the exhaust duct traps grease particles but permits passage of the enticing odor of popped corn. However, where this odor is not desired, the location of the discharge vent facilitates connection of the fountain's exhaust duct to the ventilating exhaust of the theatre.

The Movie Hour Popcorn Fountain is built of heavy-gauge steel, with a finish of baked enamel, glass, and stainless steel. Neon lighting is built-in, standard equipment. Materials and design provide a sparkling appearance that is easily maintained—the makers assert that the entire machine can be thoroughly cleaned in three minutes.

Heywood-Wakefield Shuffles Salesmen

New York State exhibitors, including Warners, Loew's, Century Circuit, Smalley circuit and independent theatres formerly served by L. H. Francis on behalf of Heywood-Wakefield, will henceforth be served by A. Wallace Chesley, Jr. Mr. Francis, however, retains the Shine and Kallet circuits and 12 other circuits in New York State.

Chesley's former territory, Connecticut and Rhode Island, will be taken over by Charles Rukas, who will now cover all of New England. E. J. Perry, Sales Manager, announced the change.

Engel Heads GoldE Sales; Fisher Succeeds Him at DeVry

Bob Engel, formerly sales manager for DeVry Corporation, is now with GoldE Manufacturing Company in a similar capacity. Henry M. Fisher, DeVry's Eastern Representative for the past 20 years, has taken over Engel's former post, and H. Tennant, formerly Fisher's assistant, has been promoted to be the new Eastern Representative.

Projection Council Report:

Urge Every-day Not Just 'Spring Cleaning' for Projection Booth

Councillors Stress Necessity of Constant Cleanliness for Efficient Performance and Long Wear for Projectors, Lenses, Mirrors and Other Booth Apparatus

COUNCIL MEMBERS

ROBERT P. BURNS, Balaban & Katz Corp.
COL. FRANK CAHILL, Warner Brothers Circuit.
G. CUTHBERT, Famous Players Canadian.
C. A. DENTELBECK, Famous Players Canadian.
HARRY J. GLENN, Wm. K. Jenkins Theatres.
IRL GORDON, Skirball Brothers Theatres.
PAUL HARRINGTON, Ruffin Amusement Co.
C. HORSTMANN, RKO Theatres.
A. C. INCE, Griffith Theatres.
LESTER ISAAC, Loew's Incorporated.
I. F. JACOBSEN, Balaban & Katz Corp.
NATHANIEL LAPKIN, Fabian Theatres.
L. E. POPE, Fox Midwest Amusement.
HARRY RUBIN, Paramount Pictures.
LEONARD SATZ, Century Circuit.
J. C. SKINNER, Interstate Circuit.
BILL TONEY, Tri-States Theatre Corp.

"The projection room and all its equipment should be on a continuous clean-up program, not given a 'spring cleaning' occasionally, because cleanliness prolongs the life of apparatus, and especially of mechanical parts where grit and dirt result in excess wear."

This is the opinion of the majority of the members of the Projection Advisory Council as expressed by one of their own number. The vote was nearly unanimous.

"Spring cleaning should never be needed," was the way another member put it.

"Thorough daily cleaning is the only answer," added a third.

A small minority felt that the projection room and its installations should be given an exceptionally thorough "going over" once in six months; while one member noted that a semi-annual cleaning is second choice but "proper maintenance should preclude the necessity for such action."

The majority of the Councilors participating in this month's meeting believe the projection room walls and ceiling should be painted once every two years. Among minority views on this point:

"Every two years or more frequently if found necessary. The need will vary and depend partly on the type of wall surface."

"About as often as the theatre is decorated—the need will definitely vary. Cleanliness of air differs in different localities, and also according to the type of heating plant used. A good deal of air circulates through the projection room, just as through the theatre, and if there is a lot of smoke and coal tar in it naturally the walls will become dirty in much less time than in a territory where the climate is warm and little or no heat is used. Also, the air is much cleaner where gas is burned, as compared with coal."

The projection room floor appears to present a different problem from the walls and ceiling with respect to painting, and the Councilors treat it differently. For one thing, the nature of the floor surface varies according to local requirements. The Projection Advisory Council is on record as overwhelmingly in favor of linoleum floor covering (STR for Dec. 7, 1946, Page E-12) but some authorities ban its use. But in other jurisdictions it may even be possible to use runners in the projection room to protect the floor. Hence the opinions of the Councilors with respect to how often it is necessary to paint the floor (if its nature is such that it needs painting at all) cover a considerable range—from every 6 months to every 3 years.

"Many of our projection rooms have battleship linoleum or other types of floor covering that eliminate need for painting. Or if a runner can be used where the most wear occurs, the life of a paint job will be extended. The necessity for painting can only be determined by the amount of wear."

"Most of our projection rooms are surfaced with linoleum, others are painted as needed."

"We find ours need painting every six months on the average."

"Our floor paint jobs last 18 months to 3 years."

Cleaning Equipment

The majority of the Council prefer lens paper above any other material for cleaning projection and sound lenses. Minority suggestions include a camel hair brush and "an old cotton handkerchief freshly laundered."

The majority also favor using liquid compounds for cleaning lenses, naming a number of proprietary preparations; but a minority oppose applying any liquid.

"Dry cleaning is satisfactory if it is done daily. The sound lenses need not be removed daily, but can be left for the service man's visit."

Bon Ami—with or without steel wool—is favored by the majority for cleaning the arc lamp mirrors. And one member adds emphatically:

"Mirrors should be cleaned daily, since a dirty mirror absorbs excess heat, which tends to damage it."

Minority opinion favors glass-cleaning liquids rather than Bon Ami for use on the arc mirrors.

For cleaning projection port glass Council opinion is equally divided between Bon Ami and "any good liquid glass cleaner."

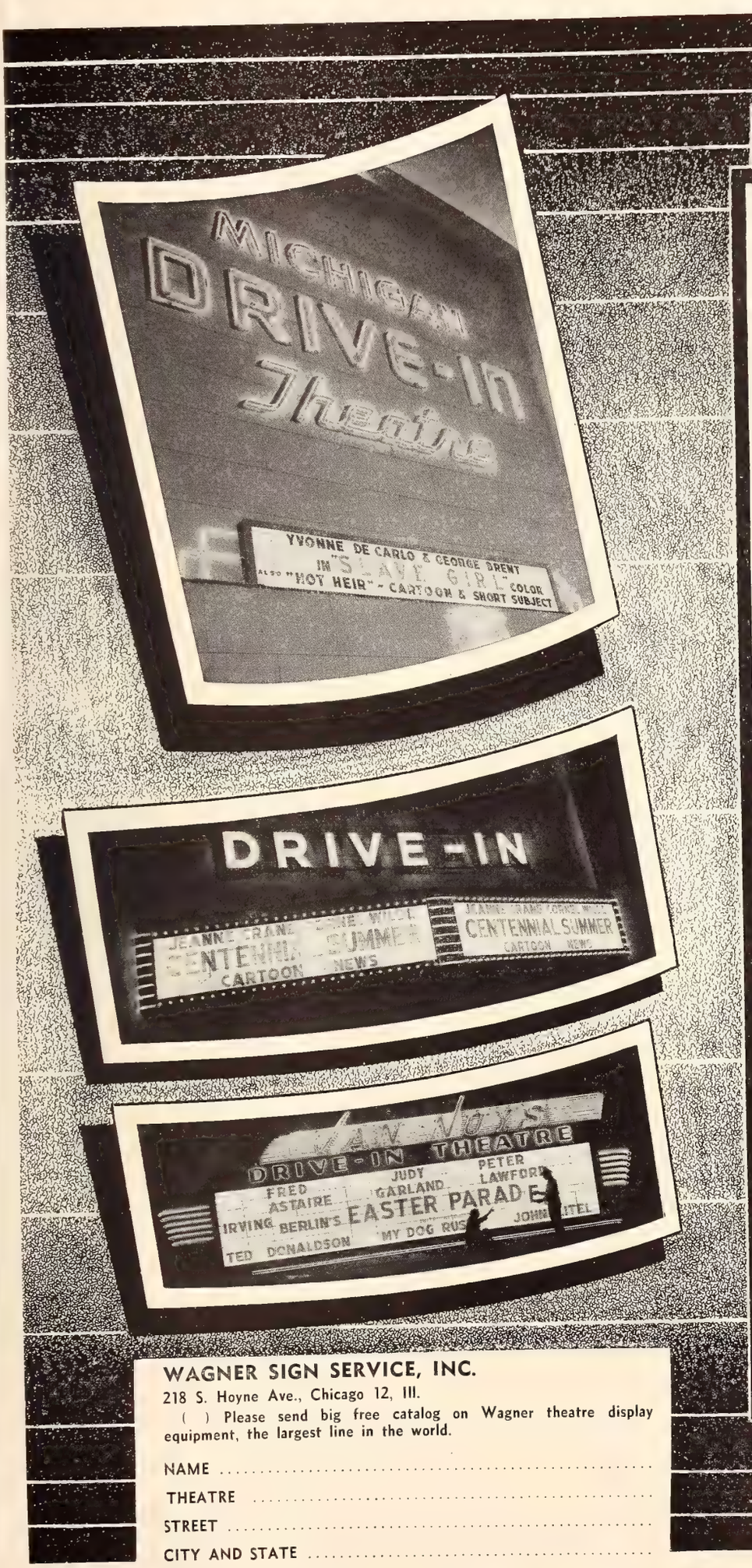
What is the best liquid for cleaning out clogged bearings of motors or generators?

(*Continued on Page E-19*)

Technical Talks by Theatre Engineer and Service Company Officials



Frank E. Cahill (center), Director of Sound and Projection for Warner Brothers Theatres and member of STR's Projection Advisory Council, is shown in conference with RCA Service Company's President E. C. Cahill (no relation) and with Vice President W. L. Jones (left).



DRIVE-IN THEATRES HAVE LEARNED THAT CHANGEABLE COPY DISPLAY PANELS MUST BE

LARGE

that they can't be too big if they are to do a *selling* job to fast moving traffic at the usual set back distance.

ONLY WAGNER

Stainless Steel WINDOW-TYPE FRAME

permit openings of any size in ONE panel, making it unnecessary to join together a series of small signs.

Wagner frames furthermore afford the most economical maintenance. Lamps, neon and glass can be replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES!

Start planning your requirements now.

ONLY WAGNER

TRANSLUCENT PLASTIC LETTERS

are adjustable as to friction. They can be made to slide on the bars with ease or to fit so snug that they will not blow off in the strongest wind.

The gorgeous, deep, jewel-like colors . . . red, green, blue, amber and black . . . go all the way through. No maintenance is ever required.

The wide range of sizes, 4″, 8″, 10″ and 17′, permits doubling the effectiveness of your display.

Shock-proof, Wagner plastic letters are 60% stronger. The patented slotted method of mounting prevents freezing to the sign and assures complete safety. *ONLY* Wagner plastic letters can be stacked without warping.

WAGNER SLOTTED ALUMINUM LETTERS

Come in more sizes than any other line, 4″, 6″, 8″, 10″, 12″, 16″, 24″, 30″. Many styles and colors. Immediate delivery.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave., Chicago 12, Ill.

( ) Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

NAME .....

THEATRE .....

STREET .....

CITY AND STATE .....

← USE THIS COUPON FOR BIG CATALOG ON EFFECTIVE SHOW SELLING EQUIPMENT.

UP UP go popcorn sales!

NEW IMPROVED Seazo

COCONUT OIL POPCORN SEASONING

BUTTER-LIKE FLAVOR! GOLDEN COLOR!

POPPING METHODS and POPCORN PROFITS

Recent field studies show that popcorn sales can be increased 15-20% by employing correct popping techniques. If you are not certain that your present popping methods are perfect, write to us for information.

Simonin of Philadelphia

PHILADELPHIA 34, PA.

★

SEASONING SPECIALISTS TO THE NATION

MAINTENANCE Checking Guide

☐ JAN. 3.—Will any part of your house ever stay dark because the right fuse isn't handy? Keep running inventory of fuses; store them close to points of need.

☐ JAN. 4.—Is your own projection equipment damaging film? Consult with projectionists; authorize whatever repairs are needed to prevent film damage.

☐ JAN. 5.—Do you personally watch all lighting to make sure faulty tubes or bulbs are replaced promptly? "Dead eyes" and flickering fluorescents annoy.

☐ JAN. 6.—Are your 1949 changes in operating and maintenance practices working out well as planned; or do some of them need further revision?

☐ JAN. 7.—Remind whoever cleans up the box-office that only machine oil, never brass polish, is to be used on the top plate of the ticket machine.

☐ JAN. 8.—Do you have a routine that assures that the cleaning staff use drain cleaner in proper amounts and according to a regular schedule?

☐ JAN. 9.—Remind employes who change marquee letters that they are never to stand on, nor rest the ladder against, any frail metal parts of the marquee.

☐ JAN. 10.—Time to have all dimmer and flasher banks checked over again for burned, worn or defective contacts and for proper lubrication and cleanliness.

☐ JAN. 11.—Have all hearing aid devices inspected thoroughly to make certain they still give good service, and to catch developing faults in ample time.

☐ JAN. 12.—If you have an unused organ do you take care to keep oil on all metal parts; to keep organ loft clean; to check regularly for rodent damage?

☐ JAN. 13.—Is the cleaning staff trying to work with worn-out brooms, brushes, mops, etc.? They can't give you the best results without the best tools.

☐ JAN. 14.—Does the staff remember always to put rubber mats out PROMPTLY when the weather turns stormy? Train them to protect the life of your carpet.

☐ JAN. 15.—Make sure adjoining properties have no fire hazards that could endanger your theatre. Your neighbors may be less safety-conscious than you are.

☐ JAN. 16.—Are your balcony patrons annoyed by loud talk or other unnecessary noise emanating from the projection room? If so, caution the projection crew.

☐ JAN. 17.—Have all wooden floors inspected periodically and at frequent intervals for splintered or loose boards. Law suits can be expensive.

☐ JAN. 18.—How long since your footlight trough or other curtain-lighting coves have been cleaned or painted? Dust on lamps and reflecting surfaces wastes light.

☐ JAN. 19.—Time to re-check plumbing, air ducts and wiring in hanging ceiling, cellars and other places seldom visited by responsible members of the staff?

☐ JAN. 20.—In booth fires, projectionists are expected to operate safety switches and get out. Are switches located for fast operation on the way out?

☐ JAN. 21.—Have faucets and flush valves on all washroom fixtures checked on periodically for efficient operation plus minimum water consumption.

☐ JAN. 22.—Time to have the box-office change-maker overhauled? How long since it was last inspected, internally cleaned, lubricated and its parts adjusted?

☐ JAN. 23.—When did you last check emergency light arrangements, switches and fuses? Is everything ready for instant use? Does the staff know what to do?

☐ JAN. 24.—Re-check your electrical connections, demand rates and power rates with power company, projectionists, engineer. Remarkable savings can often be made.

☐ JAN. 25.—Has there been any increase in noise or vibration from any of the theatre's motors? If so, have faulty machine repaired before it grows worse.

☐ JAN. 26.—Have all newcomers to your theatre staff been thoroughly trained in the elements of administering first aid in every possible type of emergency?

☐ JAN. 27.—Do you need to use deodorants in your rest rooms? If so, are you certain you have exhausted every possible resource of cleanliness and ventilation?

☐ JAN. 28.—Are projectionists or the sound checker spoiling sound quality by failing to readjust the volume promptly when the size of the audience changes?

☐ JAN. 29.—Is the carpet examined daily for tears or loose sections that may spread, or that may trip up patrons? In EVERY part of the theatre?

☐ JAN. 30.—Is old plumbing causing trouble—does water anywhere drain slowly because of partly clogged pipes? Have repairs made before some fixture floods.

Exclusive SHR Service Feature

New Equipment Shown at NAPM Chicago Meeting

Forty-three manufacturers or suppliers of popcorn, popcorn seasoning, popping and vending machines and related equipment exhibited their wares at the National Association of Popcorn Manufacturers Convention in Chicago, December 13th to 15th.

The theatre industry was well represented among those attending. Frank Bamford, Director of Fox Midwest's circuit's popcorn and candy division reported that not only is business good in his 130 theatres, but that his company will experiment in the sale of ten-pound containers of popcorn for take home buyers. Other theatremen at the convention included J. J. Fitzgibbons, Jr., of Theatre Confections, Toronto; Miss Marie Frye, Tri-States Theatres, Des Moines; Loyal Haight, Paramount Theatres Service Corporation; Ray Karsky, Balaban and Katz, and John H. Krier, Fox Intermountain Theatres.

The NAPM elected Henry McNamara of Blue Star Foods, Rockford, Ill., president; Will Peche, Jr., of So Good Company, St. Louis, vice president, and Wes Hawkins of Confections, Inc., Chicago, treasurer. Al Villiesse continues as secretary-manager until February first, when a new secretary will be elected.

Manufacturers and suppliers exhibiting at the convention included:

ABC Popcorn Company, Chicago; Auto-Vend, Inc., Dallas; Better Taste Popcorn Company, Anderson, Indiana; Best Foods, Inc., New York; Blevins Popcorn Company, Nashville; O. H. Boaz, Indianapolis; Bonewitz Chemicals, Inc., Burlington, Iowa; H. A. Bruntjen Company, Minneapolis; Calumet Coach Company, Chicago; Capital City Products Company, Columbus, Ohio; Central Popcorn Company, Schaller, Iowa; Champion Bag Company, Chicago; Chicago Popcorn and Supply Co., Chicago; Coca-Cola Company; C. Cretors and Company, Chicago;

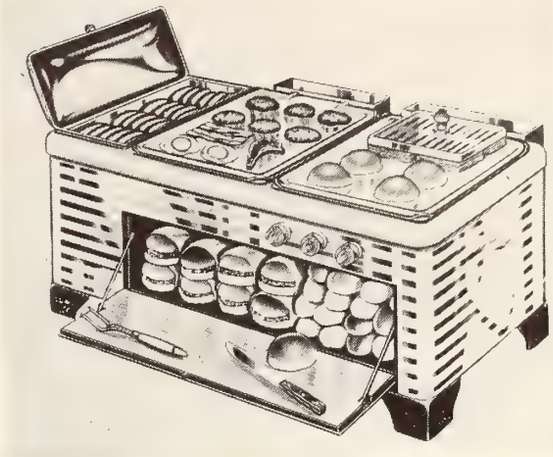
Dell Food Specialties Company, Beloit, Wisconsin; Diamond Crystal Salt Company, St. Clair, Michigan; Albert Dickinson Company, Chicago; Dow Chemical Company, Midland, Michigan; Dryomatic Corp. of Amer., Baltimore; Durkee Famous Foods, Chicago; J. R. Giesler & Associates, Hollywood, Calif.; Hardy Salt Company, St. Louis; Interstate Popcorn Co., Chicago; Kehr Paper Products Company, Philadelphia; Krispy Kist Korn Machine Company, Chicago; J. A. McCarty Seed Company, Evansville, Indiana; Merchandising Corporation, Milwaukee; Miller Wrapping and Sealing Machine Company, Chicago; Milprint, Inc., Milwaukee; Monticello Manufacturing Corp., Elwood, Indiana; Package and Equipment Development Company, Chicago; Phenix Pabst-Ett Company, Chicago; Popcorn Equipment Company, Santa Monica, California; Popcorn Growers and Distributors, Wall Lake, Iowa; Pronto Popcorn Sales Corp., Boston;

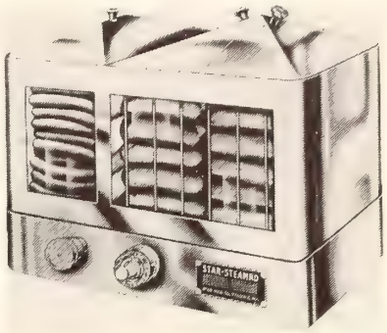
Shumann Equipment Company, Pittsburgh; C. F. Simonin's Sons, Inc., Philadelphia; Star Manufacturing Company, St. Louis; Traver Corp., Chicago; Viking Popcorn Machines, Inc., Los Angeles; Weaver Popcorn Company, Huntington, Indiana; Wesson Oil and Snowdrift Sales Company, Chicago.

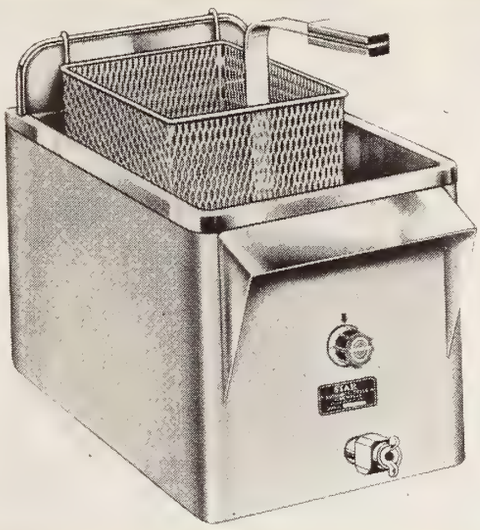
46 Video Stations, 718,000 Receivers, Now in Operation

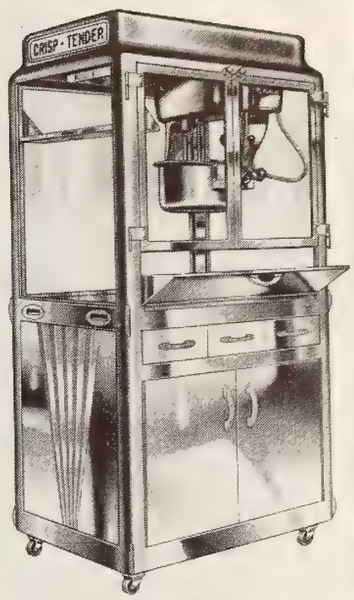
Television receivers installed throughout the United States as of November 1st, 1948, numbered 718,000, according to figures compiled by National Broadcasting Company. The Television Broadcasters Association reports that the number of video stations operating, as of December 1st, was 46—with applications for 310 more pending before the Federal Communications Commission.

Stainless Steel and Monel Feature Star's New Line of Food Warmers









Left: electric oven and electric counter fryer; above: combination hot dog steamer-bun warmer, and popcorn machine.

A new line of food preparing equipment, in which stainless steel and monel metal are extensively used for their permanently attractive appearance, easy maintenance and relative immunity to deterioration, has been put on the market by Star Manufacturing Company. A few of the new items are pictured on this page. Others include counter and floor fryers with automatic heat control, a toaster and lunch grill, a broiler and grill, and a thermostatically controlled dry heat food server that takes the place of a steam table and said to be an improvement over it. Many of these are obtainable in either gas or electric models, as preferred.

The oven pictured here should be large enough for a good-sized drive-in since it provides griddle space equal to five 10-inch frying pans, holds 100 hot dogs and has a warming compartment 26 inches long, 18 inches deep and 7 inches high. The electric model consumes a maximum of 3,000 watts; the gas model a maximum of 25,000 BTU.

The counter fryer shown is an electrical model for a.c. only, with a fat capacity of 12 to 19 pounds, and maximum power consumption of 4,400 watts.

Two hundred hot dogs and from 35 to 50 rolls, depending on their size, is the capacity of the combination dog-steamer-bun-warmer illustrated above. It uses a maximum of 715 watts when set on "high" and only 179 watts on "low"—either a.c. or d.c. Its water reservoir holds three quarts. Humidity in the bun compartment can be adjusted as required.

The popcorn machine pictured is one of Star's larger models, with all the latest improvements.

Miller New Eastern Head for U. S. Air Conditioning Corp.

Norton R. Miller has been named Eastern Sales Manager by United States Air Conditioning Corporation, with headquarters in New York City. He is very well known in Eastern air conditioning circles, having been active with other companies in the same area for the past eleven years. The Eastern Division which Mr. Miller now heads includes the New England States and parts of nearby states.

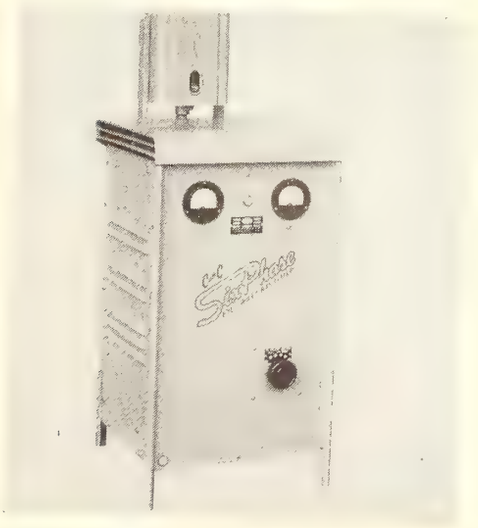
Theatre Equipment Showcase

Presenting: a Humidifier for Winter Comfort; an Arc Rectifier; Display Lighting Color Filters; Economical In-Car Speakers, and a Heavy-Duty Vacuum Cleaner

● Winter heating very often requires adding humidity to the air for comfort and health. Walton Laboratories, Inc., makers of humidifiers from small home size to large industrial sizes, have just brought out a new medium-size model, pictured on this page, that vaporizes water without applying heat. Water connection and plugging into an ordinary electric line constitute the only installation needed. The level in the pan is kept constant by means of a float valve. A disc revolving at 3450 rpm hurls a fine sheet of water against a circular copper comb, shattering it into vapor while blades mounted on the disc create a turbulence in the air inside the unit. The disturbed air escapes through portholes in the dome, carrying with it the finest particles of water vapor—the coarser ones fall back and are re-used. The unit has a rated vaporizing capacity of slightly over one-half gallon of water per hour; its motor draws 75 watts.



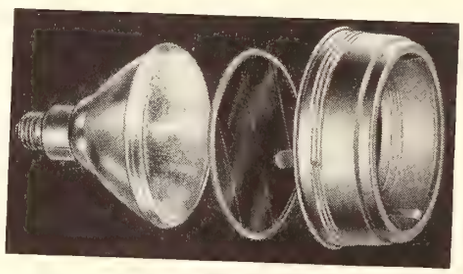
This Walton humidifier adds to winter comfort and health by vaporizing water mechanically—without heating it.



Newest McColpin-Christie six-phase arc lamp supply rectifier can be controlled either by the Cutler-Hammer magnetic unit mounted above it, or by switches at the projectors.

● The latest model McColpin-Christie six-phase arc lamp supply rectifier, pictured here, is fitted with a Cutler-Hammer magnetic contactor mounted directly above the rectifier itself to provide convenient control at that point. Start-stop pushbutton controls are also located at the projectors. The transformer converts the a.c. supplied to six-phase a.c., after which each phase is rectified separately by disc stacks. The d.c. thus obtained for lighting the arcs is smoother than in the case of single or three-phase rectification, providing proportionately steadier projection light.

● Colored display lighting with white bulbs is provided by color clips, recently announced by Amplex Corporation, which fit any Par-38 spotlight or floodlight reflector lamp. Seventeen separate colors are available. These filters are segmented in four parts to allow for heat escape and expansion. Colors can be changed, the manufacturer asserts, in a matter of seconds. Amplex can also provide a louvre that cuts off all side spill of either white or colored light.



White incandescents can supply any of seventeen colors of light by use of these Amplex four-segment color filters, which fit any Par-38 spotlight or floodlight.

● A drive-in speaker that has a concession light to enable the patron to summon refreshment vendors, but does not need additional wiring to provide lighting current, is offered as part of the extensive line of drive-in equipment produced by Autocrat, Inc. The concession light is operated by the same sound current that drives the in-car speaker—the switch that turns it on merely connects it to the speaker wiring. Since it is a neon lamp and therefore essentially voltage-operated, it draws no appreciable current and its use does not require re-setting the speaker volume control. That Autocrat model is pictured here. Other Autocrat equipment for drive-ins includes speakers without the concession lights, post or between-car speakers, ramp control panels, and guide lights mounted in louvred cases similar in appearance to the in-car speaker cases.

● Breuer Electric Manufacturing Company, makers of the new Tornado vacuum cleaner shown on this page, state that the product was specifically designed to compete successfully with the more expensive built-in cleaning systems. It is available in four sizes having motors rated at 2 to 7½ horsepower; rated static water lifts from 60 to 105 inches; air velocities from 315 to 480 mph, and capacities from 200 to 360 cubic feet of air per minute. All sizes are equipped with two intakes, permitting two hoses to work simultaneously with one machine, have built-in, self-cleaning air filters, and can be changed instantly from suction to blowing. The Tornado may be used without harm for either wet or dry pickup; with two hoses in operation both wet and dry materials can be picked up simultaneously, the manufacturer asserts.



More economical wiring of drive-ins is made possible by these Autocrat in-car speakers. The concession light needs no power supply; the sound voltage lights it.



Two hoses can be used simultaneously with this heavy-duty Tornado vacuum cleaner, one of the four sizes made by Breuer which range from 2 to 7½ h.p.

Efficiency Check List for Projectionists

☐ JAN. 3.—Are your arc lamp reflectors pitted badly enough to need replacement now or in the near future? Order new ones well in advance of actual need.

☐ JAN. 4.—Do your film cabinet doors still close tightly and perfectly? Don't delay needed repairs; tolerate no conditions that are unsafe or unlawful.

☐ JAN. 5.—Is projector vibration increasing? Go over the mechanism thoroughly to find the cause, and have needed repairs made before condition grows worse.

☐ JAN. 6.—Using a watch, carefully check the starting time of both projector motors. If either has slowed down since the last such test find and cure the fault.

☐ JAN. 7.—Are you compelled to play the monitor so loud it creates an apparent echo? Have it moved to a location where you can hear it at low volume.

☐ JAN. 8.—Are your 1949 changes in operating and maintenance practices working out well as planned; or do some of them need still further revision?

☐ JAN. 9.—Do you now keep careful records showing every repair and replacement made, as a check on the cost of maintaining each item of equipment?

☐ JAN. 10.—Are you reading up all you can on theatre television equipment? You may have to operate it one of these days—why be caught short of knowledge?

☐ JAN. 11.—Time for another inspection of the changeover mechanisms and their switches? Order any replacements that may soon be needed well in advance.

☐ JAN. 12.—Time to re-check the monitor speaker and circuit for sound quality and noiseless operation? Use the non-synch to eliminate projector noise.

☐ JAN. 13.—Is the projection room lighting such that it interferes with accurate observation of your screen results? Move or relamp lighting fixtures as necessary.

☐ JAN. 14.—Do you personally observe quiet in the projection room at all times to avoid annoying patrons seated toward the rear of the auditorium?

☐ JAN. 15.—If you have a spare projector mechanism for emergencies are you careful to keep it in perfect condition for instant use when needed?

☐ JAN. 16.—Do you promptly mop up any leaking or dripping oil and take immediate steps to find and remedy the cause for such a condition?

☐ JAN. 17.—Do you keep small price tags among your spare parts, for tagging wires to avoid mistakes when you are compelled to make emergency repairs?

☐ JAN. 18.—Is your soldering iron still in good condition or does it need a new tip? Have you an adequate supply of solder—and is it ROSIN-core?

☐ JAN. 19.—Do you still have plenty of spare rags on hand for cleaning equipment, mopping up oil, etc.? If not, order a new supply in advance of need.

☐ JAN. 20.—Will you ever have to work in semi-darkness because a lamp bulb has burned out and you didn't remember to order spares in advance?

☐ JAN. 21.—Have all your fire extinguishers been re-charged as required on the label? Are all of them ready for instant use in case of any emergency?

☐ JAN. 22. — Do you PERSONALLY make sure that the projection room door can't be locked during the show—that you can never be locked with a fire?

☐ JAN. 23.—Time to re-check the steadiness of the power line voltage? Read it at hourly intervals, report any variation of more than three per cent.

☐ JAN. 24.—If the projection room floor needs painting ask to have it done; don't let walking on it scuff abrasive concrete dust into your apparatus.

☐ JAN. 25.—Make sure all oil cans and lubricating oil containers are kept tightly closed to keep out vapor that would rust parts on which oil is used.

☐ JAN. 26.—Have all members of the projection room staff informed and drilled themselves in EXACTLY what they will do in every kind of emergency?

☐ JAN. 27.—Do you project through efficient, modern coated lenses that reduce waste of light? If not, have you asked to have such lenses supplied?

☐ JAN. 28.—Are all your projection reels unbent and in good condition? Order new ones; don't risk having to use poor reels or shipping reels.

☐ JAN. 29.—Is your equipment such that lamphouse and projector optical centers can get out of alignment? If so, when did you last check their alignment?

☐ JAN. 30.—Is any of your equipment suffering because you don't have facilities to keep it in good shape? Ask for what you need and explain why.

Exclusive SR Service Feature



A Resume of Fluorescent Lighting

How to Design Outdoor Lighting; Desirable Gradation of Intensity Levels From Marquee to Auditorium; Ultra-Violet Light Uses; Maintenance Requirements

Second of Two Articles On This Important Tool Of Modern Showmanship

By Richard S. Sheetz
and
Allen J. Dusault
Westinghouse Electric Corporation

Just as moths are attracted by a bright light, so people are attracted to a well illuminated display, store or theatre. Therefore careful attention should be devoted to assure the lighting layout which will attract the maximum business.

While it is true that virtually all lighting in the theatre is essentially decorative, the most clearly decorative of all is that which is used to form pleasing patterns without regard to the light supplied for seeing purposes. Until recently these needs were fulfilled by expensive fixtures requiring hand shaped tubes but now, with the advent of the semi-circular fluorescent lamp, an infinite variety of decorative low cost patterns is available. By combining these lamps with each other or with the standard straight lamps, it is now possible to obtain many new effects. Moreover, an added advantage is created by the fact that low cost replacement lamps are available in case of tube failure.

Outdoor Lighting

Light associated with the marquee, name sign and facade serves two distinct purposes: (1) to attract attention and (2) to create desire. Both of these may best be accomplished by lighting the theatre front more brightly than the surrounding area, but special color schemes or patterns of light will also be found to be of great aid. Flashing lamps have great attraction value and should be used for that purpose. For this application, it is necessary to use cold cathode tubes.

The brightness required outside the theatre is generally so high and the level of auditorium illumination needed for watching the picture must be so very low, that careful attention should be given to progressive stepdowns of brightness along the intervening route. The entrance lobby should be lighted to about 20 footcandles with 60 or 80 footcandles on the candy stand and the posters that announce coming attractions. Inner lobbies and foyers should have about 3 to 5 footcandles illumination with never more than 10. During the showing of a motion picture there should be not more than 0.2 footcandles at the rear of the auditorium nor more than 0.1 footcandles toward the front. For most pleasing results, this auditorium illumination should come from sources which are not directly visible and should be as diffused as possible so that there will be no concentration of brightness anywhere.

Subject to the limitations of cold weather operation, fluorescent lamps are adaptable to outdoor use behind the translucent panels of a theatre marquee, to illuminate glass brick and other translucent materials and to light enclosed posters. Fluorescent lamps of all types are unusually effective in achieving even brightness throughout a luminous sign. On the other hand, longer lamps are best for a silhouette sign. Such applications at present are most successful in the south, southwest and southern sections of the west coast where low temperatures are not common. For climates where cold weather conditions are encountered, special ballasts, starters and fixtures can be designed which will give satisfactory performance.

For architectural beauty, fluorescent lamps lend themselves to wide usage because of their tubular shape and wide range of available colors. The tubular shape of the fluorescent lamp is desirable in that more uniform brightness may be provided on luminous elements or panels. The wide range of highly efficient colors make the fluorescent lamp an ideal source when color is desired.

When installed in continuous rows, fluorescent lamps can be used to guide traffic in the desired direction of travel. By means of the new long slimline lamps which can be operated at any one of three different levels of light output, it is possible to form a path into the theatre which is identified by lines of light diminishing in brightness as the lobby is approached.

For lighting of the lobby, indirect or semi-indirect lighting has been found to be most effective. Indirect lighting is most often in the form of coves on walls or ceiling which reflect and direct the light outward. Because of its long tubular shape and high efficiency, the fluorescent lamp is very adaptable for these functions.

Uses of Ultraviolet

Ultraviolet has valuable uses in the theatre in addition to its use in fluorescent lamps to produce visible light. Invisible ultraviolet radiations of wavelengths different than those produced in fluorescent lamps are finding constantly increasing acceptance. Invisible ultraviolet is used, for example, to attain startling, decorative "black light" effects such as the illumination of fluorescent murals, fluorescent carpets, etc.

Invisible ultraviolet also is used to destroy bacteria in theatre air and may aid in reducing odors in the auditorium. Although both the bacteria-killing and black-light radiations are invisible, they are not the same. The difference lies in the wavelength of the radiation.

It would be too clumsy to talk of these wavelengths in such terms as 1/250,000,000 of an inch or 1/10,000,000 of a millimeter and therefore a very short measuring stick is needed. Hence the use of the term "Angstrom Unit," which is equal to a minute fraction of an inch and is commonly used in referring to wavelengths of light.

Light may be basically divided into three groups: visible light, infrared, and ultraviolet. The visible light, which consists of all the colors of the rainbow, extends from roughly 4000 Angstrom units to 8000 Angstrom units. Above 8000 Angstrom units is the infrared, which we cannot see, for the wavelength is too long. Below 4000 Angstrom units is the ultraviolet, which is too short to observe with the human eye.

Just as we have many colors of light in the visible spectrum, so do we have several bands in the ultraviolet spectrum. The four groups in the ultraviolet spectrum can be distinguished as used for black-light, for sun-tanning, for killing germs, and for producing ozone—which combats odors.

Wavelengths centering around 3650 Angstrom units are used for blacklight effects. They do not produce suntanning or affect the eyes. Shorter waves centering around 3000 are used in sunlamps. A still shorter wavelength, roughly 2600 Angstrom units, is used to kill germs and has a reddening effect on the skin, so that human eyes and skin should not be exposed to it for long periods of time. Finally, light of 1850 Angstrom units breaks up oxygen in the air to form ozone, which, as already noted, has the power of reducing odors.

The short wavelength or germicidal ultraviolet is produced by the Sterilamp and is used to destroy harmful germs in the air we breathe in theatres, schools, offices, or wherever people congregate indoors. These lamps are located in the air ducts so as to irradiate the air passing through, or mounted in specially shielded fixtures on the walls placed well above eye level.

In black light, it is the invisible ultraviolet rays which activate the fluorescent paints in the mural or fluorescent dyes in an aisle carpet.

Mercury vapor lamps producing all of these different kinds of ultraviolet are available today.

Maintenance Requirements

It has often been said that a chain is no stronger than its weakest link. This maxim may very aptly be applied to a fluorescent lighting system for here lamp performance can be no better than the performance of the poorest part or element of the system.

As previously seen, an exceedingly important part is played by ballasts and starters both during starting and normal lamp operation. Consequently, anyone who expects to get good performance from his lighting system should make it a point to always use certified (Electrical

Testing Laboratories) ballasts and starters. In this way he may be certain that these elements meet the rigid requirements necessary for good lamp performance.

Lampholders and starter sockets should be of sturdy construction with non-corrosive fingers which insure good contact with lamp and starter base pins. Lampholders used for slimline or cold cathode lamps should be designed to provide adequate safety from the high voltage required for the operation of these lamps.

Good lamps, of course, are as important as the initial equipment for long life, high lumen maintenance, good color, and for dependability and uniformity. These qualities are built into lamps made by reputable manufacturers, but cannot be obtained without good auxiliaries.

The voltage at the fixture should always be kept well within the specified range. Either high or low voltage will reduce lamp life somewhat and will also reduce lumen maintenance. Low voltage may also cause instability of the arc stream and starting difficulty. The best life and other performance characteristics are obtained when the voltage is kept at the proper value.

Wornout lamps and starters should be replaced promptly since either one, if defective, will damage the other in a short time. Ordinary starters with a wornout lamp will cause the lamp to flash on and off which will eventually cause the starter contacts to wear away or stick. By using No-Blink starters, wornout lamps are automatically cut out of the circuit when they have reached the end of life, thus prolonging starter life and eliminating annoying blinking.

Effects of Low Temperature

Fluorescent lamps are designed for normal indoor use, and when operated on approved auxiliaries, will give satisfactory performance at temperatures down to 50° F. The effect of lower temperatures on lamp operation is to decrease light output and possibly cause starting trouble. However, if the line voltage is in the upper half of the rated range of the auxiliary, and if the lamp is enclosed or protected from drafts, the performance will ordinarily be aceptable down to 32° F. If performance is unsatisfactory at this temperature, the use of thermal starters rather than glow switch starters will often improve the situation. At temperatures lower than 32° F, trouble may be encountered in starting, occasional lamps may burn unsteadily and light output and lamp life may be reduced. For temperatures down to 0° F, a special Low Temperature lamp is available in the 40 watt size. This should be used only where necessary, however, since lamp life is only about two-thirds that normally encountered.

As the lamp ages, the average light output will decrease somewhat owing to gradual deterioration of the phosphors and darkening of the bulb. A slight amount of blackening at the ends is ordinarily a sign of age in service. It is more noticeable in the smaller diameter bulbs. Decorative type fixtures in which the ends of the lamp are exposed to view are not recommended because the normal lamp blackening may be objectionable and lamps may need to be replaced before they have given full life. (As has previously been stated, the best life performance for hot cathode lamps is obtained by keeping the number of lamp starts to a minimum.)

Obviously, it is necessary to clean fluorescent lamps at reasonable intervals, in order to maintain high light output and efficiency of the lighting system. Ordinarily, this can be done with a duster and without removing the lamp from the fixture. However, where dust and dirt cling to the bulb it may be necessary to remove the lamp and wash it in soap and water. In so doing, care should be taken to keep the bases dry and not permit water to get inside them, as this might result in a short circuit. Of course, for high lighting efficiency, the reflecting surfaces, diffusing plates and louvers of the fixture should also be kept clean.

'Pete' Streuber, New York Supply Dealer, Passes Away

Karl ("Pete") Streuber, of Streuber and LaChicotte, New York theatre supply and export dealers, died suddenly on December 20th at Long Island College Hospital in Brooklyn. He was 47 years old.

Before organizing his own company in 1946 Streuber had been Manager of the Theatre and Sound Division of RCA-International; and prior to that had been with the export department of National Theatre Supply.

He is survived only by his widow, Mrs. Georgia M. Streuber.

Walter LaChicotte, his partner, will carry on the business under the firm name of Streuber and LaChicotte, Inc., with the same policies as in the past, and at the same address, 1819 Broadway.

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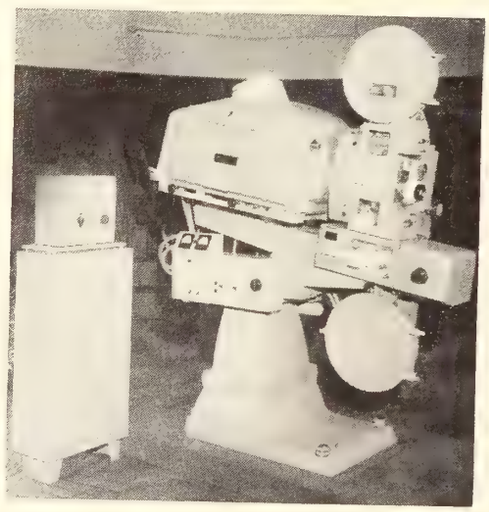
Automatic Fire Extinguisher in Projector, Twin Feed Motors in Lamphouse, Among Features of New System

By Jock MacGregor

To meet the requirements of smaller theatres, GB-Kalee have produced a streamlined junior version of the now well-known G-K "21." Designed to adapt the main features of the bigger brother to houses with capacities up to 1,400, the G-K "20" will be sold for about $6,400 which includes the cost of installing.

The complete system includes arc lamps, pedestals, projector, soundhead, voltage amplifier, power amplifier and loudspeakers.

One interesting feature is the new President arc lamp. There are two separate motors with direct and continuous drive through reduction gearboxes to feed the negative and positive carbons. The motors are quite independent of each other, allowing the projectionist complete control over feeding rates. Controlling rheostats are mounted on the rear panel. Carbon and crater position can be adjusted by hand controls, located on the operating side. An external scale, graduated in inches, shows how much carbon is left.



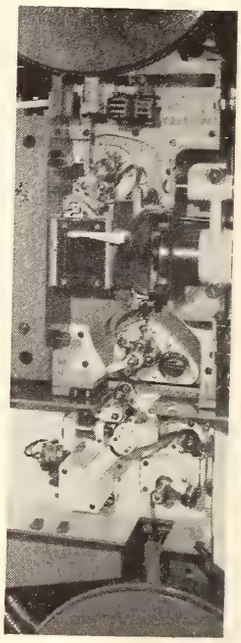
New G-K "20" system comprises pedestal (which carries motor and arc switches and meters, and changeover switch); lamphouse with twin motors for independent feed of the two carbons; projector with automatic CO_2 fire extinguishers built in; soundhead; voltage and power amplifiers (here shown to the left of the projection assembly) and h.f. and l.f. loudspeakers.

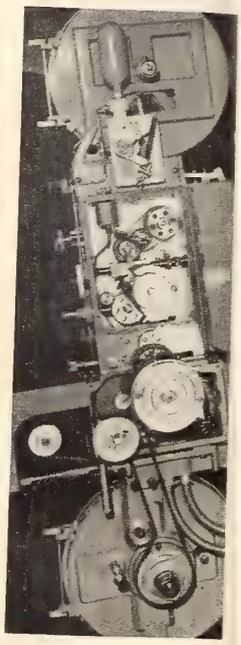
The 14-in. elliptical mirror is mounted on a specially cast frame. Provision is made for micrometer mirror focussing to get the maximum light on the screen.

The projector mechanism incorporates a novel feature,—an automatic changeover device located on the gate—and Pyrene carbon dioxide automatic fire extinguishers.

The sound head employs a conventional optical system with one hold-back sprocket.

Separate voltage and power amplifiers are used. The latter incorporates a rectifier for supplying d.c. to the exciter lamps. Power supply unit and amplifiers have been neatly laid out to facilitate easy checking and replacement of parts.





At left is the film side of the new projector and soundhead, with changeover control located on the projector gate and thermostats for instant release of carbon dioxide in case of film fire. The automatic action also switches off the motor and the arc lamp. At right is the driving side, with replaceable cylinder of CO_2 mounted behind the upper magazine.

The "Universal" pedestal has a solid cast iron base, fitted with levelling screws, on which is mounted a cast aluminum column with platforms for lamphouse and sound head. On each side are aprons to house the motor, main arc and changeover switches.

The Duosonic speaker assembly comprises multi-cellular treble horns and direct flare type base horns.

The new G-K "20" is obviously workmanlike equipment with a smart and practical finish.

Lorraine Carbons New

"To straighten out a misconception that has cropped up in some quarters," Edward Lachman, President of Carbons, Inc., recently issued a statement in which he declared that Lorraine projector carbons, now being distributed in the U. S. by his organization, have no connection with the Sun-Arc carbons distributed here prior to World War II—except that both are of French manufacture. Mr. Lachman stresses that the construction and performance of the Lorraine carbon are entirely different from those of the Sun-Arc, and adds that the latter are no longer being made. A supply of all sizes of Lorraine carbons is maintained in warehouse in Boonton, N. J., Mr. Lachman adds.

Useful Products

Inquiries concerning any of the products described below may be addressed to Equipment Department, Showmen's Trade Review.

Trailers advertising coming attractions can be shown in the theatre lobby, instead of on the screen, by means of a device called the Collescope, which makes it unnecessary to darken the lobby. The image is projected on a translucent screen recessed within a kind of shadow box that contains all the necessary apparatus. The Collescope lists at $59.95. A continuous projector for use with it lists at $225. Less expensive operation can be obtained by using stills from the trailer instead of the trailer itself; in which case only a still projector is needed, costing $67.00. The inventor, S. V. Colley of Milwaukee, created the device during the war in order to show training films without darkening the room.

A new refrigerated, automatic vendor of bottled soft drinks, with built-in coin changer, has been put on the market by Mills Industries, Inc. Capacity is 65 bottles, but an additional refrigerated compartment accommodates 17 more bottles to assure that the first customers after refilling will not get warm drinks. Change is returned automatically for either dimes or quarters. The device is compact for location in restricted space, measuring only 21 inches deep by 21⅜ inches wide.

Breuer Electric Manufacturing Company has brought out a heavy duty vacuum cleaner with a tank capacity of 60 gallons, self-cleaning air filter and provisions for instant reversal from suction to blowing. Despite its power the cleaner is relatively light in weight since most of it, except the motor, is built of a high grade aluminum alloy. The entire unit is mounted on three 8-inch ball-bearing casters, and is compact enough to be moved readily along narrow aisles.

Troubled by insects?—an interior wall paint that is guaranteed to kill them, and to keep its insecticidal effectiveness for at least two years, has been developed by Yates and Smart Paint Company. The paint is completely harmless to human beings and to warm blooded animals. It is supplied in any of seven colors and can be either brushed or sprayed on. One gallon is said to be sufficient to cover 450 square feet.

Still another item of refreshment that can be sold in the theatre—automatically mixed hot chocolate—is supplied by a dispenser available from Amcoin Corporation. Correct agitation and temperature control are automatically provided. Temperature is controlled and flavor, the manufacturer asserts, is protected for six hours or more in the provision of an all-glass interior.

Wallboards presenting the effect of tile, horizontal lines or plain lustrous surface are offered by Tylac Company, together with a variety of matching mouldings in either metal or plastic. The wallboards are said to be moisture and acid resistant. Boards and mouldings come in a number of colors, permitting a wide choice of decorative schemes.

Unusually beautiful and impressive interior partitions will be made possible by new, interlocking plastic blocks now being developed by Columbia Protektosite Company. The blocks have a smooth outer surface, but are faceted inside, which causes them to gleam brilliantly. They will be available in crystal and in transparent blue, pink, jade green and amber.

A new door closer that offers choice of two speeds of closing and also permits the door to be held at any degree of opening desired is in production at the plant of Norton Door Closer Company. The casings are light-weight and rust resistant, being made of aluminum. Finishes available in all standard sizes include black, brown, gold, bronze, aluminum or prime coat.

The principle of the insecticide "bomb" has been adapted to dispensing a deodorant by Brulin and Company. Touching a button on the container releases a fragrant aerosol spray. Six or seven seconds spraying is said to be adequate for a room of average size. The manufacturers assert that the compound thus released does away with offensive odors and replaces them with an air of freshness and fragrance.

Painting theatre surfaces can be materially simplified by use of a new liquid masking tape produced by Ramsell Products, Inc. A liquid compound of vinylite resins is brushed onto surfaces to be protected against paint. It dries in about 7 minutes. Adjoining surfaces can then be painted freely. When the paint is dry, the protecting mask is peeled off the surface like tape.

Theatremen faced with the problem of clearing away snow from a parking lot (or a drive-in) may be interested in Beaver Tractor Company's tractor snow plow. The plow blade is 42 inches wide, has a replaceable scraper edge, and can be operated in five positions or removed entirely if the tractor is to be used for other purposes.

Electrostatic air filters in "package" sizes able to handle up to 4,000 cfm. of air, and also in custom-built models tailored to individual requirements, are available from Trion, Inc. It is claimed for these units that they will remove more than 90 per cent dust, smoke, pollen and other air-borne irritants from the air passing through them.



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I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

It Can Happen Only Here



Projectionist Patrick Marmion is seen comfortably ensconced in the wheelbarrow in which his boss, Stewart Gavett, walked him one mile to a restaurant prior to buying him a steak dinner. Marmion is a member of Local No. 288, East St. Louis, and projectionist at the Publix Great Lakes Drive-In there, of which Gavett is the manager. Gavett had bet on Dewey.

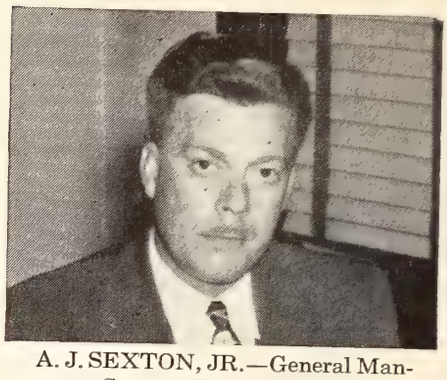
Projectionists and other theatre personnel who want the newest edition of National Carbon Company's "Projector Carbon Handbook" can obtain a copy free by writing for it to Mr. E. R. Geib, P. O. Box 6087, Cleveland, Ohio. Published just last month, this new edition is up-to-date and complete, dealing with every aspect of the carbon arc as used in the motion picture theatre.

Pay increases negotiated by the I.A. with RCA and Altec has upped the pay of theatre service men to either $115.44 per week or $137.28 per week, depending on type of assignment; and increased their automobile allowances to a guaranteed minimum of seven cents per mile.

Complex jurisdictional problems at television station WPIX, New York, have been solved amicably by voluntary agreement among the I.A., the International Brotherhood of Electrical Workers and the National Association of Broadcast Engineers and Technicians.

A columnist for the *Evening News* of Salem, Mass., looking for citizens who had served as officers of Salem organizations over the longest periods of time, discovered that John W. Martin has been Secretary Treasurer of Local No. 196 since February 12th, 1911.

Trouble with trouble lamps is now over! A new one that will stay put anywhere about the equipment, and send its light in any needed direction, has been invented by E. W. Hawkins of Local No. 603, Raleigh, N. C. It has a magnetic base.



A. J. SEXTON, JR.—General Manager, Sexton Theatre Company, Ashland, Kentucky—says:

"An RCA Service contract has proved to me the best investment any theatre owner could make for the finest engineering and mechanical upkeep of booth equipment. It is essential in any theatre."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

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Many increase profits 10% to 20% with this big popping, "Volumized" corn. Try it. Guaranteed to please.

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For Every Size Theatre

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REPAIRING — REHANGING
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Joint Council Report

(*Continued from Page E-7*)

and the auditorium—entrances to the auditorium can be arranged to act as a baffle."

"There need not be progressively diminishing light, but proper accents of lighting. And the refreshment installation should not be too brilliantly accented with light."

"The refreshment stand should be located where it is separated from the general theatre area, or shaded from it."

"Arrangement of location can solve this problem."

Combination Enterprises

Is there an increasing trend toward the combination theatre-and-ice-cream-parlor, and is such combination desirable? And what about the theatre-restaurant combination?

In both Councils, the majorities believe there is not an increasing trend toward either combination.

Is the ice cream parlor combination enterprise desirable? The Theatremen are not quite sure, opinion in their group is rather evenly divided. The Architects are very sure—NO!

The majorities of both Councils are thoroughly agreed, and by overwhelming vote, that the theatre-restaurant combination is decidedly not desirable.

However—

"Certainly we do not favor serving food in any theatre. But we didn't favor selling popcorn in theatres either, in the beginning. Now we are designing bigger and better concessions as an important phase of theatre operation."

"It seems the picture business is going the way of the drugstores—theatres will become department stores. Perhaps they will advertise: 'Do your shopping while seeing your favorite picture'."

Projection Council

(*Continued from Page E-8*)

Preference in this matter is scattered; there is no majority choice, but kerosene has a plurality vote. A number of the Councilors are dubious as to whether this work should be done in the projection room at all, feeling that it may be more advisable to send the motor or generator to a repair shop; and one member further points that a clogged bearing is a condition that will not occur if the equipment has been correctly maintained.

"If the proper lubricant is correctly applied, there is no cause for a clogged bearing."

"A clogged generator bearing should not be cleaned without dismantling. Otherwise a certain amount of cleaning agent will remain and dilute the lubricant subsequently applied."

"It is sometimes better to have such work done outside the projection room."

Cleaning agents used by different members for this purpose include, in addition to kerosene, white gasoline, coil oil and "whatever the manufacturer of that particular machine recommends."

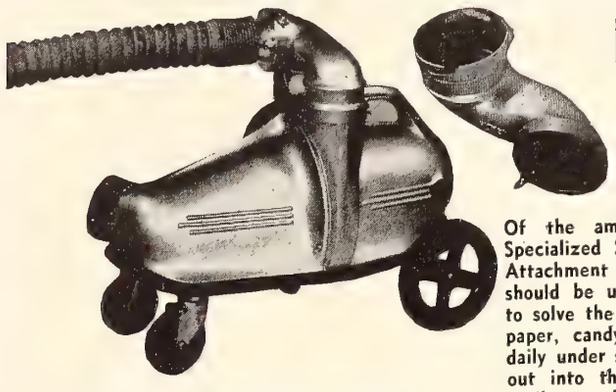
Badly soiled terrazzo floors can be cleaned by scrubbing them vigorously with a solution of trisodium phosphate.

One Million Tele Screens

As of the turn of the year the number of television receivers of post-war design in the hands of the American people totals approximately 1,000,000, the Radio Manufacturers Association estimates. During November 122,304 receivers were manufactured, bringing the total built since the war to 890,700. Assuming that December's production will prove at least equal to November's, the total as of January 1 would be 1,013,004.

Helps the Living Stage Catch Up With the Movies

A mechanized "live" theatre designed to "give playwrights the same freedom as movie scenario writers" has been planned by Frank Lloyd Wright, veteran architectural pioneer, and demonstrated in model form. A revolving stage without proscenium, automatic scene-shifting machinery, and improved acoustics that will permit players to talk in normal tones "will take the ham out of the actor," Mr. Wright believes.



It Doesn't Clean But It Makes Cleaning Easier

Of the amazing tools of the Heavy Duty Specialized Super Theatre Cleaner, the Blower Attachment is one of the most useful. But it should be used only for what it is intended—to solve the problem of handling popcorn boxes, paper, candy wrappers, etc., which accumulate daily under seats. The Blower boosts such debris out into the aisles and down front where it easily can be disposed of.

Super Cleaning takes up and removes the dangerous dirt on floors, walls, screen and wherever else it may be. Try a Super and see for yourself what it will do.

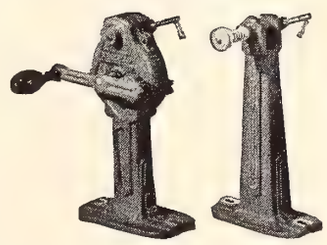
Ask your supply dealer about the 5 day free trial offer.

• A Blower does not clean, but makes cleaning easier. Your theatre is not cleaned by merely blowing dust and dirt into the air to be a menace to public health, to soil the clothes of patrons and to ruin costly equipment. Protect your reputation, your furnishings and your patrons with Super complete cleaning.

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TORONTO, ONT. VANCOUVER, B. C.

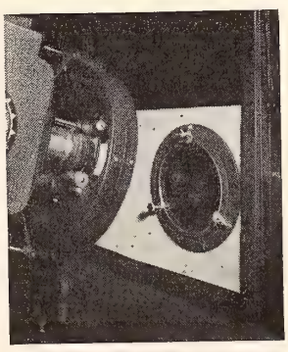
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The DeLuxe NS-1 Hand Rewinders are custom built for long hard service. Your Independent Supply Dealer has them in stock. Ask your dealer to show you the photographs of the new Wenzel DeLuxe 18″ Magazines.

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For all theatres large or small

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One high quality at new low cost

Most effective projection room seal available. Protects costly machinery from dust, eliminates objectionable noise from reaching auditorium, all without picture distortion.

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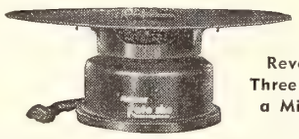
KASSON Model "712"

Roto-Sho

ELECTRIC TURNTABLES

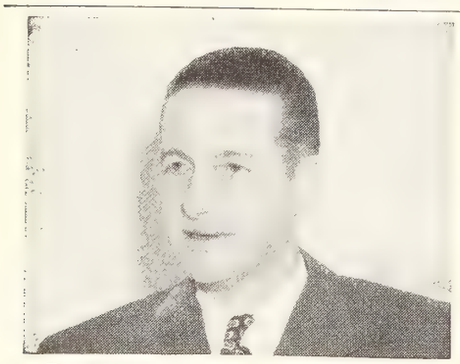
Attract Immediate Attention to your Displays . . .

MODEL "712" ROTO-SHO's two-way, built-in electric outlet permits novel, self-contained lighting effects while the turntable revolves three times a minute. *Lights turn with the table!* Eye-catching because action *plus* good lighting is the key to successful displays. Sturdy, guaranteed, carries up to 200 lbs. Table 18" diameter. *Write us for complete catalog!*



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E. J. HALEY—President, Booker T Theatres, Raleigh, North Carolina —writes:

"Sound service is one of the vital functions of successful theatre operation. We have found RCA Service to be competent and responsible in supplying this need."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

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New Mirrophonic Sound
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Introducing

The Projection Glossary

A New Dictionary of Terms Associated with Motion Picture Projection and Related Arts

1949 EDITION

A

Aberration. A deviation from perfection in the performance of a lens which impairs the definition or shape of the image it forms. See Astigmatism, Chromatic Aberration, Coma, Distortion, Spherical Aberration.

A.C. Alternating current.

Acetate Film. A motion picture film whose base is composed principally of cellulose acetate.

Achromatic Lens. Briefly, a lens free from chromatic aberration. In optical usage the expression is usually limited to lenses in which chromatic aberration has been corrected for two wave lengths, leaving some residual chromatic aberration for other wave lengths.

Just as there are two kinds of chromatic aberration, longitudinal and radial, there are two kinds of achromatic lenses: (1) lenses like telescope and microscope objectives for which images for two colors must lie in the same plane, and (2) lenses like eyepieces and magnifiers for which it is important that the images be of the same size for two colors. Distinguished from: Apochromatic Lens.

Acoustics. (1) The science of sound. (2) **Acoustics of an Enclosure:** The hearing and recording conditions within an enclosure such as a theatre or sound recording stage. The reflection and absorption of sound within the enclosure are factors affecting its acoustic conditions.

Acoustic Absorptivity. The acoustic absorptivity of a surface is equal to one minus the acoustic reflectivity of the surface.

Acoustic Intensity Level, Sound Energy Flux Density Level. The intensity level, in bels, of a sound is the logarithm to the base ten of the ratio of the intensity, I, of this sound, to the reference intensity, Io. Intensity level may also be expressed in decibels.

Acoustic Ohm. An acoustic resistance, reactance, or impedance is said to have a magnitude of one acoustic ohm when a sound pressure of one dyne per square centimeter produces a volume velocity of one cubic centimeter per second.

Acoustic Reflectivity. The acoustic reflectivity of a surface not a generator is the ratio of the rate of flow of sound energy reflected from the surface, on the side of incidence, to the incident rate of flow. Unless otherwise specified all possible directions of incident flow are assumed to be equally probable. Also, unless otherwise stated the values given apply to a portion of an infinite surface, thus eliminating edge effects.

Acoustic Resistance. The acoustic resistance of a sound medium is the real component of the acoustic impedance that is responsible for the dissipation of energy. The unit is the acoustic ohm.

Acoustic Transmittivity. The acoustic transmittivity of an interface or septum is the ratio of the rate of flow of transmitted sound energy to the rate of incident flow. Unless otherwise specified all directions of incident flow are assumed to be equally probable.

Actinic Light. Radiant energy whose wave length is such that it is able to cause chemical reactions or electrical effects to take place. Particularly, light which can form a photographic latent image or activate a photoelectric cell.

A.F. Audio frequency.

Amplification Factor. Measure of the grid voltage effectiveness in relation to the plate voltage in affecting plate current.

Amplifier. A device for increasing the amplitude of electric current, voltage, and/or power, through the control by the input power of a larger amount of power supplied by a local source to the output circuit. Specifically, (1) a vacuum tube used for this purpose; (2) the whole circuit of which such a tube is the essential element.[3]

Amplitude. The maximum height, or maximum depth, of a wave, measured from its base line or middle position. One-half the distance through which each part of the medium carrying the wave will vibrate from the time a crest passes to the time the next trough passes. The energy contained in a wave varies as the square of the amplitude of the wave.[3]

Anaglyph. A type of stereoscopic reproduction in which two pictures representing the scene as observed from two different positions are reproduced in contrasting colors and viewed simultaneously, each eye being screened from the image seen by the other eye by suitable light filters. If the images are orange and cyan, they may be viewed through spectacles which restrict the light seen by the viewer's eyes to blue and red respectively.

Anastigmat. Briefly, a lens free from astigmatism.

Angle of Incidence. The angle between a ray of light falling on a surface and the normal to that surface at the point where the ray and surface meet.

Angle of Reflection. When a ray of light is reflected by striking an optical surface, the angle between the normal to the surface at the point of incidence and the reflected ray.

Angstrom. A unit of length commonly used in spectroscopy for measuring the wave length of light. The relationships between several common units of length are as follows:

1 micron	$= 3.937 \times 10^{-5}$ inch
	$= 10^{-4}$ centimeter
1 millimicron	$= 3.937 \times 10^{-8}$ inch
	$= 10^{-7}$ centimeter
1 Angstrom	$= 3.937 \times 10^{-9}$ inch
	$= 10^{-8}$ centimeter

Anode. Positive terminal of an electric device (cell or tube), at which the current (in the conventional direction) enters the device.[3]

Aperture. Effective Aperture: The apparent diameter of a lens viewed from the position of the object against a diffusely illuminated background, such as a sky. **Picture Aperture:** The rectangular opening in a metal plate at which each frame of the motion picture film is situated during exposure, printing, or projection. **Relative Aperture:** The ratio of the focal length of a lens to its effective aperture for an object located at infinity. See f/number.

Aperture Plate. A metallic plate in a camera, printer, or projector containing the picture aperture.

Aperture Stop. The obstruction or element in an optical system which cuts off or limits the marginal rays of light which can pass from the object to the image.

Apochromatic Lens. A lens which is corrected for chromatic aberration in such a way as to make the images for three different colors of light coincide in size and position. See Achromatic Lens.

Apparent Candlepower. The apparent candlepower of an extended source of light measured at a specified distance is the candlepower of a point source of light which would produce the same illumination at that distance.[2]

Arc. Column of very hot, light-emitting gas, carrying an electric current sustaining this condition.[3]

Arc, Mirror or Reflector. Projection arc with a concave mirror placed back of it to reflect and concentrate the light.[3]

Aspheric. In general, non-spherical; in optics, usually applied to surfaces of revolution generated by the revolution of a curve other than a circle.

Astigmatism. One of the aberrations of lenses: A variation in the position of the image of a point object off the axis with the meridian of the oblique pencil of light involved in the image formation.

Attenuation. Weakening of intensity.[3]

Audio Frequency. A frequency of vibration corresponding to a normally audible sound-wave. Audio frequencies for good hearing range roughly from 20 to 15,000 cycles per second.

Audion. Three-electrode vacuum tube.[3]

B

"B" Power Supply. Device for current supply in the plate circuit of a vacuum tube.

Back Focal Length. The distance from the back of the lens to the film in the gate while the image is in focus on the screen.[2]

Back-Focus. Distance from the principal focus of a lens (behind the lens) to its nearest face.[3]

Backlash. "Play" or looseness of a screw or bolt in its fitting.[3]

Base. The transparent, flexible support, commonly cellulose nitrate or acetate sheet, on which photographic emulsions are coated to make a motion picture film.

Basic Frequency. The basic frequency of any wave is that frequency which is considered to be the most important.

Beat Frequency. Number of beats per second.

Beats. Vibrations produced by interference between two or more wave-lengths.[3]

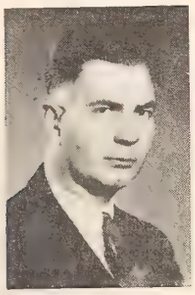
Black Body. A perfect radiator and absorber of electromagnetic energy. The properties of incandescent tungsten and carbon approximate those of a black body.

Black Light. Radiant energy lying outside the visible range, especially light in the near ultra-violet region of the spectrum which is converted to visible light by the action of suitable fluorescent materials.

Bleeding (of color). The diffusing of dye away from a dye-image; most noticeable where dark areas adjoin light areas in a picture.

(Continued February 5th)

American Seating Co. Advances J. J. Thompson and R. J. Hemkes



J. J. Thompson

American Seating Company's Vice - President and Sales Manager, J. M. Ver-Meulen, announces the appointment of J. J. Thompson to a new position, that of Field Sales Manager, a post specifically created for him. Mr. Thompson, who wears a Phi Beta Kappa key and holds degrees in science and in electrical engineering, has been with American Seating for more than 20 years. His most recent post was that of Eastern Division Manager, with headquarters in New York City. R. J. Hemkes, currently Central Division Manager, has been advanced to replace Mr. Thompson in New York. Mr. Hemkes has been with American Seating Company for 12 years.

New Motiograph Book Covers Whole of Theatre Management

A new book on all phases of theatre operation and management will be published in the near future by Motiograph. It will deal with advertising, accounting, seating, carpets, draperies, display signs, air conditioning, maintenance, drive-ins and television, as well as with projection and sound and stereophonic sound. There are to be approximately 450 pages and over 300 illustrations, the whole bound in DuPont FabriKoid red Morocco. The publisher announces that the issue will be limited, and that orders therefore should be sent in advance to Motiograph, 4431 Lake Street, Chicago 24.

Altec Rearranges Its National Organization

Nation-wide reorganization of Altec Service Corporation's internal set-up has been completed, Executive Vice President H. M. Bessey announces, with the regrouping of mid-Western and Southeastern districts into newly formed Central and Southern divisions. The Central Division has headquarters in Chicago and field offices in Minneapolis, Kansas City and Dallas. R. Hilton is Division Manager. Cincinnati is headquarters for the new Southern Division; its field offices are in Atlanta and Detroit; M. G. Thomas is Division Manager.

Price Cut on Projection Ports Announced by Murch Electric

Substantial reduction in the price of their factory-made glass projection ports has been announced by Murch Electric Company. The port seals the opening through which the picture is projected, thus keeping projection room noise out of the auditorium. The price cut was made possible by improvements in manufacturing machinery and processes, the company reveals.

Attention, N. Y. Exhibitors

The New York Daily News television station, WPIX, announces that it will broadcast all baseball games played by the New York Giants on their home field, the Polo Grounds, during 1949, including 14 night games. Other video stations in the Metropolitan area are expected to broadcast the home games of the Brooklyn Dodgers and the New York Yankees.

Goodall Promotes Miss Bartlett, And Appoints Leonard Maclean

Paul Carr, Executive Vice-President of Goodall Fabrics, Inc., announces promotion of Miss Blanchard Bartlett from the post of manager of Goodall's New York showroom to that of Publicity Manager. Miss Bartlett was formerly associated with American Viscose Corporation, and during the war served overseas with the Red Cross.

Fred L. Ford, Sales Manager of the Coated Fabrics and Plastic Division of Goodall Fabrics, Inc., announces appointment of Leonard Maclean to the post of Sales Promotion Representative. Mr. Maclean specialized in the development, styling and sale of plastic coated materials for twenty years, with Keratol Company and Atlas Powder Company, prior to joining the Goodall organization.

Kinner to Distribute Products via Jobbers

Kinner Products Company, manufacturers of Kinner's Glass Cleaner, a compound specifically designed for theatre requirements, are setting up jobbers to distribute their products owing to repeated increases in express rates. In the past, their business has been conducted strictly on a mail-order basis.

Kinner recently moved to a new and larger plant at Pataskala, Ohio. They now occupy buildings erected for their own use on a plot of four and a half acres, and are equipped with the most modern manufacturing facilities.

Mid-States Supply, St. Louis, Re-Named Joe Hornstein, Inc.

The name of Mid-States Theatre Supply, Inc., of St. Louis, in which Joe Hornstein has recently acquired a partnership, has been changed to Joe Hornstein, Inc., M. S. Gottlieb, Vice President, announces. Other officers of the organization now are Joe Hornstein, President, and M. Hornstein, Treasurer.

Century Granted British Patent

Century Projector Corporation announces that it has been awarded a British patent covering design features of the Century Model "C" and "CC" projector mechanisms. U. S. patents on the same features were granted some time ago.

Carter Joins Typhoon in Midwest

Typhoon Air Conditioning Company of Brooklyn has named P. E. "Nick" Carter regional sales manager with headquarters in Kansas City and responsibility for sales in Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, South Dakota and Wisconsin.



PRECISION MADE PROJECTOR PARTS

Always Interchangeable

Instrument controlled precision manufacture insures that each LaVezzi part is *identical—perfect* in fit and performance. Use of finest materials, hardened and ground, assures maximum life for La Vezzi parts. *Specify for all your replacements!* Your Theatre Supply Dealer has them.

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LUKE STEIN—Owner, Stein Theatres, Jacksonville, Florida—declares:

"We have had RCA Service for the past ten years and find it indispensable to the successful operation of our theatres."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

CERTIFIED Century PARTS

Replacement parts for CENTURY Model K and Simplex type mechanisms—sold to all service and supply stores.

Used by better repair shops in all countries of the world.

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Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!

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Showmen's Trade Review 1/8/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

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I would also like to have free literature on the items of equipment checked below.

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- ☐ Theatre Front
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- ☐ Interior Wall
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- ☐ Draperies
- ☐ Upholstery
- ☐ Carpet
- ☐ Crowd Controls
- ☐ Chairs
- ☐ Sand Urns
- ☐ Lounge Furniture

LIGHTING EQUIPMENT
- ☐ Fluorescent Lamps
- ☐ Germicidal Lamps
- ☐ Ultra-Violet Lamps
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- ☐ Decorative Fixtures

SOUND EQUIPMENT
- ☐ Soundheads
- ☐ Amplifiers
- ☐ Loudspeakers
- ☐ Sound Systems
- ☐ Public Address
- ☐ Hearing Aids
- ☐ Tubes
- ☐ Test Reels

STAGE EQUIPMENT
- ☐ Curtains
- ☐ Curtain Controls
- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE MATERIALS
- ☐ Vacuum Cleaners
- ☐ Deodorants
- ☐ Disinfectants
- ☐ Uniforms

HEATING AND VENTILATING
- ☐ Air Conditioning
- ☐ Air Diffusers
- ☐ Odor Removal
- ☐ Blowers and Fans
- ☐ Unit Coolers
- ☐ Unit Heaters

ADVERTISING EQUIPMENT
- ☐ Marquee
- ☐ Changeable Letters
- ☐ Name Sign
- ☐ Attraction Boards
- ☐ Display Frames
- ☐ Display Cases

BOX-OFFICE EQUIPMENT
- ☐ Ticket Registers
- ☐ Change Machines
- ☐ Ticket Boxes
- ☐ Price Signs
- ☐ Box-Office Safes

VENDING EQUIPMENT
- ☐ Popcorn Machines
- ☐ Popcorn Warmers
- ☐ Peanut Roasters
- ☐ Sales Aids
- ☐ Candy Display Cases
- ☐ Beverage Machines
- ☐ Popcorn
- ☐ Peanuts
- ☐ Beverages
- ☐ Theatre Candy

PROJECTION EQUIPMENT
- ☐ Arc Lamps
- ☐ Generators
- ☐ Rectifiers
- ☐ Projectors
- ☐ Reflectors
- ☐ Screens
- ☐ Carbons
- ☐ Carbon Savers
- ☐ Cueing Devices
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- ☐ Fire Shutters
- ☐ Safety Devices
- ☐ Incandescent Lamps
- ☐ Projector Parts
- ☐ Magazines
- ☐ Pedestals
- ☐ Reels
- ☐ Reel End Alarms
- ☐ Rewinds

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Theatre.....

Address.....

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EQUIPMENT LITERATURE

January 8, 1949

HELPFUL and informative literature on theatre topics will be sent to you without cost or obligation. All that is necessary is to fill out the coupon in the adjoining column and return it to us. Please print your name, name of theatre and street address legibly and clearly. Check the appropriate numbers for desired items of literature described below; for information on other matters listed check the adjoining squares. Your request will receive prompt attention.

AIR CONDITIONING AND HEATING. A complete line of air conditioning, refrigeration and heating equipment is presented in a two-color, twelve page booklet by Airtemp Division of Chrysler Corporation. Equipment listed (and fully described) includes not only "unit" air conditioners, but also gas, oil and coal fired winter conditioners, all-year conditioning combinations, boilers, water-heaters, automatic stokers and refrigeration units. The pamphlet will serve as a very handy reference to some of the most basic essentials of such apparatus, and a useful addition to the theatreman's technical bookshelf. (#1)

AIR DIFFUSER. A six-page, two-color folder describes in full detail the new Agitair model "RTC" diffusing device. This diffuser, designed to assure effective distribution of conditioned air regardless of the shape of the area to be conditioned, "blows" in one, two, three or four directions as required, and can also distribute more air in some directions and less in others, as required. It offers the architect and engineer, the bulletin says, "a product which will fit into their design, instead of making their design conform to the diffuser." It can be obtained in sizes to fit standard tile dimensions, eliminating any need for on-the-job tile cutting. The bulletin gives a great deal of information as to the variety of types in which this diffuser is available, methods of installation, and how the device operates. The same manufacturer's wind-actuated air exhausters, and high efficiency filters, are also illustrated and described. (#2)

DRIVE-IN SPEAKER. Comprehensive specifications on Dawo Company's #7600 in-car speaker assemblies, including price, will be found in a three-page bulletin issued by the manufacturer. The bulletin sets forth the dimensions of junction boxes and speaker cases, structural materials used, input impedances, mounting and servicing requirements and other details necessary to an intelligent choice of this type of equipment. It is printed in large type, and can be read carefully in a few moments. (#3)

EMERGENCY LIGHT BATTERIES. Several types of storage batteries especially suited to meeting the theatre's legal and safety requirements for an emergency source of lighting power are described very completely in a 16-page, two-color booklet issued by Gould Storage Battery Corporation. Engineering specifications given are thorough and clearly presented; while photographs and drawings show not only the external appearance of each battery but complete details of its interior construction. The booklet is yours for the asking. (#4)

GLASS PROJECTION PORT. Larger theatres have long closed in their projection ports with high quality glass to keep noise out of the auditorium and dust off the projection lens. Such equipment has been individually tailored to the theatre, and proportionately expensive. Lower-cost, factory-made glass projection ports are now within reach of every budget. They are described in a bulletin, issued by Murch Electric Corporation, which is well worth a few minutes of any theatreman's time. (#5)

LENS CHART. As easy to use as a multiplication table, a new lens chart recently issued by Kollmorgen Optical Corporation tells at a glance what focal length lens to use for any projection throw and screen width; what the picture width will be at a given projection distance with a lens of given focal length; or what the projection distance must be for a given lens and screen width. The chart is varnished for durability; and for pocket convenience has been produced in the size 3¼x6¼ inches. These are the charts distributed at the Kollmorgen booth at the Tesma-Tedpa show held in St. Louis September 28th to 30th. Those who did not attend the Tesma gathering, but would like one of the charts, can obtain it by checking Square #5 in the adjoining coupon. (#6)

LOUDSPEAKERS. An eight-page, two-color illustrated booklet issued by Altec Lansing Corporation gives very detailed specifications on "Voice of the Theatre" loudspeakers suited to theatre requirements from 20 to 200 watts. Speaker units, network and horns are pictured separately to clarify the construction of the assembled units, five models of which are also illustrated. Specifications given for each assembly include the number of units of which it is composed, required output impedance, power handling capacity, vertical and horizontal angles of distribution, dimensions and shipping weight. All of this information is very clearly and simply set forth, and extremely easy to read. (#7)

PROJECTION LAMP. Details of the construction and operation of the new Forest Electronic arc lamp, and of the advantages claimed for it, are set forth in an eight-page, two-color brochure. Five photographs show internal construction and functioning; two others and a series of drawings picture the high intensity type of tail flame and gas-ball formed in operation. All internal parts are fully identified by lettered arrows, while the accompanying text explains what each part does and how it does it. (#8)

PROJECTION LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at low cost. Included in the brochure is a list of fittings, by means of which any Kollmorgen lens can be used with any of twenty-three models of American-made projector mechanisms. (#9)

QUONSET CONSTRUCTION. A 20-page, two-color, illustrated brochure issued by Stran-Steel Division of Great Lakes Steel Company presents an interesting account of the origin, history and development of nailable steel frame construction and its evolution into Quonset design. Anyone concerned with modern methods of reducing building costs will find valuable background information in this clearly-written, easily-understood booklet, which tells a fascinating story. (#10)

RECTIFIERS for supplying the projection arc are listed, illustrated and described in detail in a four-page, two-color bulletin by McColpin-Christie Corporation, manufacturers of six-phase rectifiers. Why the output d.c. from a six-phase unit is smoother and has less ripple than the current drawn from a single-phase or three-phase rectifier is clearly diagrammed in the bulletin. McColpin-Christie rectifiers operate from standard 3-phase a.c. lines, converting the power to 6-phase in their transformers before rectifying it to d.c. Models suited to arc lamps of different sizes are illustrated, as are accessories for them. Detailed specifications and an installation wiring diagram are also included in this bulletin. (#11)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runner have been brought out in new form by Lorraine Manufacturing Corp. They are rust-proof, and attach to the runner very simply, without riveting or sewing, no mechanical skill at all being needed. An illustrated bulletin describes these handy runner ends. (#12)

SAFETY STEP LADDER. Safety ladders ranging in height from three to sixteen feet and suited to a very wide variety of theatre uses are illustrated and described in detail in a two-color pamphlet by Dayton Safety Ladder Co. They have shoes with replaceable vacuum-cup treads to prevent slipping; guard rails around the working platform as a guard against stepping off; steel-truss-braced construction to insure rigidity, and trussed steps. Wooden parts are built of airplane spruce. Eight models of different height are listed; and prices, weights and structural details for each model are fully set forth. (#13)

UPHOLSTERY MATERIALS. Not only a description, but actual samples of Bolta Products Sales' plastic upholstery materials are given in three interesting bulletins published by that company. Fifty-two samples encompassing two grades and a vast variety of colors are stapled into these folders. A theatreman needs only a match to test for himself the manufacturer's claim that the material will not support combustion. "Feel" and durability can readily be judged, and the color selected that will blend best with other decorations of the auditorium. The accompanying booklet describes Boltaflex materials, as they are called, as being essentially vinyl resins; notes that they are guaranteed against cracking, chipping or peeling; and asserts that they are color fast, dimensionally stable, waterproof and resistant to grease. These three booklets should prove very interesting to anyone concerned with theatre chair upholstery materials. (#14)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces, upholstery, and stairways; and in-place shampooing of theatre carpets, are illustrated and explained in a four-page folder issued by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. The information it contains will prove definitely helpful to anyone concerned with the practical problems of theatre housekeeping. (#15)

ADVERTISERS' INDEX

Equipment & Maintenance Sec.

Adler Silhouette Letter Co. E-23
3021 W. 36th St., Chicago 32, Ill.
American Popcorn Co. E-18
Box 12, Sioux City 6, Iowa.
American Seating Co. E-2
9th and Broadway, Grand Rapids 2, Mich.
Ballantyne Co. E-23
1707 Davenport Street, Omaha 2, Neb.
Capitol Stage Lighting Co. E-18
527-529 West 45th St., New York 19, N. Y.
Century Projector Corp. E-21
729 7th Ave., New York 19, N. Y.
F & Y Building Service E-18
328 E. Town St., Columbus 15, O.
Forest Mfg. Corp. E-18
9-11 W. Park Street, Newark, N. J.
General Die & Stamping Co. E-20
266 Mott St., N. Y. 12, N. Y.
General Register Corp. E-16
36-20 33rd St., Long Island City 1, N. Y.
Hornstein, Joe, Inc. E-16, E-18, E-20, E-21
630 9th Ave., New York, N. Y.
Ideal Seating Co. E-23
521 Ann St., Grand Rapids, Mich.
International Projector Corp. ..... Back Cover
92 Gold St., New York, N. Y.
Kollmorgen Optical Corp. E-15
2 Franklin Ave., Brooklyn 11, N. Y.
LaVezzi Machine Works E-21
4635 W. Lake St., Chicago 44, Ill.
Lorraine Rubber Engineering Co. E-20
286 Ffth Ave., New York, N. Y.
Murch Electric Corp. E-19
Franklin, Maine
National Carbon Co. E-4
30 E. 42nd St., New York 17, N. Y.
National Super Service E-19
1951 N. 13th St., Toledo 2, Ohio
National Theatre Supply E-17
92 Gold St., New York, N. Y.
N. Y. Flameproofing Co. E-18
277 Broadway, N. Y. 7, N. Y.
Novelty Scenic Studios, Inc. E-18
32-34 W. 60th St., New York 23, N. Y.
RCA Service Corp. E-16, E-18, E-20, E-21
Front and Cooper Streets, Camden, N. J.
C. F. Simonin's & Sons, Inc. E-10, E-13
Tioga & Belgrade Sts., Philadelphia 34, Pa.
S.O.S. Cinema Supply Corp. E-16
602 W. 52nd St., New York 19, N. Y.
Sportservice, Inc E-20
Hurst Bldg., Buffalo, N. Y.
Strong Elec. Corp. E-3
87 City Park Avenue, Toledo 2, O.
Wagner Sign Service, Inc. E-9
216-218 S. Hoyne Avenue, Chicago 12, Ill.
Wenzel Projector Co. E-19
2505-19 S. State St., Chicago 16, Ill.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in this index.

HELPFUL BOOKS

National Carbon Company has just brought out a new (free) edition of its "Projector Carbon Handbook"—the first since 1935. All developments since that date relating to the use of carbon arcs in motion picture work are covered in this new, fourth edition, and older material reviewed. The presentation of the subject is compact but complete.

There are 13 chapters, comprising exactly 100 pages. Every detail is presented in simple words, so set forth as to be easily read and remembered. Somebody did a fine job of writing on this useful little volume.

Principles Outlined

The book begins by explaining those peculiar characteristics of carbon, as a material, that are responsible for its universal use in the electrodes of arc lamps. The manufacture of projector carbons is outlined and illustrated. Then the elementary physics of light is reviewed; and the measurement of light and the exact meaning of such terms as foot-candle and foot-lambert carefully explained.

With this brief background information in his possession, the reader is next reminded of the progress made since those earliest days of motion picture presentation when theatres had to run pitch-black except for exit lights, because the volume of light on the screen was only 1/90th of what it is now, although the operating cost per unit of light was seven times as great. Then follow four chapters dealing in detail with every type of arc lamp in use in theatres today, including all projector types and spot, flood stereopticon and effect lamps. Here is the practical "meat" of the book. Simplified tables list every type trim that can be used with each type of lamp, the correct arc voltage and arc current for each trim; and the intensity and distribution of light that should be expected on screens of different widths for each set of optics used in association with each of trim.

Operating Rules Listed

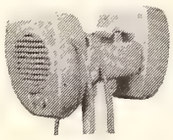
Four concluding chapters summarize operating precautions (for example, it is recommended that arc lamp meters be calibrated at least once a year); deal with carbon arc projection of 16-mm. film; treat the use of carbon arcs in motion picture studios, and discuss briefly the correct use and maintenance of carbon motor and generator brushes. Finally, there is a projection lens chart for 35-mm., a table for converting inches to millimeters and vice versa, and a table for converting common fractions of an inch to decimal fractions of both inches and millimeters.

The book is pocket size, conveniently bound in flexible leatherette and of plastic-ring loose-leaf construction. Provisions are included for binding in additional pages if such should be published in the future.

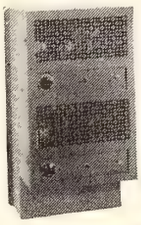
Theatre owners, managers and projectionists can obtain a copy of the Projector Carbon Handbook by writing to E. R. Geib, P. O. Box 6087, Cleveland, Ohio.

ROYAL SOUNDMASTER
DRIVE IN
Complete SOUND and PROJECTION EQUIPMENT

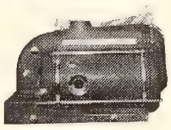
Now you can buy *complete unit matched* sound and projection equipment including amplification and in-a-car speakers from *one* manufacturer at a saving of not one, but several thousand dollars!



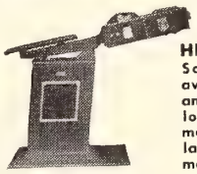
SOUNDMASTER IN-A-CAR SPEAKERS
Case of sand cast aluminum, light, easy to handle, but practically indestructible. Efficient, new design speaker fully weather-treated.



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The MX series offers a system of amplification that is outstanding in the drive-in field . . . greater power, greater flexibility, and complete and efficient amplification control of the entire speaker system.



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The new model 4570 Lightmaster projects the accepted maximum of 15,000 lumens at 70 amperes, giving a steady, brilliant light for perfect drive-in theatre projection.



HI-TILT BASES
Soundmaster bases are available with a reserve angle, hi-tilt feature and a longer carriage to accommodate extra large drive-in lamps such as the Lightmaster.

The complete Royal Soundmaster drive-in theatre line also includes: Soundheads, Model "R" Projectors Rectifiers, and Exciter Supplies.

Send for our new, beautifully illustrated, in-color, drive-in brochure.

THE BALLANTYNE CO.
1707-11 Davenport St. Omaha, Nebraska

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IDEAL SEATING COMPANY of GRAND RAPIDS

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— PLASTIC AND CAST ALUMINUM —
"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
3021 W. 36th St., Chicago - 1451 B'way, N.Y.C.

Regional Newsreel

(*Continued from Page* 30)

Theatre Owners, presiding, the luncheon was held at the Yacht Club this week with officials of the circuit, theatre managers and leaders of the school clubs in attendance.

Local Catholic women who attended have been particularly active in promoting better weekend shows for children in the neighborhoods. Special committees have been formed here to extend this work in other California towns and cities.

After a delay in plans for a Jan. 1 walk-out, AFL janitors of the Theatre Amusement Local 9 in San Francisco, headed by Charles Hardy, are negotiating a wage issue with the theatrical heads.

With the Fire Prevention Bureau ban on showing television in the foyer of most San Francisco show houses, the New Fillmore, Nasser Bros. theatre, will be one of the few houses equipped to present video on the premises. When Louis Greenfield constructed the present house he retained the small theatre originally built on the site within the new and larger structure. It is expected that the small auditorium will be utilized now for screening telecast.

When "Kiss the Blood Off My Hands" proved a too offensive title to a squeamish public, California circuits experimented with a title-change. The film was known as "Kiss My Hands" at some houses while in country situations it went by the title "Unfaithful." Nat Holt, producer of "Canadian Pacific" and former theatre manager here, came to San Francisco to attend the 25th wedding anniversary party of Clift Giesseman, district manager of North Coast Theatres, Inc.

Tony Rodriguez, formerly assistant at the St. Francis, is now house manager at the Paramount. Rodriguez replaces Emmett Shane, on leave of absence due to illness.

NEW YORK

Two armed bandits held up the Normandie Theatre Sunday night and escaped with the $1,100 receipts after tieing up Mrs. Anita Villamil, manager of the theatre, and Projectionist Howard Binkoff, who had left the booth apparently to enter the manager's office to discuss the next day's program. First hint Harry Brandt, president of the corporation, had that something was wrong was when the screen went blank for several minutes. By the time Brandt reached the manager's office to find out what was wrong, the projectionist and manager had freed themselves.

Funeral services for Col. William Savage, 51, executive in RKO's real estate department, were held last Thursday. He is survived by his widow.

The Majestic Theatre started a new policy of stage shows and pictures the first of the month with performances continuous.

TORONTO

Latest revisions in the Dominion's restrictions on imports went into effect on Jan. 1, with inside reports indicating that all controls, except on the importation of steel, will be removed by May or as soon as Parliament can deal with the provisions of the Transitional Powers Act. Restraint against film imports would be abolished under the expected development. The year 1948 ended without a single complete feature having been made in Canada by Hollywood producers, although several short subjects with Canadian themes and many Canadian clips in newsreels were made in exchange for the government's non-interference with the flow of film revenue into the United States.

A number of Ontario exhibitors who failed to make their monthly returns on admission tax collections to the provincial treasury department within the 10-day time limit, have had five per cent penalties imposed on them—sometimes as high as $25—by the government, and are protesting vigorously. Biltmore Theatres has opened its fifth theatre at Sault Ste. Marie, and President Ben Okun has quit his hat factory to devote full time to the expanding circuit's activities. Famous Players Canadian will replace its 25 Year Club functions, previously confined to Toronto, Winnipeg and Vancouver, in favor of regional meetings throughout the Dominion.

The Francais Theatre, Ottawa, was closed all day New Year's because of special religious and family festivities by French-Canadians, but the small Rio in Toronto remained open all night New Year's Eve. "The Snake Pit" will have Canadian premiere simultaneously at Famous Players Tivoli and Eglinton Theatres in Toronto.

Al G. Ritchie, 62, manager of FPC's Bloor Theatre here and in the industry for 29 years, is dead. His funeral was held on the same day as that of Roland Young, 45, reviewer on the Toronto *Globe,* both victims of heart attacks. J. O. Scott, 52, owner of a theatre at Weston, and Alderman John Nelson for many years manager of the Capitol, North Bay, are also among recent industry deaths.

CHICAGO

Application to build a drive-in at 73rd and Sacramento Avenue, is meeting with objection from home owners of the district. The building commissioner has not yet ruled on the matter. If built, it would be the first within the Chicago city limits. Alliance circuit is giving a modernistic front to the Isis, Kokomo Ind. Michael Brett is the new manager of the Knox,

(*Continued on Third Cover*)

CLASSIFIED ADVERTISING

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COMIC BOOKS

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DRIVE-IN OR OUTDOOR THEATRE EQUIPMENT

YOU'LL SAVE THOUSANDS HERE—SEE FOR YOURSELF — Complete sound projection outfits, $1995.00 and up; New 500 Watt Western Electric Booster Amplifiers, $650.00; New Dual incar speakers with junction box and transformer, $16.75; new driveway entrance and exit signs, illuminated, $22.50; Burial Cable, 6c ft.; Super Snaplite fl. 9 lenses increase light 25% from $150.00; 42" Weatherproof reflex horns complete $39.75. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

ALL NEW—AND NEW LOW PRICES, TOO! Fifteen Ampere Rectifier Bulbs, $4.95; Vinylite plastic flameproof sound screen, sq. ft. 39½c; Weber Syncro Dynamic dual sound projection outfit, coated lenses, 1KW arcs, rectifiers, RCA amplifier and two way speakers, worth $4000.00, $2295.00; Masonite marquee letters, 35c up; RCA 868 Photocells, $2.95; Simplex BB Movements, $61.20; Splicers, $4.25; 1000W T-20 Mogpref. C-13D lamps, $3.95; 1500W $5.95; Sound-film amplifiers including record player, $124.75. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19, N. Y.

SITUATIONS WANTED

MOTION PICTURE OPERATOR, experienced N.Y.C. license. Write Room 312, 1092 Broad Street, Newark, N. J.

PROJECTIONIST-ELECTRICIAN. Seventeen years experience. Capable, reliable, sober. Will furnish references. Junius J. Gilmore, 305½ N. Robinson, Oklahoma City, Okla.

STUDIO AND PRODUCTION EQUIPMENT

THE ONE STOP STORE FOR PRODUCTION EQUIPMENT — Unit Eye Shuttle for Belhowell, $650.00; Bardwell McAlister 5000W Skypans, $111.75; Dinkie Inkies, $11.95; Baby Keglites, $54.75; Baby Boomlites, $114.50; 2000W Junior Spots, $129.50; Double Broads, $114.65; Houston KIA 16mm processors, $3485.00; Belhowell 35mm sound printer, $2750; 1/12HP 110V Synchronous Motors, new, $57.50; Wall Single System Recording & Studio Camera, magazines, lenses, amplifier, mike, power supply, etc., rebuilt, $3750.00; Simplex 4 Star Preview Magazines, $395.00; 35mm threeway Sound Moviola, rebuilt, $895.00. Send for Production Catalog. Dept. b—SOS Cinema Supply Corp., 602 West 52nd Street, New York 19.

THEATRES FOR SALE

THEATRE IN FARMING AND INDUSTRIAL TOWN. Population 1,500. $8,500, terms. Vincent Theatre, Vincent, Alabama.

THEATRES FOR SALE. WRITE FOR LIST. Theatre Exchange, Fine Arts Bldg., Portland, Oregon.

THEATRE GAMES

DIE CUT BINGO CARDS—$3.00 per 1,000. 1-75, 1-100. Screen Dial $20.00. S. Klous, c o Showmen's Trade Review, 1501 Broadway, New York 18. N. Y.

FOR YOUR BINGO GAMES. Controlled or uncontrolled, die cut, play right, priced right. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

THEATRE SEATING

THEY'LL BE SITTING PRETTY IN THESE—425 Stafford fully upholstered padded back boxspring seats, all red plush, excellent, $4.95; 350 American panelback boxspring seats, newly reupholstered, $5.25; 239 Heywood panelback boxspring seats, newly reupholstered, $5.95; 200 Andrews fully padded backs, boxspring seats, newly reupholstered, $6.50. Plenty others—get Chair Bulletin 15. Dept. b—S.O.S. Cinema Supply Corp., 602 W. 52nd Street, New York 19.

USED EQUIPMENT

COMPARE AND SAVE AT STAR! Ashcraft D lamphouses, rebuilt, $450.00 pair; Strong Mogul A, rebuilt, $275.00 pair; DeVry XD projectors at lowest price—write us; Holmes also; Film cabinets, new, $2.95 section; Simplex double bearing movements, rebuilt, $34.95; Simplex rear shutter spiral gear mechanisms, beautiful, $169.50; What do you need? Star Cinema Supply Company, 459 West 46th St., New York 19, N. Y.

POWERS OWNERS — WANTA MODERNIZE? Replace with SOS Dual DeVry XD Transportable projectors including 3000' magazines, lenses, 1000W lamps, amplifier, speaker, rebuilt, $595.00; RCA low frequency folded baffles, worth $300.00, $99.75; Dual Simplex Acme Arc Sound Projector outfit, complete, $1295.00; Simplex Rear Shutter Mechanisms, excellent, $195.00; other Simplexes from $69.50; Dual Holmes, $667.50; DeVry Late XDC Theatre Sound Projection outfits with low intensity lamps, $1795.00; with 1KW arcs $1995.00. Get our 1949 Catalog. Dept. b—S.O.S. Cinema Supply Corp., 602 W. 52nd Street, New York 19.

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PAIR HOLMES "EDUCATOR" PROJ. SYNC MOTORS $1095.00. All Used 16mm. Proj. from $195.00 up. Eyemo 35mm Cameras $245.00 up. Arriflexes $725.00 up. Mitchell Outfit Complete $6000.00. Write for Lists. Camera Mart, Inc., 70 W 45th St., New York, N. Y.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet Frankenstein	U-I
Accused, The	Para.
Act of Violence	MGM
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Affairs of Adelaide, The	20th-Fox
Africa Screams	UA
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
All My Sons	U-I
All's Well	Ind.
All the King's Men	Col.
Amazon Quest	FC
An Innocent Affair	UA
An Old-Fashioned Girl	EL
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angels' Alley	Mono.
Angry God, The	UA
Anna Karenina	20th-Fox
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Are You With It?	U-I
Arizona Ranger	RKO
Arkansas Swing, The	Col.
Arthur Takes Over	20th-Fox
Assigned to Danger	EL

B

Babe Ruth Story, The	Allied
Bad Boy	Allied
Bad Men of Tombstone	AA
Bad Sister	U-I
Baltimore Escapade	RKO
Barkleys of Broadway	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Berlin Express	RKO
Best Man Wins	Col.
Best Things in Life Are Free	MGM
Best Years of Our Lives	RKO
Beyond Glory	Para.
Big Cat, The	EL
Big City	MGM
Big Clock, The	Para.
Big Fight, The	Mono.
Big Jack	MGM
Big Punch, The	WB
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Town Scandal	Para.
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Blanche Fury	EL
Blonde Ice	FC
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Borrowed Trouble	UA
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Broken Journey	EL
Brothers, The	U-I
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox
Bush Christmas	U-I

C

Calamity Jane	U-I
Calendar, The	EL
Campus Sleuth	Mono.
Canadian Pacific	20th-Fox
Canon City	EL
Caught	MGM
Champion	Independent
Checkered Coat, The	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Cleopatra Arms	WB
Code of Scotland Yard	Rep.
Colorado Territory	WB
Come To The Stable	20th-Fox
Connecticut Yankee, A	Para.
Conspirator	MGM

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	75	12/15/48	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	11/26/48	b11/27/48

COMING

Bad Boy	Nolan-Wyatt-Murphy-Gleason			
My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
Stampede	Rod Cameron-Gale Storm			a12/11/48
When a Man's a Man	G. Madison-R. Calhoun-G. Storm			a12/25/48

ASTOR PICTURES

Battling Marshal	Sunset Carson-Pat Starling			
Deadline	Sunset Carson-Pat Starling	64	4/15/48	
Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		2/15/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling		10/1/48	
Sunset Carson Strikes Back	Sunset Carson-Evohn Keyes			

COLUMBIA

CURRENT

Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	75	5/6/48	b5/22/48
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60		b12/11/48
Lady from Shanghai, The (My)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Port Said (D)A	Gloria Henry-William Bishop	69	4/15/48	b5/15/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Trapped By Boston Blackie (M)	C. Morris-J. Vincent-R. Lane	67	5/13/48	b6/19/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Affairs of a Rogue (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the King's Men	B. Crawford-J. Dru-J. Ireland			
Big Sombrero, The *C	Gene Autry-Elena Verdugo			a9/20/47
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms			a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
Boston Blackie's Chinese Venture	C. Morris-R. Lane-G. E. Stone			a7/17/48
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-M. B. Hughes-M. Mazurki			
$5,000 Reward	R. Scott-J. Ireland-N. Beery, Jr.			
Greed	G. Ford-I. Lupino-E. Buchanan			
Her Wonderful Lie	Janis Carter-Marc Platt			
Home in San Antone	R. Acuff-J. Thomas-Smoky St. Boys			
Hounded	G. Raft-N. Foch-G. Macready			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73		b12/25/48
Knock On Any Door	H. Bogart-J. Derek-S. Perry			a9/18/48
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton-C. Wills	79		b12/25/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	Jon Hall-Adele Jergens			
Night in Havana	Desi Arnaz-Mary Hatcher			
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rough Sketch	Jennifer Jones-John Garfield			a12/11/48
Rusty Saves a Life	T. Donaldson-G. Henry-S. Dunne			a7/10/48
Secret of Saint Ives	Richard Ney			

	Shockproof	Cornel Wilde-Patricia Knight	79		a9/25/48
	Slightly French	Lamour-Carter-Parker-Ameche			a5/8/48
	Smoky Mountain Melody	Roy Acuff-Smoky Mountain Boys			
	Song of India	Sabu-T. Bey-G. Russell			a7/31/48
	Tokyo Joe	Bogart-Marly-Hayakawa-Knox			
	Undercover Man	G. Ford-N. Foch			a7/31/48
	Walking Hills, The	R. Scott-E. Raines-W. Bishop			a7/3/48
	Westerns				
	Blazing Across the Pecos	Charles Starrett-Smiley Burnette	55	7/1/48	
	Challenge of the Range	Charles Starrett-Smiley Burnette			
	Desert Vigilantes	Charles Starrett-Smiley Burnette			
	El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
	Laramie	Charles Starrett-Smiley Burnette			
	Quick On The Trigger	Charles Starrett-Smiley Burnette			
	Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			
	Trail to Laredo	C. Starrett-S. Burnette-J. Bannon	54	8/12/48	
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49	b12/18/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	9/12/48	b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48	b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48	b10/9/48
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks	61	4/24/48	b5/22/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
904	Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48	b8/14/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48	b9/18/48
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48	b7/17/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49	a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49	
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48	b7/24/48
827	Spiritualist, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48

COMING

	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49	
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
	Blanche Fury *T (D)A	V. Hobson-S. Granger	95		b3/20/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery			
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49	
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49	b12/18/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49	a10/2/48
	Westerns				
	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48	
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48	b3/20/48

FILM CLASSICS

	Alaska Patrol	Richard Travis-Helen Westcott	76		
	Amazon Quest	T. Neal-C. Matthews-C. Donne			
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67		b10/16/48
	Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48	b5/22/48
	Daughter of Ramona *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
	Judge, The	Milburn Stone-Katherine DeMille	69	Jan. '49	
	Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
	Sofia *C	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	State Department (File 649) *C	Lundigan-Bruce-Loo-Ahn	76		
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48
	Untitled Falcon	John Calvert-Albert Dekker			
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48	b5/22/48

METRO-GOLDWYN-MAYER

CURRENT

827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48	b6/19/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48	b10/9/48
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48	b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

SHOWMEN'S TRADE REVIEW

Title	*Company*
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Coroner Creek	Col.
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox

D

Daredevils of the Clouds	Rep.
Dark Past	
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of Ramona	FC
Date With Judy, A	MGM
Date With Murder, A	FC
Dead Don't Dream, The	UA
Dear Murderer	UA
Dear Wife	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Down to the Sea in Ships	20th-Fox
Dream Girl	Para.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Dulcimer Street	U-I
Duke of Chicago	Rep.
Dynamite	Para.

E

East Side Story	20th-Fox
Easter Parade	MGM
Easy Does It	Para.
El Paso	Para.
Embraceable You	WB
Emperor Waltz, The	Para.
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Eyes of Texas	Rep.

F

Fallen Idol, The	20th-Fox
False Paradise	UA
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Feathered Serpent, The	Mono.
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono.
Fighting O'Flynn, The	U-I
$5,000 Reward	Col.
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
Foreign Affair, A	Para.
For the Love of Mary	U-I
Force of Evil	MGM
Forever Amber	20th-Fox
Fountainhead, The	WB
Four Faces West	UA
French Leave	Mono.
Fuller Brush Man	Col.
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Hombre	UA
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Sinner, The	MGM
Greed	Col.
Green Grass ofWyoming	20th-Fox
Green Promise	Ind.
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Hard Bargain	20th-Fox
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para.
Hazard	Para.
He Walked by Night	EL
Heart of Virginia	Rep.
Heiress, The	Para.
Hellfire	Rep.
Henry the Fifth	UA
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
High Tension	Mono.
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Hollow Triumph	EL
Homecoming	MGM
Home in San Antone	Col.
Homicide	WB
Homicide for Three	Rep.
Hounded	Col.
House Across the Street	WB

Title	Company
I	
Idol of Paris	WB
I, Jane Doe	Rep.
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Iron Curtain	20th-Fox
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jiggs and Maggie in Court	Mono.
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Key Largo	WB
Kidnapped	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Let's Live a Little	EL
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live Again	20th-Fox
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Live Today for Tomorrow	U-I
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Love Happy	UA
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Luckiest Girl in the World	MGM
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Mad Wednesday	UA
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Murder in the Air	Mono.

COMING

Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
Any Number Can Play	Gable-Smith-Corey-Totter				
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		Apr. '49		a10/2/48
Big Jack	Wallace Beery-Marjorie Main				
Bribe, The	R. Taylor-A. Gardner-C. Laughton		Mar. '49		a8/14/48
Caught	J. Mason-B. Bel-Geddes-R. Ryan				
Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
Conspirator	Robert Taylor-Elizabeth Taylor				
Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
Great Sinner	G. Peck-A. Gardner-W. Huston		Apr. 49		
Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie				
In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall				
Little Women *T	Allyson-Lawford-Taylor-O'Brien		Apr. '49		a10/9/48
Madame Bovary	J. Jones-J. Mason-L. Jourdan				
Midnight Kiss	K. Grayson-J. Iturbi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall		May '49		
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan		May '49		
Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr..	94	Feb. '49		b1/1/49
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		Mar. '49		a10/9/48

MONOGRAM

CURRENT

4713 Campus Sleuth (My)F	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48		b6/5/48
4806 Feathered Serpent, The	L. Gorcey-H. Hall-G. Dell		12/19/48		
4714 French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48		b5/8/48
4720 Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	68	8/29/48		b10/30/48
4716 I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4811 Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717 Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4802 Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	64	9/19/48		b8/28/48
4725 Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719 Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721 Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718 Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4726 Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4801 16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48		b6/12/48
4715 Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4826 Temptation Harbour (D)A	R. Newton-S. Simon	111	1/9/49		b3/29/49

COMING

4803 Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	2/20/49		
4806 Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/6/49		a12/11/48
4810 Fighting Fools	R. Winters-K. Luke-M. Moreland	69	3/27/49		a8/21/48
4830 Henry, the Rainmaker	W. Douglas-J. Frazee-J. Compton	64	2/13/49		a11/6/48
4829 Incident	R. Walburn-W. Catlett-W. Tracy	66	1/23/49		a9/18/48
Murder in the Air	R. Winters-E. Vogan-E. Holland				
Riverboat Rhythm	J. Davis-J. Marston-V. A. Borg				
4727 Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	66	1/23/49		b1/1/49
4804 Tuna Clipper	R. McDowall-E. Verdugo		3/13/49		

Westerns

4757 Back Trail	Johnny Mack Brown-Raymond Hatton	54	7/18/48		
4768 Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4762 Cowboy Cavalier	J. Wakely-C. Taylor		7/4/48		
4841 Crashing Through	Whip Wilson-Christine Larson		12/26/48		
4753 Fighting Ranger	Johnny Mack Brown-Raymond Hatton	57	8/15/48		
4756 Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
Gun Law Justice	J. Wakely-C. Taylor				
4861 Gun Runner	J. Wakely-C. Taylor-N. Neill		1/16/49		
4758 Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851 Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4764 Outlaw Brand	J. Wakely-C. Taylor	58	10/24/48		
Outlaw Marshal	J. M. Brown-M. Terhune-G. Pattison				
4765 Partners in the Sunset	J. Wakely-Cannonball Taylor	53	5/6/48		
Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4766 Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48		
4767 Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754 Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4763 Silver Trails	Wakely-Taylor-Larson	53	8/22/48		
4752 Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48		

PARAMOUNT

CURRENT

4726 Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4713 Big Clock, The (M-D)A	R. Milland-C. Laughton-M. O'Sullivan	95	4/9/48		b2/21/48
4722 Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806 Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721 Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4720 Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724 Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718 Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716 Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
4802 Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805 Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4803 Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807 Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4714 Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
4804 Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4717 Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4723 So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801 Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4715 Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
4719 Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48

COMING

4808 Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812 Alias Nick Beal	R. Milland-T. Mitchel-A. Totter	93	3/4/49		a9/25/48
Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816 Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/27/49		a9/25/48
Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814 Connecticut Yankee, A *T(C)	B. Crosby-R. Fleming-W. Bendix	107	4/15/49		a1/31/48
Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
Dear Wife	Holden-Caulfield-DeWolfe-Freeman				
4809 Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
Easy Does It	B. Hope-R. Fleming-R. Young				
4815 El Paso *C	J. Payne-G. Russell-S. Hayden		5/6/49		a1/1/49
4820 Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
4821 Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48

4817	Manhandled	D. Lamour-S. Hayden-D. Duryea			6/10/49	
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix		84	2/4/49	b12/11/48
	Red, Hot & Blue	Betty Hutton-Victor Mature				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones	Bob Hope-Lucille Ball			9/8/49	a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews			7/22/49	a6/26/48
4813	Streets of Laredo *T	M. Carey-W. Holden-W. Bendix			3/25/49	a9/25/48
	Top O'the Morning	B. Crosby-B. Fitzgerald-E. Crowe				
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall		88	2/18/49	b12/11/48

RKO RADIO

CURRENT

				Trade Shown	
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63	May '48	b4/3/48
951	Best Years of Our Lives	F. March-M. Loy-D. Andrews	172	Dec. '47	b11/23/46
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48	b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48	b5/22/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48	b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48	b5/22/48
904	Mourning Becomes Electra	R. Russell-L. Genn-K. Paxinou	120	9/3/48	
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48	b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48	b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48	b9/4/48
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian	67	May '48	b4/3/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48	b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87		b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82		b11/20/48
	Brothers in the Saddle	T. Holt-M. Martin-R. Powers			
	Clay Pigeon, The	Bill Williams-Barbara Hale			
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84		b11/13/48
	Follow Me Quietly	William Lundigan			
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145		b10/23/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a7/5/47
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Rustlers	Tim Holt-Richard Martin			
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Set-Up, The	Robert Ryan-Audrey Totter			
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83		b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
	Tarzan's Fountain of Youth	L. Barker-B. Joyce-E. Ankers			a8/21/48
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
	Woman's Secret, A	M. O'Hara-M. Douglas-B. Williams			a6/5/48

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U	R. Rogers-Trigger-G. Davis	67	12/29/48	a9/25/48
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48	b5/8/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48	b6/5/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
708	Old Los Angeles (D)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon	S. Brodie-M. Dell-W. Wright	59	1/5/49	a9/25/48
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48	b5/15/48

COMING

	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	2/8/49	a10/30/48
	Duke of Chicago	T. Brown-A. Long-P. Harvey	3/5/49	
	Hellfire	William Elliott-Marie Windsor		
	Hideout	L. Bridges-A. Booth-A. Carney		
	Last Bandit, The *T	W. Elliott-A. Booth-A. Devine	3/8/49	
	Montana Belle	Jane Russell-George Brent		a10/30/48
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern		
803	Wake of the Red Witch	Wayne-Russell-Young-Mara	3/1/49	a10/25/47

Westerns

754	Bold Frontiersman, The (W)F	Allan Lane-Black Jack	60	4/15/48	a9/25/48
755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons	60	5/13/48	b5/8/48
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	b5/29/48
757	Desperadoes of Dodge City (W)F	A. Lane-B. Jack-E. Waller	60	9/15/48	b9/11/48
756	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller	60	7/25/48	
	Prince of the Plains	Monte Hale-Shirley Davis			
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft		1/22/49	
741	Son of God's Country (W)F	Monte Hale-Pamela Blake	60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	
656	Timber Trail *U (W)F	M. Hale-L. Roberts-J. Burke	67	6/15/48	b7/10/48
658	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47

SHOWMEN'S TRADE REVIEW

Title	*Company*
Music Man	Mono.
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO

N

Neptune's Daughter	MGM
Nicholas Nickelby	U-I
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
Noose Hangs High	EL
Northwest Stampede	EL

O

Oh, You Beautiful Doll	20th-Fox
Old Los Angeles	Rep.
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Night With You	UI
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Port Said	Col.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rim Fire	SGP
River Lady	U-I
Riverboat Rhythm	Mono.
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Rough Sketch	Col.
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.

S

Sainted Sisters	Para.
Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Saxon Charm, The	U-I
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Secret Garden, The	MGM
Secret of Saint Ives	Col.
Secret Land, The	MGM
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silent Conflict	UA
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Sinister Journey	UA
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smart Woman	Allied
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I

Title	Company
So Evil My Love	Para.
Sofia	FC
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorry, Wrong Number	Para.
Sorrowful Jones	Para.
S. O. S. Submarine	SGP
So This Is New York	UA
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Speed to Spare	Para.
Spiritualist, The	EL
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	AA
State Department (File 649)	FC
Station West	RKO
Strange Gamble	UA
Strawberry Roan	Col.
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Street With No Name	20th-Fox
Streets of Laredo	Para.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Sword of the Avenger	EL
T	
Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tap Roots	U-1
Tarzan and the Mermaids	RKO
Tarzan's Fountain of Youth	RKO
Task Force	WB
Temptation Harbour	Mono.
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
The Argyle Secrets	FC
They Live By Night	RKO
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Cross	20th-Fox
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Two Guys From Texas	WB
U	
Under California Stars	Rep.
Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Untitled Falcon	FC
Up in Central Park	U-I
Urubu	UA
V	
Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Vicious Circle, The	UA
W	
Wake of the Red Witch	Rep.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Walk a Crooked Mile	Col.
Waterfront at Midnight	Para.
Weep No More	RKO
West of Tomorrow	20th-Fox
When My Baby Smiles at Me	20th-Fox
When a Man's a Man	Allied
Where the North Begins	SG
While I Live	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will It Happen Again?	FC
Window, The	RKO
Wings Westward	Col.
Winner's Circle, The	20th-Fox
Winter Meeting	WB
Woman Hater	U-I
Woman in White	WB
Woman's Secret, A	RKO
Words and Music	MGM
Y	
Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox
Z	
Zamba	Ind.

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48		
	Frontier Revenge	Lash LaRue-Fuzzy St. John				
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48		b11/27/48
	Highway 13	R. Lowery-P. Blake				
	I Shot Jesse James	P. Foster-B. Britton-J. Ireland				
4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48		b11/13/48
	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48		b11/27/48
	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart				
	Omoo	P. de Cordova-R. Graves-L. Kincaid				
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48		b8/21/48
	Rim Fire	J. Minican-M. B. Hughes-R. Hadley				
4802	S.O.S. Submarine (D)F	Italian Navy	71	10/17/48		/b10/16/48
4810	Shep Comes Home	Robert Lowery-Lanny Rees	62	12/3/48		
	Son of a Bad Man	Lash LaRue-Fuzzy St. John				
	Son of Billy the Kid	Lash LaRue-Fuzzy St. John				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48		

SELZNICK RELEASING ORGANIZATION

	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT 1947-'48

820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48		b9/11/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48		b8/14/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48		b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48		b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48		b4/10/48
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
816	Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48		b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
851	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts	63	Dec. '48		a6/19/48
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48		a7/17/48

COMING

	Affairs of Adelaide, The	Dana Andrews-Maureen O'Hara				a1/1/49
	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan				
	Canadian Pacific *C	Randolph Scott-Jane Wyatt				a10/16/48
	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94			b12/11/43
	Come To The Stable	L. Young-C. Holm-E. Lanchester				
	Down to the Sea in Ships	R. Widmark-C. Kellaway-D. Stockwell				a10/9/48
	East Side Story	R. Conte-S. Hayward-E. G. Robinson				
	Fallen Idol, The (D)A	M. Morgan-R. Richardson-B. Henrey	92			b8/28/48
	Fan, The	Crain-Sanders-Carroll-Greene				a7/24/48
	Hard Bargain	R. Conte-J. Oakie-V. Cortese				
	I Was a Male War Bride	Cary Grant-Ann Sheridan				
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas				
	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103			b12/4/48
	Man About the Hcuse, A	M. Johnson-D. Gray-K. Moore	94			b6/28/48
	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane				a12/4/48
	Mother Is a Freshman *T(C)	L. Young-V. Johnson-R. Vallee				a9/25/48
	Mr. Belvedere Goes to College	Clifton Webb-Shirley Temple				
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood				
	Prince of Foxes	T. Power-O. Welles-W. Hendrix				a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin				a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark				
	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108			b11/6/48
	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82			b11/27/48
	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102			b3/13/48
	Triple Cross	T. Conway-S. Brodie-B. Billingsley				
	Tucson	J. Lydon-P. Edwards-C. Russell				a7/17/48
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47
	You're My Everything *T	D. Dailey-A. Baxter-A. Revere				

UNITED ARTISTS

CURRENT

	An Innocent Affair (C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Borrowed Trouble	William Boyd-Andy Clyde	59	7/23/48		
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde	62	4/30/48		
	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48		
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48

Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
Silent Conflict (W)F	W. Boyd-A. Clyde-R. Brooks	61	Apr. '48	b4/17/48
Sinister Journey	Wm. Boyd-A. Clyde	59	6/11/48	
Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80	May '48	b5/15/48
Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48	b5/29/48
Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

Africa Screams	B. Abbott-L. Costello-H. Brooks			
Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49	a8/21/48
Crooked Way, The	J. Payne-E. Drew-S. Tufts			
Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
Impact	Donlevy-Raines-Walker-Coburn			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Lucky Stiff	B. Donlevy-C. Trevor-D. Lamour	99		a10/9/48
Outpost in Morocco	George Raft-Akim Tamiroff			
Too Late for Tears	Scott-DeFore-Miller-Corey			

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida			a8/28/48
Valiant Hombre, The (W)F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48	b7/3/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
656	Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
663	Bad Sister	M. Lockwood-I. Hunter	91	July '48	b12/6/47
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
635	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105		b3/27/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May 48	b6/7/48
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48	b11/29/47
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48	
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
659	Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
686	Live Today for Tomorrow (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48	b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
661	River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
	Snowbound	R. Newton-D. Price	86		
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48	b5/29/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

	Arctic Manhunt	Mikel Conrad-Carol Thurston			
	Calamity Jane *T	Yvonne DeCarlo-Howard Duff			
	City Across the River	P. Fernandez-A. Ramsden-B. Whiting			a1/1/49
688	Criss Cross	B. Lancaster-Y. De Carlo-D. Duryea			a9/18/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90		b12/11/48
687	Fighting O'Flynn, The	D. Fairbanks, Jr.-H. Carter-R. Greene		Feb. '49	a8/21/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Illegal Entry	H. Duff-M. Toren-G. Brent			
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			
	Life of Riley, The	W. Bendix-R. DeCamp-J. Gleason			a12/25/48
	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long			
	Red Canyon	A. Blyth-H. Duff-G. Brent			a8/14/48
	Take One False Step	William Powell-James Gleason			
	Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven			
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48

WARNER BROS.

CURRENT

727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48	b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810	One Saturday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48	b5/22/48
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48

COMING

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
	Colorado Territory	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
	Flaxy Martin	Z. Scott-V. Mayo-D. Kennedy			a7/3/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide	R. Douglas-H. Westcott-R Alda			
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven			a6/26/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country or origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND DESIRE (France - Discina Int'l) Jean-Louis Barrault-Edwige Feuillere. 88. b6/12/48.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88. b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126. b11/13/48.

BRIGHTON ROCK (England). R. Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CHAMPION (U. S. - Independent) K. Douglas-M. Maxwell.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAMNED, THE (France - Discina) H. Vidal-F. Marley. 105. b5/1/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M. Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRANCOIS VILLON (France-Creative) S. Reggiani-R. Faure. 81. b8/28/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GREEN PROMISE, THE (U. S.-Independent). W. Brennan - M. Chapman. a12/4/48.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

ILLEGALS, THE (U. S. - Mayer Burstyn) T. Torres - Y. Mikalowitch. 75. b7/10/48.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102. b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J. Pagnol. 105. b6/19/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUARTETTE (England). H. Baddeley-D. Bogarde. 120. b12/4/48.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l). D. Darrieux - J. Marais. 87. b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

THEY ARE NOT ANGELS (France-Siritzky - Int'l). P. Blanchard - R. Bussieres. 130. b5/29/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90. b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

Somewhere in the City (WB). Principals: Viveca Lindfors, Edmond O'Brien, Virginia Mayo. Director, Vincent Sherman. A drama involving a gambler who masquerades as a mortician, and wants the love of an Austrian refugee girl above all, but can't win her. After committing several murders, he is finally slain by police.

Calamity Jane and Sam Bass (U-I) Technicolor. Principals: Yvonne DeCarlo, Howard Duff. Director, George Sherman. A story of the West involving a man who turns outlaw and is aided by Calamity Jane, with Jane losing him when he dies in battle. She realizes, however, that he really loved another.

Under Capricorn (Warner Bros.) Technicolor. Principals: Ingrid Bergman, Joseph Cotten. Director, Alfred Hitchcock. Set in Australia in 1831, this is the drama of a woman who, having killed her brother back in Ireland, finally expiates her crime. The blame had been shouldered by her husband, but because of a happy-go-lucky visitor, everything is set aright.

	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	My Dream Is Yours *T	Carson-Day-Bowman-Arden			a6/26/48
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo			
	South of St. Louis *T	J. McCrea-A. Smith-Z. Scott			a1/24/48
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			
	Under Capricorn *T	Ingrid Bergman-J. Cotten-M. Wilding			
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Frontiers of '49	"Wild Bill" Elliott		1/1/49	1939
	In Early Arizona	"Wild Bill" Elliott		3/1/49	1938
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48	1939
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48	1939
	Man from Tumbleweeds	"Wild Bill" Elliott		2/1/49	1940
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49	1940
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48	1941
	Taming of the West	"Wild Bill" Elliott		4/1/49	1939
	Wagon Trail	Harry Carey	58	5/30/48	1935
EAGLE LION					
738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48	1934
850	Hired Wife	R. Russell-B. Aherne	96	Aug. '48	1940
847	Hold That Ghost	Abbott-Costello	86	Aug. '48	1941
734	International Lady	G. Brent-I. Massey	102	Sept. '48	1941
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48	1940
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48	1940
FILM CLASSICS					
	Border Wolves	Bob Baker	56	8/15/48	1938
	Deep in the Heart of Texas	J. M. Brown-Ritter	61	7/15/48	1942
	Drums *T	Sabu-R. Massey	96	7/20/48	1938
	Four Feathers *T	J. Duprez-R. Richardson	115	7/20/48	1939
	Gun Justice	Ken Maynard	61	9/15/48	1934
	India Speaks	R. Halliburton			1933
	Last Stand	Bob Baker	57	9/15/48	1938
	Man Who Reclaimed Head	C. Rains-J. Bennett	83	7/1/48	1935
	Pony Post	Johnny M. Brown	60	8/15/48	1940
	Tower of London	B. Karloff-B. Rathbone	94	7/1/48	1939
	Wheels of Destiny	Ken Maynard	65	7/15/48	1934
METRO-GOLDWYN-MAYER					
	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48	1935
	San Francisco	C. Gable-S. Tracy	117	Dec. '48	1936
MONOGRAM					
	And So They Were Married	R. Mitchum-S. Simon			1944
PARAMOUNT					
R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
912	Last Days of Pompeii	P. Foster-A. Hale-B. Rathbone			1935
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
913	She	H. Gahagan-R. Scott-H. Mack			1935
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
REPUBLIC					
873	Frontier Pony Express	Roy Rogers		1/29/49	1939
872	In Old Caliente	Roy Rogers		12/15/49	1939
874	Saga of Death Valley	Roy Rogers		2/22/49	1939
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48	1940
871	Shine On Harvest Moon	Roy Rogers		10/31/48	1944
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48	1942
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48	1938
HC23	Hidden Gold	W. Boyd-R. Hayden	62	8/27/48	1940
S-4	King of the Turf	A. Menjou-D. Costello	89	8/20/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48	1942
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	8/20/48	
HC22	Showdown, The	W. Boyd-R. Hayden	66	7/30/48	1940
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48	1940
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48	
20TH CENTURY-FOX					
834	Blood and Sand	T. Power-L. Darnell	125	Aug. 48	1941
835	I Wake Up Screaming	B. Grable-V. Mature	82	Aug. '48	1941
832	Rose of Washington Square	T. Power-A. Faye	86	July '48	1939
833	Slave Ship	W. Baxter-W. Beery	92	July '48	1937
UNITED ARTISTS					
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49	1944
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49	1943
WARNER BROS.					
807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48	1938
730	Flowing Gold	J. Garfield-P. O'Brien	82	7/17/48	1940
729	God's Country and the Woman	G. Brent-B. Roberts	71	7/17/48	1936
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48	1940

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Rel. No.	Title	Rel. Date	Data
	Jimmy Fidler's Personality Parade (20)	12/20	.....
	Boss Comes to Dinner (10)	4/1	.....
	Makers of Destiny #1(17½)	5/1	6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

Rel. No.	Title	Rel. Date	Data

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

SPECIAL (4)
(Rel. Nos. 83601, 83801, 842 and 83901)

MY PAL FEATURETTES (2)
(Rel. Nos. 83201 and 83202)

WALT DISNEY CARTOONS (6)
Reissues
(Rel. Nos. 84701 to 84706)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	.....
8260	Way of the Padres (8)	1/48	.....

Black and White

8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Hazards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)
Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

TERRYTOONS (2)
Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	.....
8532	The Green Line (7)	5/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/19

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5

MARCH OF TIME

6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa ( )	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (17)	10/29	11/6
17	Answer to Stalin ( )	11/	.....
18	( )	12/	.....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381	Spotlight Serenade (10)	3/29	.....
3382	Singing the Blues (10)	5/	7/31
3383	River Melodies (8)	7/5	7/31
3384	Songs of the Season (8)	10/11	.....
3385	Hits of the Nineties (9)	10/18	.....

NAME BAND MUSICALS (13)

3301	Alvino Rey and Orch. (15)	10/22	2/14
3302	Drummer Man (15)	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15)	6/23	7/31
3308	Jimmy Dorsey & Orch. (15)	8/18	9/25
3309	Red Skin Rumba (15)	9/15	9/25
3310	Buddy Rich & Orch. (15)	10/13	.....

TECHNICOLOR CARTUNES (5)
Reissues

3321	Knock Knock (7)	3/	.....
3322	Syncopated Sioux (7)	5/	.....
3323	Woody Woodpecker (7)	7/	.....

SPECIALS (2)

3201	Snow Capers (19)	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719	Hot Cross Bunny (7)	8/21	10/16
4720	Hare Splitter (7)	9/25	.....
4721	My Bunny Lies Over the Sea ( )	12/4	.....
4722	Hare-Do (7)	1/15	.....

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm a Monkey's Uncle (18)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	.....
1404	Crime on Their Hands (17½)	12/9	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	.....

Rel. No.	Title	Rel. Date	Da
1431	A Pinch in Time (16)	11/11	...
1432	He's In Again ( )	1/20	...
1433	Miss In A Mess ( )	1/13	...

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	...

COMEDY FAVORITES (6)
Reissues

1441	Pest from the West (18½)	9/30	...
1442	Ay Tank Ay Go (16)	10/21	...
1443	Static in the Attic (19)	12/23	...

FOX AND CROW (8)
Technicolor

1701	Robin Hoodlum (7)	12/23	...

ONE-REEL SPECIAL (1)

1551	Candid Microphone (11)	10/21	...

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/2
1502	Lo, the Poor Buffal (6½)	11/4	1/1

COLOR FAVORITES (8)
Reissues

1601	The Stork Takes a Holiday (8)	9/9	...
1602	Swing Monkey Swing (8)	10/14	...
1603	The Little Match Girl (8½)	11/25	...
1604	Glee Worms (7½)	12/16	...
1605	A Boy and His Dog (7)	1/6	...

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	12/23	...

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/9
1752	Sitka Sue (10½)	1/20	...

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/23
1803	Babe Didrickson, Queen of Sports (10)	11/25	...
1804	Flashing Fins ( )	12/23	...
1805	Mrs. Golf ( )	1/27	...

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)	11/4	...
1953	Louis Prima & Orch. ( )	12/16	...
1954	Buddy Rich & Orch. ( )	1/20	...

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/1
1853	Stars to Remember (9½)	11/18	...
1854	Hollywood Santa Claus Lane ( )	12/23	...
1855	A Rainy Day in Hollywood ( )	1/27	...

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	...
1653	It's Magic ( )	12/23	...
5657	Christmas Carols (10½)	12/9	...

SERIALS

1120	Congo Bill (15 Chapters)	10/28	...

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	...
W-32	Lucky Ducky (8)	10/9	...
W-33	Professor Tom (8)	10/30	...
W-34	The Cat That Hated People (7)	11/20	...

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	...

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	...
W-22	Fine Feathered Friends ( )		...
W-23	The Blue Danube ( )		...
W-24	Sufferin' Cats ( )		...

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	...
T-12	Night Life in Chicago (9)	11/27	...

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	...

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )		...

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	...
K8-2	Mr. Groundling Takes the Air (11)	12/3	...

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	...
P8-2	Hector's Hectic Life (7)	11/19	...
P8-3	Old Shell Game (7)	12/17	...

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	...

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	...

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12/18
R8-2	Acrobatic Illini (10)	12/10	...

el. No.	Title	Rel. Date	Data
	POPEYE		
8-1	Robin Hood-Winked (7)	11/18	.....
8-2	Symphony in Spinach ( )	12/31	.....
	UNUSUAL OCCUPATIONS		
8-1	The Glass Orchestra (10)	11/26	.....
	POPULAR SCIENCE		
-1	Solar Secrets (10)	12/24	.....

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	.....

RKO RADIO

THIS IS AMERICA (13)

101	County Fair (18)	11/12	...
102	Girls in White (17)	12/10	...

SPECIAL (2)

	Football Headliners of 1948 ( )	12/10	...

EDGAR KENNEDY (6)

10th Series

401	Contest Crazy (17)	10/1	12/18

LEON ERROL (6)

701	Uninvited Blonde (18)	11/12	....
702	Backstage Follies (17)	12/24	....

MY PAL (4)

201	Pal's Return (18)	11/26	.....

SCREENLINERS (13)

201	Jan August & His Piano (8)	10 29	...
202	Block Party (8)	11 26	....
203	It Pays to Be Ignorant (8)	12 24	...

WALT DISNEY CARTOONS (10)

101	Pluto's Purchase (7)	7 9	.....
102	The Trial of Donald Duck (7)		....
103	Catnap Pluto (6)	8 13	9/22
94104	Inferior Decorator (7)	8/27	.....
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10 15	...
94107	Three for Breakfast (7)	11/3	....
94108	Mickey and the Seal (7)	12/3	....
94109	Tea for Two-Hundred (7)	12/24	....

SPORTSCOPES (13)

94301	Texas Redhead (8)	2/24	....
94302	Frozen Fun (8)	10/22	....
94303	Athletic Stars (8)	11/19	....

RAY WHITLEY REVIVALS (4)

93501	Keep Shooting (17)	9/10	.....
93502	Range Rhythm (16)	10/15	.....
93503	Cactus Capers (15)	11/19	.....
93504	California or Bust (18)	12/24	....

WALT DISNEY (8)

Reissues Series 2

94701	Goofy and Wilbur (8)	10/1	.....
94702	Wynken, B'ynken and Nod (8)	11/19	.....

UNITED ARTISTS

LANTZ CARTUNES

	Playful Pelican (7)	10 8	...
	Dog Tax Dodgers (7)	11 19	.....
	Wild & Woody (7)	13/31	.....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	.....

UNIVERSAL-INTERNATIONAL 1948-49

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11 22	....
4322	Hollywood Matador (7)	12 13	...
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	.....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	Tht Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	.....
4382	The Year Around (10)	12/6	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	.....
4302	Lawrence Welk & Orch. (15)		.....
4303	Ted Weems & Orch. (15)		.....

TECHNICOLOR SPORT REELS (8)

4361	Flight of the Snowbirds ( )		.....
4362	Thrill's on Wheels ( )		.....
4363	Sea Killers ( )		.....
4364	Wanted—Joe Trout ( )		.....
4365	Riding the Rogue ( )		.....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling ( )		.....

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11/16

MUSICAL WESTERNS (9)

4351	Sun in the Sky ( )		.....
4352	Cheyenne Cowboy ( )		.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

Reissues

5001	Sons of Liberty (20)	11 28	9 18
5002	Drums of India (20)	19, 25	.....
5005	Sunday Roundup (20)	1/29	.....

JOE McDOAKES CAMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	.....
5403	So You Want to Be a Baby Sitter (10)	1/8	.....

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/18
5302	Fin'n Catty (7)	12/11	.....
5303	Bedtime for Sniffles (7)	1/1	.....

M. M. TECH. CARTOON

5701	Awful Orphan (7)	1/29	.....

M.M. BUGS BUNNY SPECIAL (8)

	Rebel Rabbit (7)		9/11

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12/11	.....
5803	Circus Town (10)	1/15	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	.....

SPORTS NEWSREVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	.....
5603	Swings and Serves (10)	1/22	.....

Regional Newsreel

(*Continued from Page 30-A*)

Knox, Ind. The Circle, Chicago, is now showing Russian films. Film Studios' H. A. Spanuth was in Indianapolis for the premiere of his film, "One Brick Higher."

Managers and their assistants of the Alliance circuit are honoring their bookers in Chicago through a drive for greater January business. Holiday weekend business in Chicago was slowed up by bad weather, but New Year's Eve reservations were heavy. Film Companies' Attorney Myles Seeley is preparing final papers in the case of Liberty Theatre, Michigan City, Ind., which sued for better runs and got them. James E. Finn, 78, Telenews Theatre electrician, suffered a heart attack while on duty but was revived by firemen and remained on the job.

Harry Z. and Barnard Perel and N. B. Lee have organized here the Hollywood Movie Show Company to distribute theatre equipment. In Joliet, Thomas I. Wagner, Will Savoy and Ira Fleming have organized the BelAir Theatre Co., to build and equip theatres in the area.

Winner of the automobile in the local Will Rogers Memorial Hospital fund drive was Ben Robbins, manager of Universal's Detroit exchange. Other winners were George Bloom of National Screen Service and John Balaban of the B&K circuit.

Dorothy Lindau, wife of Charles Lindau, theatre owner, died following a long illness. Besides her husband, three sons survive. Joseph C. Reynolds, 53, night manager of Acme News Pictures, died at St. George's Hospital after a long illness. Will McCann, for many years connected with the Gumbiner theatre circuit, is dead.

ST. LOUIS

Altec Representative Tom Canavan has been elected chief barker of Variety Club Tent No. 4 to succeed Tom Jones, who has been elected to serve as International canvasman. Others elected are Lester Grand of the Confection Cabinet Co., first assistant; Sam Levin of the Norside Theatre, second assistant; James Tapella, dough guy; Dick Fitzmaurice, property master; and Fred Wehrenberg, Herb Washburn, Jack Ross, Lou Ansell, Mike Riordan and Russell Bovim, canvasmen.

The 400-seat Capitol in McLeansboro, Ill., a unit of the Pirtle Amusement Co., reopened Jan. 1, with Jimmy Blades as resident manager. Dick Wright, manager of the Fox Midwest Capitol, Benton, Ill., recently presented $275.30, the results of a benefit show sponsored by the theatre, to the John Eldridge family, whose home and furnishings were destroyed by fire.

Some 100 patrons of Loew's State here left their seats and hurried to the exits recently when smoke wash blown into the theatre. Originating in the basement when a welder's blowtorch caused paint on a pipe to smolder; the smoke drifted into the lobby and was picked up by the ventilating fans. About 600 persons were in the theatre. Manager Russell A. Bovim said that the customers who left their seats did so without panic, and no one was injured.

A regional meeting of Mid-Central Allied Independent Theatre Owners will be held Jan. 19 at the Abraham Lincoln Hotel, Springfield, Ill. Permit to wrecking the old New Grand Central Theatre Building, St. Louis, under 99-year lease to the Ambassador-Missouri Building Corporation, has been issued.

Funeral services were held last Monday in St. Charles, Mo., for Robert Stempel, retired theatre owner, who died of pneumonia at St. Luke's Hospital St. Louis, on Jan. 1. His widow survives.

VIEWS ON NEW SHORT SUBJECTS

HECTOR'S HECTIC LIFE (Para.—P 8-2) **Noveltoon. 7 mins.** Hector, the clumsy pup, is in bad with Teena, the maid, but it being Christmas she forgives him. When a basket full of puppies arrives he foresees more trouble with Teena, but she thinks the pups are lovely and Hector is sitting pretty again. Release date: 11/19/48.

THE GLASS ORCHESTRA (Para.—L 8-1) **Unusual Occupations. 10 mins.** Apache Chief Waterfall teaches dancing on his reservation; it is tribal and not boogie-woogie, however. Miss Laura McNeill of Nogales, Ariz. makes a profession of designing ceramic figurines with Colonial costumes. Mrs. Helen Marinti of the Bronx Zoo is nursemaid to baby animals. Billy Glass, New York band leader, manufactures instruments of plexiglas. He demonstrates how they sound.

APPOINTMENT WITH BABY (Para.—K 8-1) **Pacemaker. 11 mins.** Jinx Falkenberg and Tex McCrary keep on with their broadcasting and other activities despite the imminent arrival of baby No. 2. The short tells the whole story of a family taking the stork in stride. Release date: 10/8/48.

DES MOINES

Members of the Des Moines Variety Club outfitted the boys at Arlington Hall in Des Moines with new suits as a Christmas gift. The club raised the money through a party.

L. A. Miller, manager of the Palace, Burlington, Ia., is recovering following a heart attack suffered shortly before Christmas. All of the managers of the Central States Theatre Corporation circuit will attend a two-day meeting to be held at Des Moines on Jan. 12 and 13.

Thieves obtained between $300 and $400 in an early morning robbery from the Princess, Mount Ayr, Ia. The fireproof safe was taken to the rear of the building and the bottom ripped open with a large pick.

Harry Pace, who recently opened his new $65,000 Sunset at Sumner, Ia., was the victim of the city's first robbery in more than a year when about $150 was taken from the box-office while Pace was in another part of the building.

Mrs. A. H. Blank, wife of the head of Tri-States, has entered Iowa Methodist Hospital at Des Moines where she is under treatment.

M. A. Brown, manager and Central States partner at Forest City, Ia., died there recently.

PITTSBURGH

A son was born to Mr. and Mrs. John D. Walsh in the Mercy Hospital on Thursday of last week. Father is manager of Shea's Fulton here. Mrs. Paul Beckstein, wife of the manager of Warners' Ritz Theatre in this city, gave birth to a baby son this week. The engagement of Betty Grande, of National Screen Service, to Matthew Guerlio, of Hazelwood, was announced this week.

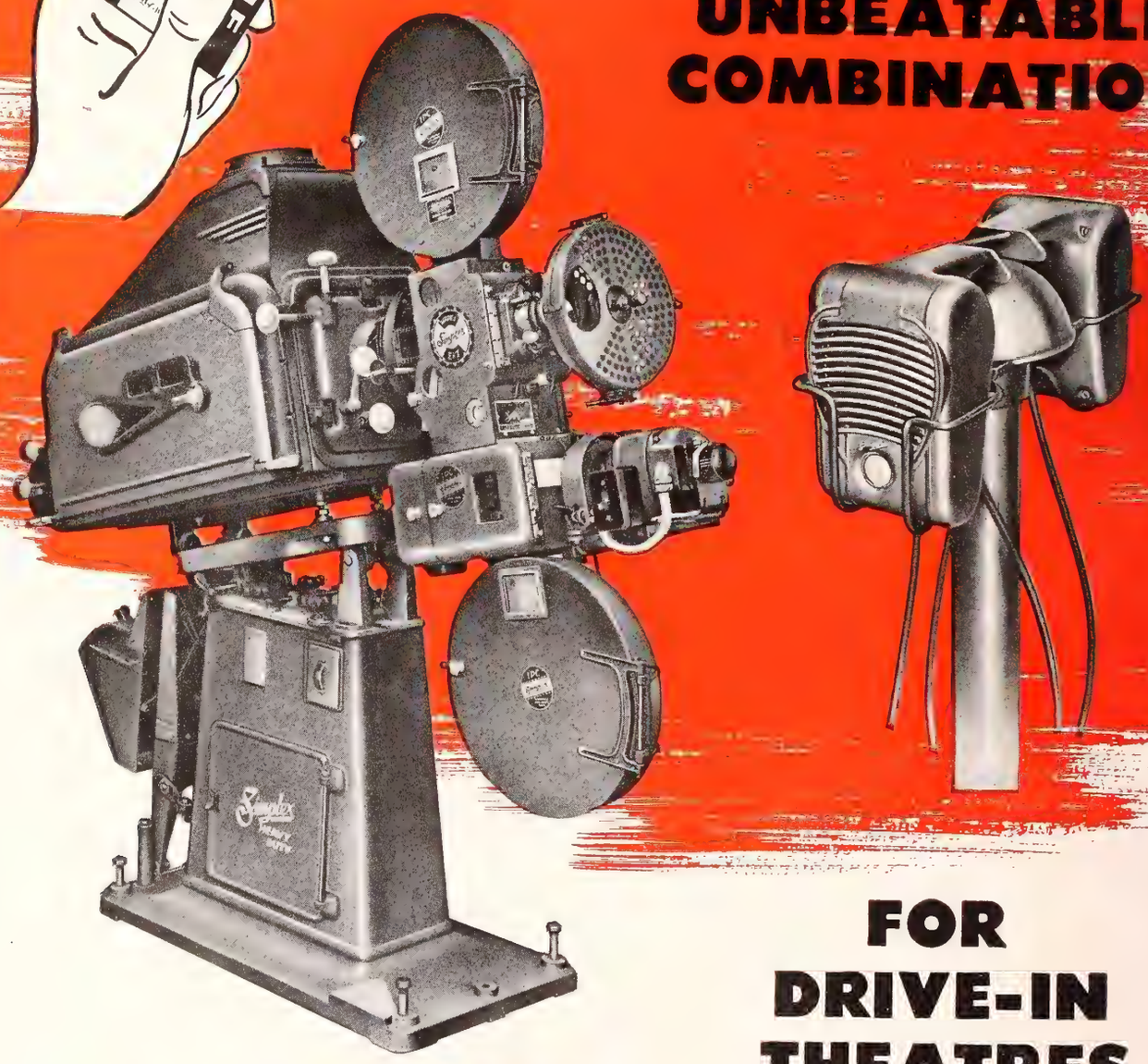
The Loew's-United Artists partnership in the Penn Theatre, ace downtown first-run house, is to be dissolved within the next few weeks and the theatre will become the sole property of Loew's, Inc.

His many friends here were happy to learn that Mark Goldman, former manager for Eagle Lion here, has joined the Monogram exchange in Cleveland, Ohio. Marty Shearn, who started with Warner Bros. Theatres as office boy, has been made manager of that circuit's theatre in Fairmont, W. Va.

WINNER 1st RACE - No. 2
WINNER 2nd RACE - No. 7



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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

1st PUBLIC RELATIONS SHORT READY FOR THEATRES MARCH 1

LOWER-INCOME FAMILIES GOOD PATRONS OF FILMS, SAYS CIO

PERCENTAGE DEMANDS AND THE LEO JONES APPROACH—JACKSON

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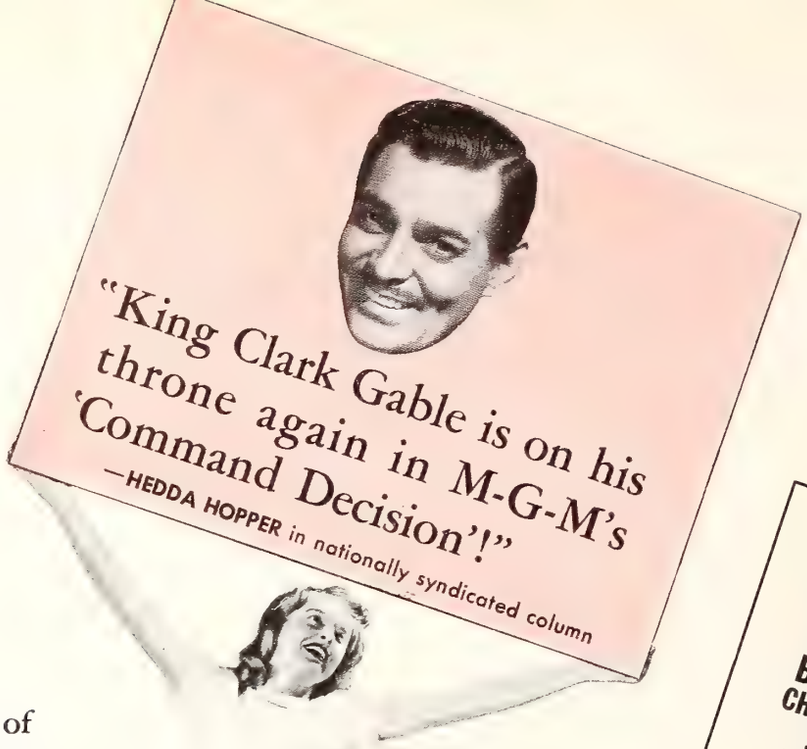
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REGULAR FEATURES:

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

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BRIAN DONLEVY
CHARLES BICKFORD
JOHN HODIAK
EDWARD ARNOLD
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"COMMAND DECISION"
with MARSHALL THOMPSON
RICHARD QUINE • CAMERON MITCHELL
CLINTON SUNDBERG • RAY COLLINS
A SAM WOOD PRODUCTION
Screen Play by William R. Laidlaw and George Froeschel • Based on the Play by William Wister Haines
Directed by SAM WOOD
Produced by SIDNEY FRANKLIN
In Association with GOTTFRIED REINHARDT

"COMMAND DECISION" IS THE FIRST BIG PICTURE OF 1949!

DECISION IN LOS ANGELES: "TERRIFIC!" World Premiere sets new all-time record for first two days! 3rd week at press time. Running neck-and-neck with record-breaking "Cass Timberlane" and "Green Dolphin Street."

DECISION IN SAN DIEGO: "SENSATIONAL!" First three days are new all-time high with continuing business beating the biggest, "Green Dolphin Street," "Cass Timberlane," "Easter Parade" and "Three Musketeers."

DECISION FOR YOU: "WATCH M-G-M IN '49!" While "Words and Music" delights the nation and "Command Decision" starts its history-making career, M-G-M is ready with the greatest line-up of completed pictures it has ever had in its entire career.

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WINS THE ENTERTAINMENT PRIZE WHEN THE EXPERTS COMPLETE THIS SENTENCE:

"'My Own True Love' is a truly great motion picture because: Its romance and stars are wonderful"...



says Film Fan
LOIS LESSMANN



Most women marquee-shop like Miss Lessmann does—for romance and stars. That's why they'll buy this boldly told, brilliantly played story exploding the ticket-selling theme of father and son rivals for the same woman . . . and backed by the title-selling song, "My Own True Love" by Livingston & Evans, the composers of "Buttons and Bows."

*Number 4 in a series

"My Own True Love"

A Paramount Picture Starring

PHYLLIS CALVERT

and

MELVYN DOUGLAS

with

WANDA HENDRIX · PHILIP FRIEND

BINNIE BARNES

Produced by VAL LEWTON

Directed by COMPTON BENNETT

Screenplay by Theodore Strauss and Josef Mischel

Adaptation by Arthur Kober

Based on a Novel by

Yolanda Foldes

Extra! PARAMOUNT'S "The Paleface" is topping "Road to Rio," the picture Variety just rated as the Top Grosser of 1948!

THE EDITORIAL PAGE

Optimism Running High

We don't know where it's coming from or what's causing it, but for the last ten days we've met up with many industry people who actually radiate good cheer and a light heart.

For some of them, this is a complete reversal because we can recall many times during the last year when they looked as though they were deep in gloom.

But if we don't know the whys and wherefores for this seeming switch to the brighter side, it is all most welcome. For our own part, we've tried to be a Pollyanna and, in the face of some pretty discouraging conditions, have persistently maintained that the worst was over and better times were coming soon.

It's a healthy sign, and a much happier situation, to be seeing some cheer instead of looking at a bunch of rain-in-the-faces such as have been peering around the film business these past several months.

We are happy to say that in the exhibition branch of our industry the gloom dispensers were at a definite minimum. Few of them could claim that business was anywhere near as bad as some of the home office contingent said it was. But there was too much talk of dire things to come and before long even the theatremen doing a good business were beginning to worry and to wonder if, perhaps, the top executives were right and things would get worse.

Well, we guess we'll take another stroll along Times Square and Film Row and pick ourselves up a little more radiant sunshine and good cheer. Who can tell, before the new year is too much older even the trade paper guys may be starting to smile, or, at the very least, to radiate some optimism of their own.

They can all use it.

▲ ▲ ▲

Brotherhood Week

In New York last week committee chairmen reported on plans and progress for the celebration of Brotherhood Week which will take place from Feb. 20th to 27th. The industry national chairman is Ned Depinet of RKO.

After participating in all of the drives during the war years and many others since then, we are happy to report that a most comprehensive campaign has been perfected with every possible emphasis on exhibitor and theatre assistance.

You, Mr. & Mrs. Exhibitor and all the managers of the theatres, can make the whole effort a great success through your individual local activity.

Every aid to help you will be furnished free. But posting the one-sheet in your lobby will hardly represent a good campaign. The display cards should be distributed along with your regular window cards, spotted in all the stores in your community; the newsreel shots specially produced for this great Brotherhood Week should be shown with each of the newsreels you play in your theatre.

Among other items in your campaign kit you will find pledge cards. You can secure at least ten of these pledges from people in your community so as to make the total effort add up to success. This, each of you certainly can achieve if you will take advantage of the material that will be sent to your theatre.

All of us have a great stake in democracy and the future of this country. Nothing you or anyone else does will succeed in driving home the importance of eliminating bigotry than Brotherhood Week.

Be a part of this fine campaign and help make it a success.

▲ ▲ ▲

Trade Observations

Four of the awaited shorts for a public relations job via theatre screens were shown this week. The subjects lived up to hopes that some good use would be made of movies themselves to sell movies, the industry and the local theatre to the public.

We believe the rank and file of exhibitors will find this material made to order for their purposes in spreading interesting information about the picture business, its importance to the national economy, its contributions to the social well-being of the country and the theatre's place as an institution of the community. By all means see these pictures. They'll sell themselves to you as potent material to build goodwill for your theatre.

* * *

The trade screening in New York this week of "Portrait of Jennie" served as a reminder that showmanship doesn't stop at the theatre entrance but can go right up to the screen itself. The large screen was used for the climax scenes. Results suggested that this sort of screen showmanship may prove important in meeting the competition of home television—by emphasizing the superiority of theatre entertainment over the shrunken imitations put on in living room or beer parlor.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

The motion picture industry took its first step forward this week toward using its own screens to carry its public relations messages to the public. By Monday prints of "Let's Go to the Movies," first of the series of nine-minute shorts, "The Movies and You," which embraces six documentaries for this year, was expected to reach RKO exchanges, which will distribute this particular one of the series beginning March 1. Other titles in the series will be distributed by other companies. (P. 7.)

And while these public relations shorts were being viewed by the trade press in New York, industryites in Washington were studying a report made by the CIO which advocates reduction of federal theatre admission taxes to their pre-war 10 per cent as the first step in removing the taxes. The CIO, which doesn't find theatre-going to be a "luxury," also disclosed that families with a group income of $1,500 to $3,000 were proportionately the best customers the movies had, spending up to $27 a year of their income for seats. (P. 7.)

North Dakota was planning to increase its sales tax from three to four per cent, a fact which interests exhibitors since they pay sales tax on their ticket sales; Minnesota was reported considering some tax stunt on theatres. In New York "Joan of Arc" passed its 500th performance; it will continue to run grind at the Victoria and will drop out the two-a-day policy at the Fulton.

In Southern California the industry was out to help The March of Dimes. In Phila-delphia a youth who was ejected from the Bluebird Theatre for rowdyism retaliated by firing a brick at the cashier's box and the cashier was cut by flying glass.

Distribution

Twentieth Century-Fox was reported dropping up to 14 field men this week. Warner Bros. has started to reshuffle its field staff and will close the Boston publicity division. Selznick and Eagle Lion closed a deal whereby EL will handle 11 Selznick pictures and Selznick has closed his Canadian branches excepting in Toronto, indicating that EL's Canadian distributor will serve him there. EL also will distribute Rank's "Don't Take It to Heart," "Waterloo Road" and "A Place of One's Own." Mayer-Burstyn closed what seems to be the biggest deal yet for a foreign picture when they sold "Paisan" to 252 Fox West Coast houses and were dealing for more National Theatres bookings. Charles Bruce Newberry has been appointed Republic vice-president and supervisor for the United Kingdom.

Litigation

In Memphis, Tenn., a state court there told Hal Roach and United Artists that they couldn't get the benefit of a hearing on "Curley" because they were out-of-state corporations. Therefore the ban by Censor Lloyd T. Binford stood. In New York the Motion Picture Association was studying ways and means of continuing the fight and will seek a new trial; failing that they will appeal. "Curley" was banned because Negro children associated with whites.

In Baltimore the Windsor Theatre was back in court with another suit to prevent the rival Walbrook from allegedly buying product unfairly and to compel Walbrook and Hilton stockholders Thomas D. Goldberg and wife to divest themselves of their holdings in the Hilton. Reason: They allegedly opened the Hilton to beat down the Windsor.

Out in Wausau, Wis., the federal court there refused to consider a plea that licensing agreements were illegal and hence the distributors suing George Miner could not look at his books. The court ordered the books open to inspection. A Bucyrus, Ohio, court found in favor of the Crawford Theatres company in a suit by Mrs. Mary Augustine who charged she fractured her leg in the Bucyrus Theatre lobby.

And in New York the federal government terminated the Scophony-General Precision-Paramount Television Productions suit with a consent decree that forces General and Paramount out of Scophony, causes them to give up their exclusive licenses on Scophony patents and orders Scophony to make its patents available to all who will pay a reasonable fee. Scophony is further prohibited from engaging in cartel deals with its British namesake. Scophony makes large-screen television.

General

Hollywood producers and Washington exhibitors are joining hands to make it a big show for the presidential inaugural Thursday. N. Peter Rathvon is forming a film financing company; ditto the Nassour Bros.

The IATSE front and back room employes' union has asked the federal mediator to come back in its contract disputes with distributors covering 31 exchange centres. John Dales, executive secretary of the Screen Actors Guild, and Kenneth Thomson, its administrator, are coming east to discuss a union merger for television.

In the field of finance Warner Bros. showed a profit of $11,837,000 for 1948 as compared to $22,094,000 for 1947. Columbia declared a cumulative preferred dividend of $1.06¼ payable Feb. 15. Allied Artists is saying on the coast that "Red Light" and "Gun Crazy" have been sold to United Artists; in New York UA was silent.

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Windsor Wants Divestiture

Baltimore's Windsor Theatre filed another suit in the federal court of that city last week seeking an injunction to prevent the nearby Walbrook from buying product "unfairly" and to compel Thomas D. Goldberg, president of the Walbrook and Hilton companies, together with Mrs. Goldberg, to divest themselves of their stock in the Hilton.

The new suit is the latest in a series of actions taken by the Windsor to prevent alleged discrimination by the Walbrook and Hilton Theatres. Settlements were reached with Paramount and 20th-Fox as a result of an earlier treble-damage anti-trust suit against the two theatres and the major distributors.

Give Up Stock

The new Windsor suit also asked the court to force the Goldbergs to give up their stock in the Hilton because it was started as "an unfair fighting instrumentality to compete with the Windsor." The suit argued that the Hilton was converted to a theatre from a garage at the time the Windsor was opened for the express purpose of siphoning product away from the Windsor.

The court was asked to impound the money from the sale of the Goldberg stock to pay for any judgment that might be handed down in the damage suit.

The suit charged that the Walbrook has been attempting to obtain films from Columbia, Eagle Lion, Monogram and other distributors not hitherto involved without giving the Windsor the opportunity to bid for prior licenses, and has succeeded in several instances. Named as defendants were the Walbrook and Hilton companies, president Thomas D. Goldberg and Mrs. Goldberg, who is listed as a stockholder.

No Let-Up in 'Curley' Fight Is Indicated

With what is reported to be the active backing of the Motion Picture Association of America, both United Artists and Hal Roach this week were reported ready to continue their fight against the Memphis censor's ban on "Curley."

First step will be a motion for a new trial in the same Tennessee state court which last week denied both United Artists and Hal Roach the right to challenge Memphis Censor Lloyd T. Binford's ruling in court because they were not incorporated in the state of Tennessee or licensed to do business there. If this is denied, an appeal will be sought.

MPAA President Eric Johnston recently committed himself again to a fight against censorship and an MPAA spokesman said this week in connection with the "Curley" defeat in the Tennessee court:

"We haven't given up on it."

Binford banned "Curley" because Roach refused to clip scenes of Negro children associating with whites.

Sig Maitles Heads Screen Publicists

MGM's Sig Maitles was elected president of Screen Publicists Guild in New York Wednesday night. Other officers are: Ray Murray, Columbia, first vice-president; Murray Goldstein, also Columbia, second vice-president; Maria Van Slyke, Eagle Lion, secretary; and Leo Israel, 20th Century-Fox, treasurer.

Ready to Drop

Paramount was reported this week from Minneapolis to be ready to sever partnerships in the Fifth Avenue and Hollywood theatres at La Crosse, Wis., and the Nicholas and Strand of Fairmont, Minn., as well as disposing of its 50 per cent interest in the A. H. Blank group of 38 theatres operated by the Central States Theatre Corporation in Iowa. No reports were available, however, as to its partnerships with Louis Roesner in Winona and Rochester, Minn., or with Joe Hyan at Madison, S. D.

Lower Incomes Like Movies

Spend Up To $27 Yearly For Seats, CIO Reports

Families with a group income of $1,500 to $3,000 a year are comparatively the highest spenders for motion pictures, the CIO reported from Washington in an 18-month study which leads that national association of labor organizations to advocate eventual repeal of the federal amusement tax, as well as other excises.

The $1,500-$3,000 group spent nine-tenths of one per cent of its income for movies during 1944, or from $13.50 to $27 a year, the report shows, estimating that the amount of federal admission taxes paid ranged from 40 cents for families with an annual income of less than $500 to $7.60 for families earning between $5,000 and $10,000 a year.

Against 'Nuisance'

The report, which is against all "nuisance" excise taxes, points out that the majority of them, with the exception of cabaret and similar taxes, can hardly be classed as "luxury" levies and recommends that the majority of these levies be first reduced to their pre-war rates as a step to their eventual elimination.

This would mean, if the CIO advice is heeded, that theatre admission taxes would be cut from 20 to 10 per cent. Washington, however, held little hope for any tax cuts.

Rathvon, Nassours Form Two New Financing Firms

Indications that independents with a successful record in past production or with a property that has possibilities might find financing simplified during 1949 were seen in Hollywood this week as two new financing companies were formed—one headed by former RKO President N. Peter Rathvon, a second involving the Nassour Brothers.

Rathvon's company, in which Floyd Odlum and Norman Freeman are involved, will provide second money and completion bonds and indicated that it would be very careful in its advances.

The Nassour Brothers, William and Ed, who own the Nassour Studios and also produce, were reported teamed up with A & P chain store tycoon Huntington Hartrod to form a new financing company which would finance independents using the Nassour lot. The Nassour deal may involve $5,600,000.

Last week the Bank of America's Bernard Giannini indicated this bank was ready to finance reliable independents.

First Public Relations Short Ready for Theatres March 1

Move Will Mark Debut Of Screen as Medium To Tell Industry Story

Prints of "Let's Go to the Movies"—first of four completed informational films about motion pictures—will be shipped to RKO Radio exchanges over the weekend in preparation for the inauguration on March 1 of the industry public relations program under which theatre screens will tell the story of the industry and the individual theatre. Thereafter, one film in the series of six to be distributed this year will be available at intervals of two months.

The first four subjects were screened in New York this week for trade press representatives. The films are being made at Hollywood studios under the supervision of the Industry Film Project Committee, comprised of representatives of the exhibition, distribution and production branches of the film business.

Tells Story

Release of the initial subject, titled "Let's Go to the Movies," will bring to realization an idea that has been proposed from time to time over the past several years by leaders in all branches of the industry. Under the plan, films of the documentary type will tell the story of the industry, its place in the national economy, its contributions to the social and cultural progress of the nation, the value of the theatre to the local community, etc., via the screens of local theatres. The pictures are being made by different studios. Each will be released through the exchanges of the company producing the picture and rentals are to be scaled at the normal single-reel price of the company releasing them.

The Industry Film Project Committee, it was said at the screening this week, is working on a revolving fund advanced by the producers and distributors with the enterprise being set up to operate as a non-profit activity. The plan is to carry the work through next year with an additional series of six subjects to be offered during 1950.

Dave Palfreyman of the Motion Picture Association of America said that there is little prospect of any overage being realized from rentals, but that any profits will go into the fund to finance the project for next year. The present project was started with a revolving fund of $75,000 put up by members of MPAA.

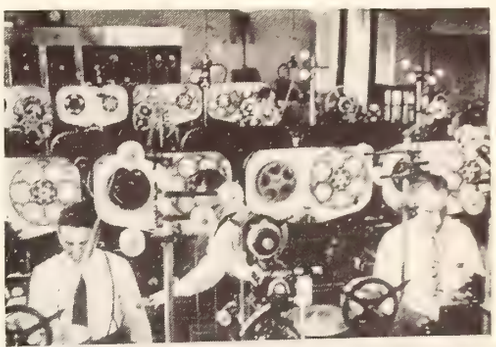
According to present planning, the subjects will be released day-and-date in key cities and made available for showings in all theatres of every area as near to release date as print supplies will permit.

'Behind the Scenes'

The picture introducing the series—"Let's Go to the Movies"—was produced by RKO. It serves as a "teaser" for the entire series by setting the groundwork for a "behind-the-scenes" view of the entire operation of the industry, from studio to final presentation to the public at local theatres. The documentary style is employed with a narrative filling in with data and descriptions of the overall operations of the industry.

Several good points that will register with the business man as well as the average moviegoer are made in this first subject. The large number of arts and crafts required at the studios and in the various branches of the industry are stated and illustrated. The quantities of raw materials consumed by the industry are mentioned tellingly, and there is plenty of good behind-the-scenes action at studios to give this short the interest and entertainment quality necessary to qualify it for presentation as a

(Continued on Page 12)







THE MOVIES AND YOU—THE PUBLIC. Ready for release March 1 is "Let's Go to the Movies," first of a series of industry public relations shorts which bring important facts and figures home to the public in a palatable manner. Top photo shows a behind-the-scenes view of the industry through a glimpse of a film laboratory, an important phase of production which the average audience probably had as much knowledge about up to now as it would have of the Einstein theory. Center photo is from another of the shorts, "This Theatre and You," and brings home the pleasant relations which can exist between a theatre manager and his patrons, who chat together after the show. Bottom photo is a humorous, but true-to-life scene from the third release, "Movies Are Adventure," in which a boy in the audience is swept by the power of the picture and imagines himself the driver of the winning chariot in the "Ben Hur" race with his father and mother as passengers.

Future Lies in Showmanship And Future Is Bright—Zukor

The future of the motion picture business lies in its showmanship, Paramount Board Chairman Adolph Zukor believes, and that future, Zukor further believes, will be bright, despite television and other storm clouds which some see on the horizon.



Adolph Zukor

The industry veteran, who celebrated his 76th birthday in New York last week and his 51st wedding anniversary Monday, limits his optimism with one qualification — that is if the nation's economy during 1949 does not drop below that of 1948. This factor is very important, he says, for good buying power is a tremendous factor at the box-office, especially he claims, on hit pictures, where it can mean increased profits of 25 to 100 per cent.

Clear Course

Otherwise to Zukor it looks like a clear course with good sailing. He has faith in showmanship, as much faith as back in those halcyon days when he used Sarah Bernhardt and a picture called "Queen Elizabeth" to get people into movie houses who had not been near them before. But to Zukor showmanship is an all-embracing term which starts in the west coast office where production is planned and ends in the theatre where a picture has to be sold and exhibited to an audience which must be kept satisfied.

To the producer, Zukor warns against making a picture just because said producer, a writer, or some one else in the studio becomes enamored of an idea. The veteran urges that industry's screen stories be evaluated by what past experience indicates the public will like. This experience, he says, lies in the record of past successes, and not in the predictions of a pollster whose premise is an interview with a housewife who has just left the chenille bedspread in the laundry tub to answer his call at the telephone or the front door.

See and Sell

Of exhibitors, he says:

"It behooves an exhibitor to study his audiences, not only to hire ushers, projectionists, and then go traveling around saying, 'I booked the picture; here it is'."

Exhibitors, he insists, must study the picture, sit down with their ad men and "see how the public is to be sold."

Zukor does not view television with alarm, mainly because he believes that no feature film made for television can approximate in entertainment a feature made for theatres where admission is charged and bceause he thinks theatres will take in television to handle news and other big interest events.

"It's show business," he says of television, "it's part of the business."

No Video Fear

Further, the tendency, noted wherever television is newly introduced, for set owners to stay away from movies and gaze into the small screens of their living rooms or the corner tap-room, will be dissipated, he thinks, by the introduction of theatre television. When this happens, Mr. and Mrs. America with the Junior Americas will be able to come to the movies, see the day's big fire or Joe Louis defending his title and also have a feature picture to entertain them.

But, he warns, "we have to know what we are doing. Our efforts must measure up to the public demand."

One way of finding out what the public wants, he believes, is by watching the pictures, not by polls. Zukor sees pictures in the projection room and then sees them again at the New York Paramount because as he says, "I'm not smart enough to sit in the projection room and judge" what the public will like.

The industry hasn't changed much in one respect since the day he made history with a Sarah Bernhardt film. "It was necessary to sell a picture then," he says. "It's the same today."

Stories Count, Too

"Star value," he continues, "is a tremendous magnet to bring you into the theatre but don't overlook the fact that story value is the first requirement . . . a good story makes stars. If I gave you a good story and a good part, overnight you are a star."

Hughes To Close Or Not To Close?

Reports that Howard Hughes planned to shut the New York offices of Howard Hughes Productions remained unconfirmed this week. Only definite information in connection with the office came from Advertising and Publicity Director Alec Moss who declared that he was leaving as of Feb. 1.

IA-Distributor Talks Fail, Mediator Back In

The International Alliance of Theatrical Stage Employes, which had called off federal mediation over its demands for its back room and front office workers in 31 exchange centers in order to resume negotiations with distributors in New York, this week asked the federal mediator to step in again.

The IA request, confirmed by the federal mediator's office in New York, followed two days of IA-distributor conferences which again collapsed, presumably over the IA wage-scale demand coupled with a 35-hour instead of a 40-hour week.

The mediator said he would probably call both parties into conference next week. He had been prepared to hold a meeting last Friday with all parties when the IA, reportedly at the request of the distributors, asked him to stand by while it resumed negotiations with the distributors.

20th-Fox to Drop 14 Field Men

Twentieth Century-Fox was reliably reported this week as being ready to drop approximately 14 of its field men in a realignment of activities. Warner Bros. is also reported realigning its field activities with the Boston division scheduled to close.

To Cite Disney

Purdue University at Lafayette, Indiana, is scheduled to honor Walt Disney Saturday with a distinguished service citation, said to be the first such honor the university has bestowed upon an American. Accompanying Disney will be Ellis Arnall, president of the Society of Independent Motion Picture Producers, and attending the ceremonies will be RKO-ites Ned E. Depinet, Robert Mochrie, Nat Levy and William Levy of the Walt Disney organization.

Fox West Coast Books 'Paisan' in 252 Houses

Mayer-Burstyn announced in New York Tuesday that they had signed a contract to book the foreign film "Paisan" in 252 houses of the Fox West Coast Theatres.

In making the announcement Partner Joe Burstyn declared that the deal required top billing in all engagements, even in the 80 FWC first-runs. He declined, however, to discuss money or other details of the contract.

Burstyn said he was also negotiating with additional units of National Theatres for contracts which should involve bookings in some 500 to 600 more theatres. He declared that he was also negotiating with other circuits., "Paisan" to date had far outstripped his other foreign success, "Open City"—itself a record breaker.

The "Paisan" deal gets under way Feb. 1 in the FWC United Nations Theatre at San Francisco. Mayer-Burstyn's next import will be "The Quiet One."

EL Takes 2 Ranks

Eagle Lion will distribute "Don't Take It To Heart" and "Waterloo Road" both J. Arthur Rank productions, it was announced in New York Wednesday. No definite release day has been set for either picture.

Selznick, Eagle Lion Close Reissue Deal

Selznick Enterprises President Daniel T. O'Shea and Eagle Lion President Arthur B. Krim Wednesday confirmed the several-week old report that Eagle Lion would take over distribution of the following Selznick product:

"The Paradine Case," "Duel in the Sun," "Since You Went Away," "Spellbound," "I'll be Seeing You," "Rebecca," "Intermezzo," "The Prisoner of Zenda," "Garden of Allah," "Adventures of Tom Sawyer" and "A Bill of Divorcement."

Selznick will continue to release his new product, which is listed as "Portrait of Jennie," "The Fallen Idol," "The Third Man" and "Gone to Earth," the last of which is yet to be produced.

L.A. First-Run Change May Herald Others

Los Angeles' first-run playing policy was cracked slightly this week as the new La Tijera and the Rio, both independent, booked United Artists' "My Dear Secretary" day-and-date starting Friday.

Up to now UA product has usually played the four Music Halls. UA Exchange Manager Jack O'Laughlin indicated that the change was due to unusually favorable terms offered by the theatres.

Boston Honors Lockwood

700 Attend Dinner Tribute for Exhibitor

Arthur H. Lockwood, president of the Theatre Owners of America, voiced a plea for industry unity at a testimonial dinner given him by the New England Variety Club in a Boston hotel Tuesday night.

The tribute, paid to a Bostonian who rose from the ranks to become the senior partner of Lockwood and Gordon Enterprises and president of the TOA, was summed up by Harold E. Stoneman, chief barker of the Boston Variety Club, when he said:

"Arthur Lockwood typifies all that we want most in the motion picture industry—progressive thought and action, integrity of every act, a broad and liberal view, love for his fellowman and an energy-to-go-ahead spirit which is responsible for his past success and for the brilliant future which all of us know awaits him."

Among others who joined in paying oral tribute to the guest of honor were Sam Pinanski, head of American Theatres Corporation; Martin J. Mulin, president of the New England Theatres Company; Arthur Howard, one of the leaders in the independent theatre movement, and Gov. Paul F. Dever of Massachusetts.

Greater Harmony

In a brief reply Lockwood told his audience of more than 700 men connected with the motion picture, industrial and banking world that he could not possibly express his appreciation for all the nice things said about him, but that he did want the industry to know that he hoped during his administration to bring about a greater harmony and greater cooperation among all theatremen.

"The motion picture industry," he declared, "is facing one of its most trying periods. We face a new competition and we face also a let-down from the lush days of a few years ago. Only by giving better pictures and sterling product to the exhibitor can the producers hope to maintain the high standard all of us wish to see continued. We must go ever forward, never once resting on past achievement."

Seated at the head table were:

Lester Lockwood, Theodore Jacocks, Otto Kleppner, Frederick Katz, Herman M. Levy, Gael Sullivan, Arthur H. Lockwood, Samuel Pinanski, Gov. Paul A. Dever, Col. William McCraw, Louis M. Gordon, E. Harold Stoneman, Simon H. Fabian, Walter Reade, Jr., Robert Lippert, Herman A. Mintz, M. Murray Weiss, Edward M. Fay, Al Kane, Ed Grainger, Samuel Rosen, J. J. O'Leary, Nat Levy, Ray Moon, John P. Byrne, Jim Britt, Martin J. Mullin, Louis Perini, William Sullivan, Morey Goldstein, Joseph Cifre, Robert Coyne, Dan Murphy, Philip J. Marget, Louis W. Richmond, John J. Dervin, Max L. Levenson.

Alexander Screen Time Payment Is $2,250,000

Alexander Films paid exhibitors of the United States more than $2,250,000 for screen time during 1948, officials of the company declared at the conclusion of the company's annual sales convention in the home office at Colorado Springs, Colo.

The company, officials said, had just concluded the biggest business of its 30 years of operation, serving some 20,000 advertisers with theatre screen ads.

N. Dakota Tax Rise?

North Dakota will seek to increase its sales tax from three to four per cent and make it applicable to theatres, reports from Bismarck, the state capital, indicated this week.

NEWSREEL CLIPS

It's a Local Business

Motion pictures are essentially a local business which keeps the bigger portion of each box-office dollar right in the community where it is spent, MGM's Maurice N. Wolf believes. Wolf told the Charlotte (N. C.) Motion Picture Council that "Hollywood itself constitutes a very small portion of the business as does the distribution end of the industry. Actually only six per cent of the people in the film business live in Hollywood. Similarly only five per cent of the $2,750,000,000 invested in motion pictures is in Hollywood. The other 95 per cent is invested in theatres, distributorships, sales organizations, and the like, which spread money into every walk of life."

Proud Boys

Though there has been no official comment on it yet, Universal-International is planning to push "Hamlet" for even wider distribution shortly, by now opening it at advanced admissions on limited engagements of a minimum of two weeks. Thirty-one such openings are planned. Hitherto all two-a-day runs had been for longer periods, but U-I is pushing aggressively to get a quick turnover on the picture and is anticipating a gross of $3,250,000. To date the claim is made that "Hamlet" has done better than the previous British essay into Shakespeare, "Henry V" in all but two cities—Providence, R. I., and Boston, two towns where "Henry" was super-sensational. "Hamlet" opened this week in New Orleans and in Carmel, Calif.

Selling

Universal-International splits some $65,000 in cash awards for the 17 branch managers, 34 salesmen, 44 bookers and four office managers who led in their Presidential Sales Drive. District Manager P. F. Rosian took top money in that group—$5,000. Among branch managers, New Orleans' Charles Ost led his group with $2,500, while the leading salesmen were Arthur Rose of Buffalo, Frank Schriber of Cincinnati, and Jack Zamsky of Salt Lake City, each of whom took $1,250. Bookers in the leading dough were those of Chicago, Buffalo, and Charlotte, each division of which took $900.

Film Classics sales staff this week took a piece of cash in the 18-week Joseph Bernhard Sales Drive, which ended recently. The Seattle exchange came out with first money—$1,800. Other winners were Detroit $1,300; Portland $1,100; New Orleans $900; Charlotte $700; Dallas $500; Cincinnati $400; Memphis $300. Division Manager Jake Lutzer got the special $500 award for that group.

Give

Members of the Screen Actors Guild voted by 1,235 to 186 in favor of increasing their contributions to the Motion Picture Relief Fund from one-half of one per cent of their earnings to one per cent.

Financial

Warner Bros.' annual reports shows a net profit of $11,837,000 or $1.62 a share for 1948 compared to $22,094,000 or $3.02 a share for 1947.

Directors of Pathe Industries, Inc. announced payment of the regular quarterly $1 dividend to its preferred stockholders.

Names

Universal-International Vice-President and General Sales Manager **William A. Scully** is out in Hollywood conferring with studio heads. Allied Artists Monogram Western Sales Manager **L. E. Goldhammer** is in Hollywood conferring with President Steve Broidy and Vice-President Harold Mirisch on 1949 product. Another eastern visitor out there is United Artists Director of Advertising and Publicity **Howard LeSieur.** Columbia General Sales Manager **A. Montague** is the new head of the Motion Picture Association of America's distribution committee, succeeding Robert Mochrie.

Calendar

JANUARY

18-19, meeting of presidents of the nine member companies of the Motion Picture Association of America, Miami.

19, regional meeting, Mid-Central Allied Independent Theatre Owners, Abraham Lincoln Hotel, Springfield, Mo.

25, installation of Max A. Cohen as president of the Motion Picture Associates, Hotel Astor, New York.

28-29, meeting, directors and officers, Theatre Owners of America, Mayflower Hotel, Washington, D. C.

30-31-Feb. 1, convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

31, Gov't suit defendants present proposed fact findings and judgment to three-judge statutory court in New York.

FEBRUARY

1-2, first convention of the newly-formed Colorado Association of Theatre Owners, Denver.

4, National Conference of Christians and Jews' Bill of Rights Luncheon, Waldorf-Astoria, New York.

14-15, annual board meeting, Allied States Association, Hotel Statler, Washington, D. C.

21-22, postponed convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel William Penn, Pittsburgh.

MARCH

1, Justice Dept. presents proposed fact findings and judgment in Gov't anti-trust suit to three-judge statutory court in New York.

24, Motion Picture Academy of Arts and Sciences annual awards, at Warner Bros. studio, Burbank.

23-25, first meeting of the Anglo-American Joint Film Advisory Committee, New York.

30, Arguments on proposed judgment in Gov't anti-trust suit, U. S. courthouse, Foley Square, New York.

30, 40th anniversary conference, National Board of Review, New York.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

Paramount Offers to Sever More Partnerships

From Minneapolis comes the report that Paramount has offered to sever theatre partnerships in the Fifth Avenue and Hollywood Theatres in La Crosse, Wis.; the Nicholas and Strand in Fairmount, Minn.; and its 50 per cent interest with the A. H. Blank group of the 38 theatres operated by the Central States Theatre Corporation in Iowa.

Neither Paramount nor the government has listed the proposed dissolution of partnership the distributing company has with Louis Roesner in Winona and Rochester, Minn., and with Joe Ryan at Madison, S. D.

Johnston Calls Another Meeting

Motion Picture Association of America President Eric Johnston Monday called a meeting of presidents from the nine MPAA member companies to discuss the foreign situation in Miami on Jan. 18-19.

REPUBLIC'S

ROY RO





AGAIN NO. 1 KING OF T
IN THE BOXOFFICE BAR

All Rogers Pictures are made in

TRUCO

ON

Big Roy Rogers Hits Now In Release

UNDER CALIFORNIA STARS • EYES OF TEXAS

NIGHTTIME IN NEVADA • GRAND CANYON TRAIL



GERS

IE COWBOYS
OMETER POLL!

sensational

OT

SAFETY FILM

This Big One's Coming

THE FAR FRONTIER

Industry Short Ready March 1

(*Continued from Page 7*)

screen offering. This reel, as will all of the pictures, runs nine minutes.

The follow-up subject, to be released May 1, is titled "This Theatre and You." Produced by Warner Bros. this picture carries an interesting and somewhat provocative message to the entire community served by the local movie house. It scores the point that the theatre is primarily a local institution managed in accordance with tastes of its patrons in all matters of physical facilities and the entertainment presented. Theatre owners and bookers, particularly, should find this short helpful in creating a better understanding among audiences of the problem of booking pictures to suit the demands of the public.

Adroit, Amusing

It adroitly, amusingly and without offense makes the point that different people like different kinds of screen stories by bringing these different people into emphatic focus through close-ups as they sit in a theatre audience.

The camera moves up as the picture narrative develops to show you that this man wants more adventure. Then it shifts to show you that the young lady in another section of the audience would like to have more romance while two young girls want more love stories, and a youngster farther on wants action pictures. The theatreman will be a far better understood man after the showing of this reel and a fund of goodwill based on understanding can be looked for as a benefit to the theatre.

Adventure

The third offering was produced by Universal. It is titled "Movies Are Adventure" and has the advantage of several bits of good humor and comedy. Particularly amusing, and quite telling as effective salesmanship for movie entertainment, is the visualization of how members of the family attending the movie show project themselves into the different characters acting in the film. The mother sees herself as the heroine in the flash from Rudolph Valentino's "The Sheik." The boy imagines himself driving one of the chariots in a sequence from "Ben Hur." The father goes into a nostalgic dream of his past as a gridiron stalwart when a scene shows a football player winning the roar of the crowds for a thrilling broken-field run. A clever introduction is used with a theatre chair presented as the means of experiencing adventure, thrills, danger and romance.

Art

The fourth release is titled "The Art Director" and was produced by 20th-Fox. It puts over some mighty good propaganda regarding the movies' contribution to home planning and decoration and, as in the case of the preceding reels, packs thrills into the show by using clips from some of the climactic scenes of great pictures of the past.

Drive-In Association Sets Meet for Jan. 30

Possibility that drive-ins could be subjected to the public nuisance laws of North Carolina along with the reported activities of patent attorneys from Washington, D. C., in that territory, are expected to be discussed by the meeting of the Drive-in Theatre Owners Association to be held in the Hotel Charlotte at Charlotte, Jan. 30.

Critical? Eh, What!

There's "too much padding and too much tea drinking" in British pictures, Capt. Harold Auten, himself a gentleman from Albion, told the Federal Trade Commission last week.

Capt. Auten's comment, which is not thought to be regarded by the British industry as a major type of treason, came as he testified for United Artists in the FTC hearing on "Col. Blimp." The FTC was charging that UA had cut "Blimp" and was using the same reviews which had been written for the uncut version, thereby presumably deceiving the public which pays at the box-office. UA is fighting the case because if the FTC makes its charge stick, the right to cut a picture after it has been shown might be imperilled. Otherwise it doesn't matter, for "Blimp" was put into the vault some time ago and is not in circulation.

Heart Attack Fatal To Victor Fleming

Victor Fleming, 60-year-old director whose works include the current "Joan of Arc," the Academy Award winning "Gone With the Wind" and such past successes as "Treasure Island," "Captains Courageous," "Wizard of Oz," died last Thursday of a heart attack while being rushed to a hospital near Cottonwood, Ariz.

Fleming had been vacationing at a Cottonwood ranch with his family. The veteran director, who had been in ill health for some time, came to the movies from auto racing. He started as a cameraman, then turned to directing with the defunct Triangle Films. During World War I, he served as lieutenant in the U. S. Army Signal Corps where he developed speed cameras, and at the conclusion of the War he served on President Wilson's staff at the European Peace Conference. Fleming, who was born in Pasadena, is survived by his widow and his daughters—Victoria and Sally.

Johnston, Pioneer Trade Publisher, Passes Away

William A. Johnston, one of the pioneers in film trade publishing, died Dec. 30 at his home in Monroe, N. Y. His age was 72. Johnston in 1913 established the *Exhibitor's Times,* later merging it with the *Moving Picture News,* the merged publication being titled *Motion Picture News* From that date until 1928, when he sold his interests in the paper to Angus Publishing Co., Johnston was the editor and publisher of *Motion Picture News.* He retired from publishing to take up residence on the west coast.

During his years of association with the *News,* Johnston occupied a very prominent position in the industry, his editorials being widely read throughout the field. He is survived by a son, Paul A. Johnston, a daughter, Allene Johnston, a sister, Mrs. Arthur Sticht, and a granddaughter.

Dick Walsh's Mother Dead After Illness

Funeral services for Mrs. William H. Walsh, mother of Richard F. Walsh, president of the International Alliance of Theatrical Stage Employes, was scheduled for 10 a.m. Saturday morning from the Good Shepherd Roman Catholic Church.

Brotherhood Week Program Ready

Exhibition, production and distribution were lining up solidly behind National Brotherhood Week, according to Warner Bros. Gil Golden, who Monday declared it to be the industry's "biggest effort since the war bond drives."

Golden's remark came as he revealed plans for exhibition tie-ins in connection with the week, which will be held from Feb. 20-27. The movement, sponsored by the National Conference of Christians and Jews, already has prepared a six-page plan showing exhibitor and distributor chairmen in the local areas how they can tie-in with the week, together with the necessary display and other advertising accessories for the movement which are being distributed by National Screen Service under the supervision of its president, Herman Robbins.

Newsreel tie-ups have also been arranged for by 20th Century-Fox President Spyros Skouras. Each of the five newsreels will prepare its own clip to fit on the end of the newsreel during the week.

In addition March of Time will produce a similar clip to be attached to any of its reels being booked during the period and This is America will produce another clip to fit in with its Feb. 4 release, "Our Daily Bread."

Slogan

The Brotherhood Week slogan was revealed Monday—"No Bigotry in America—Protestant, Catholic, Jew, Forward for Freedom."

Meanwhile Gus Eyssell of Radio City was appointed chairman of the Greater New York division which numbers some 1,700 to 1,800 theatres. Named as assistant chairmen with him are Lou Gold, Miller, Harry Brandt, Gene Picker.

Additional exhibitor co-chairmen named this week by National Co-Chairmen Ed Lachman and Gael Sullivan are: Dallas—Col. H. A. Cole, Robert J. O'Donnell; Charlotte—William Hendrix, Hank Hern; Buffalo—George MacKenna.

Ricardo Monteil Dead In Mobile; Was 55

Ricardo Monteil, veteran Mobile, Ala., showmen who sang for his audiences when the shows were dull and who believed that the theatre had to live up to the glamor it tried to create, died at his home in that southern city last week after a brief illness. He was 55.

At the time of his death Monteil was general manager for Giddens and Rester's Theatres, operating the Downtown, the Brookley and the Crichton. Prior to that he had been district manager for Paramount-Richards.

Monteil, who was born in Mexico City shortly after his family came there from Spain, started his professional career as a singer and was well-known as a prologue attraction for silent films, touring, among other attractions, with Douglas Fairbanks' "The Three Musketeers."

Later he settled in Mobile and became associated with the predecessor to Paramount-Richards, whooping up the shows with occasional stage performances in which he appeared. More recently he quit Paramount-Richards when reportedly his salary looked too big to an economy-minded executive and joined Giddens and Rester where he proceeded to give his former bosses a run for their money.

Burial was in the Pine Crest Cemetery. Survivors are his widow, Eleanor Fitch Monteil; two daughters—Mrs. James T. Beard and Mrs. R. C. Corlett; three sons—R. R. Monteil, Jr., Gonzalo Monteil, Kenneth F. Monteil, and nine grandchildren.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Vogue Theatre in Bronx Keeps an Eye on Events

The Vogue, an Interboro Circuit Theatre in the Bronx managed by I.M.P.S. Member Sidney Mann, keeps an eye on events and usually manages to work out some good angle even when the chances seem against success.

Take the tour of the Freedom Train, for example. When that ready-made headliner rolled into the Bronx, Mann cooperated heartily with the sponsoring American Heritage Foundation. Thus he not only gained immediate attention but also laid the groundwork for good public relations anent the Vogue's civic spirit. In a large window in front of the theatre he displayed a number of historic documents from the Train, using an American flag backdrop (see cut). Later he held a special show with admission by donation of canned foods to be sent to the needy in other lands.

Or take Christmas. The day before, the Vogue arranged a special kiddie show. Playing the role of Santa, Mann himself rode up the theatre's street and greeted the youngsters who were waiting admission. Then he entered the theatre and gave bags of candy to children and adults alike. A bakery supplied the theatre with "the most enormous cake you ever saw" and each child was given a cut of it upon leaving the theatre. In addition to a 45-minute cartoon show patrons saw a stage show presented by the Jules Faber Studios, which cooperated in an advertising tieup.

Mann's films for New Year's Eve—"Pitfall"

(*Continued on Page* 15)

Radio's Frank Luther in Skouras Theatre P.A.'s

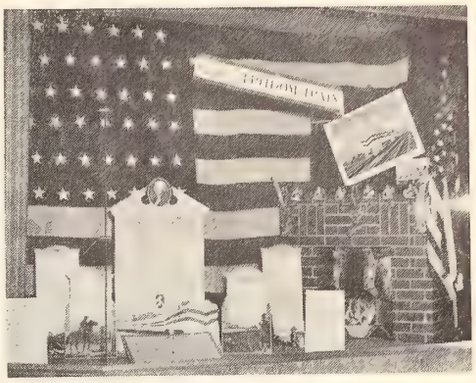
Frank Luther, who broadcasts a Saturday morning program for children, recently opened a series of appearances in Skouras metropolitan theatres, at the Park Plaza in the Bronx. Station WNBC, Decca Records and the Maltex Company, Luther's sponsors, are aiding Skouras houses in promoting his personal appearances, Decca and Malta through dealer promotions and lobby displays.

As a part of his theatre program, Luther interviews a Boy Scout from the neighborhood and a record is then made for broadcasting the following Saturday over WNBC.

The Park Plaza distributed 50,000 folders for Luther's appearance there and trailers were used in 11 other Skouras theatres.

Record Shops Go to Bat For 'Baby Smiles at Me'

The record shops in Gloversville, N. Y., went to bat in the promotion of "When My Baby Smiles at Me" for its engagement at the Schine Glove Theatre. The MGM Records window streamers on that picture were distributed to every record shop in the town. One such shop plugged in its newspaper ads for two days the giveaway of 50 of the records to first comers at the initial screening. Place cards on the attraction were distributed to all Gloversville and Jamestown restaurants.



HISTORIC DISPLAY. I.M.P.S. Member Sidney Mann of the Vogue Theatre, Bronx, N. Y., arranged this window of historic documents when the Freedom Train visited his area during the Christmas holidays. Note how Christmas is tied-in with the display.

Wide Welcome to 'Shoes' In Los Angeles Premiere

A very special production got very special handling that assured it a wide welcome when Rank's "The Red Shoes" made its Los Angeles premiere. The Fine Arts Theatre was chosen for the showing, the event signalizing the reopening of the house that had until then been known as the Regina. The date chosen was Dec. 28, which assured the film notice as an obvious eleventh hour qualifier for Academy Award honors. Working with Eagle Lion's Bob Goodfried and Bill Sholl on the build-up were Manager Mark Hendricks and Theatre Publicist Seymour Peiser.

The premiere was set up as a benefit for the building fund of the new Saint Sophia Greek Orthodox Church, with all tickets sold in advance at $10 each. Excitement was added to the evening by the use of Kleig-lights and the attendance of a galaxy of topflight stars, Van Johnson, Angela Lansbury, Virginia Mayo, Edward G. Robinson, Peggy Ann Garner and Lon McAllister.

Special screenings had already been given for

(*Continued on Page* 14)

I.M.P.S. Member Report

Childhood Training Basis For Management Material

Good management does not mean demanding respect and obedience from theatre employes but earning that respect and the desire to comply with the manager's wishes, according to Burton M. Bausell, of the R. N. Smith Theatres, Mission, Texas.

"In this one thing alone," declares I.M.P.S. Member Bausell, "the manager has a big responsibility, for it has been said that one can lead people more easily than driving them."

Good management material, the Texas theatreman points out, has its early training in the home when the child first learns the rules of behavior in relation to other human beings, and his willingness to share with others his good fortunes, or his patience of others' errors and shortcomings.

"If a man will grow to maturity with understanding, patience and forgiveness as part of his character," concludes Brother Bausell, "then absorbing the knowledge of the theatre business will be only a secondary part of the training. Many men have attained financial success without these qualities, but the man who gains wealth at the loss of a friend is truly a failure."

Disney Film Premiere At Purdue University

Walt Disney's "So Dear to My Heart," RKO Radio release, was scheduled to have its premiere this weekend (January 15) in the Hall of Music at Purdue University, West Lafayette, Ind., with the student body, staff and alumni in attendance. Disney and members of the cast were to make personal appearances. Part of the picture was filmed in Brown County.—IND.

Promotes Hotel Tieup

Milt Baline of Schine's Glove Theatre, Gloversville, N. Y., has arranged with a local hotel to place a permanent 22 x 28 attraction display in the lobby of the hostelry.



THEATREMEN HOLLYWOOD-BOUND TO SEE 'TULSA'. Theatremen of Texas and Oklahoma, preparing to stage a big area premiere of Eagle Lion's "Tulsa," winged to the Coast studios to see the picture they'll be ballyhooing in a big way in mid-March. The contingent shown above represents more than 700 theatres. Seen above are John Rowley, Robb & Rowley; EL Branch Manager J. E. Gribble and Southern Division Sales Manager Herman Beiersdorf; Bob Davis, Theatre Enterprises; Hank Robb, Robb & Rowley; Ralph Drewry, Talbot Theatres; Raymond Willie and Ray Jones, Interstate Circuit; Frank McCabe, Griffith Theatres; Sam Landrum, Jefferson Amusement Co.; Dick Owen, publicist.

N.Y. 'Enchantment' Campaign Sets '49 Showmanship Rolling

Theatremen who place great store in the old-time tactics of selling a motion picture from all angles are giving the nod of approbation to the thorough-going campaign on Samuel Goldwyn's "Enchantment," which has been in progress since well prior to the film's recent opening at the Astor Theatre, N. Y.

Not until "Enchantment" had gotten into its run following a well-ballyhooed premiere, did the full impact of the showmanship planned and executed in the picture's behalf register with the trade observers, who are now pointing to the "Enchantment" showmanship as a good example of what should happen more frequently during the new year if the industry is serious in its claims that there's going to be a real revival of vigorous show-selling for the bigger pictures during 1949.

Goldwyn's Lynn Farnol has directed the New York campaign with results that capitalized on the outstanding national advertising and publicity which preceded the premiere. "Enchantment" got an exceptionally good press in national magazines, which buttressed the magazine advertising for the picture along the "wonderful love story" lines. This, incidentally, was one of the prime prescriptions recommended by theatremen in the "Exhibitors Are Talking About . . ." feature of STR's *Leaders of the Motion Picture Industry*, published December 25.

Despite the value of this advance campaign, Farnol nevertheless saw to it that showmanship was poured on at the local scene for the premiere.

The newspaper advertising campaign picked up the love story theme in displays for the Astor showing and, as though not satisfied with the established mediums of publicity—such as merchant cooperation through window displays, newspaper publicity and general posting—Farnol also used a number of angles to develop the much-prized word-of-mouth salesmanship through some neatly-contrived adaptations of some old stunts—all designed to appeal to women, since "Enchantment" is a woman's picture that women will talk about and bring their husbands and sweethearts to see.

One of these was the employment of a couple of smartly-dressed girl models—both having good resonant voices—who rode the subway trains and made audible comment about the picture as they pointed to the car-card "movie of the week" recommendation to "go see" "Enchantment" at the Astor.

Another was to give the picture the opportunity to sell itself—right on the screen. This was done by holding special preview screenings—some 50 of them—for various groups. No one can deny the power of this form of show-selling which starts the word-of-mouth publicity so essential to a film's box-office success.

For eight days before the Christmas Day opening, a concentrated radio spot campaign featured early quotes from magazine and national syndicates, stressing gossip words such as "Did you read . . . ?" "Have you seen . . . ?" "Tell your friends about . . ." and so on. The record snow storm, greatly increasing the radio listening audience, contributed importantly to the investment.

An outstanding feature of the radio campaign was scheduled to get under way this week when station WQXR began broadcasting recordings made by Quentin Reynolds and Emily Kimbrough. Reynolds, distinguished author and lecturer, recalls flashbacks of history and literature in a story titled, "That Reminds Me" to match the flashbacks of romance in "Enchantment," while Miss Kimbrough, co-author of "Our Hearts Were Young and Gay," is transported back through "Enchantment" to memories of her Victorian grandmother. Letters were sent out to club women emphasizing the importance of the broadcasts, and the recordings will be available to exhibitors and other radio stations for broadcast. Or, if preferred, the articles will be available for planting in newspapers.

There was outstanding feminine appeal in

(*Continued on Page* 15)





The "wonderful love story" theme was stressed in the newspaper advertising campaign for the New York engagement of Samuel Goldwyn's "Enchantment" at the Astor. The layouts, two of which are reproduced above, were designed to register most forcibly with the feminine contingent and thus set them talking about the picture. And when you start women talking, it doesn't take long for attendance to follow—with husbands or sweethearts.

Opportune Time

If you plan forming a new Kiddie Klub—or, to be more dignified, a Young People's Club—plan to have its first meeting along with the first installment of a new serial. Reason is obvious—continuity.

Wide Welcome to 'Shoes' In Los Angeles Premiere

(*Continued from Page* 13)

the nationally-syndicated screen columnists, local radio commentators, and school principals, dance studio heads, women's organizations, music groups and art institutes.

Forty branches of the Los Angeles library distributed bookmarks advertising the picture and posted cards plugging the release on bulletin boards. Stores, libraries and art galleries cooperated in counter and window tieups that included displays of stills from the film. Bullock's Downtown devoted seven windows to the film, and the new Rexall drug store, largest in the country, featured "Red Shoes" sundaes by means of banners, streamers and newspaper ads.

Of course, newspapers were provided with stunt photos, such as those of Peggy Ryan, acclaimed by the National Chiropodists Association for having perfect feet, donning Moira Shearer's ballet slippers. These were used, but the papers had already gone overboard with feature art and story breaks. The advance comments of the enthusiastic columnists, the school principals and other important opinion leaders had done their work.

Promote Matinees Via Participation Shows

Two Des Moines theatre managers have found radio audience participation shows a decided stimulant to matinee attendance. They report capacity crowds on those occasions, find radio stations eager for such tieups as they provide a ready-made audience, and sponsors have expressed their satisfaction.

Manager Bob Leonard of the Paramount has a half-hour radio show every Monday from 1:30 to 2 P.M., sponsored by the Iowa Retail Hardware Association and broadcast by radio station KWDM. Manager Tony Abramovich of the Strand holds his radio show every Friday afternoon with two Des Moines stores sponsoring it and Station KCBC airing it.—DMO.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: ASSISTANT MANAGER

By JACK WHITFIELD

Mgr., Capitol Theatre, Niagara Falls, Ont.

I worked as an usher during my high school days and as chief of staff while attending college.

However, it was not until I entered show business seriously as an assistant manager, shortly after my discharge from the Army, that I started to really learn something about theatre management.

True, my experience as an usher, etc., helped, but I believe that to get an overall picture of theatre management, the best place is as an assistant.

This especially applies when you have the opportunity, as I did, of working under first-class men.





OLD-TIME BALLYHOO IN BROADWAY COMEBACK. Who said Broadway is blase? The Great White Way sat up and took notice when Film Classics ushered in the showing of "Unknown Island" at the Rialto with an old-fashioned ballyhoo stunt that brought back memories of the good old days. In photo at left the woman and child gaze fascinatedly at a busload of jungle inhabitants, one of five traveling units, which invaded Gotham to herald the premiere of the Cinecolor film. Photo at right shows the "animals" taking time out in front of the Beacon Theatre on upper Broadway to talk about conditions in the "animal kingdom" with Manager Leo Minkin.

GRIST FOR THE SHOWMANSHIP MILL

John H. Harris, founder and "Big Boss" of Variety Clubs International, will appear with Audie Murphy in a special television trailer for Paul Short's production for Allied Artists, "Bad Boy." Harris attended the press preview of the picture held last week at the Academy Award theatre in Los Angeles.

* * *

A set of four Hallmark "Little Women" greeting-card dolls, sketched from life on the set, will be introduced late in February by Hall Brothers, Inc., Kansas City, to coincide with the nationwide release of MGM's 25th anniversary Technicolor film, "Little Women," which stars June Allyson, Margaret O'Brien, Elizabeth Taylor and Janet Leigh. The dolls are designed in full color, with costumes finished out in front and back. Each card bears a rhymed story describing the character portrayed, and each is designed to stand by itself in tent-card fashion. The dolls will retail at 25 cents each or $1 for a set of four.

* * *

The Euthanasia Society of America, advocate of legalization of voluntary euthanasia, has honored Universal-International "for services rendered to the cause of euthanasia by the presentation of its distinguished motion picture, 'An Act of Murder'."

* * *

When Pathe's British-made film, "The Guinea Pig," played at MGM's Ritz Theatre, Leicester Square, London, Eng., the ad in the evening papers was devoted entirely to quotations from the review which appeared in the columns of the SHOWMEN'S TRADE REVIEW. This is reported to have been the first occasion on which an American film trade paper review had been used as the basis for an ad in nationally-circulated British newspapers. It appeared in both the *Evening Standard* and the *Star*.

* * *

For the English campaigns on "Summer Holiday," MGM made numerous tieups covering England, Scotland and Wales which theatre managers in most situations could use with decided advantage. The Thomas Cook Travel Agency prepared a "double royal" poster, available to the theatres free of charge, with the slogan "Let Thomas Cook arrange your Summer Holiday," followed by an admonition to see the picture, with space for theatre name and playdate. The Veteran Car Club of Great Britain utilized the Stanley Steamer song number, suggested to its 500 members that they cooperate with theatres showing the film and making available to exhibitors the list of its members. The Bond Street sportswear firm of Berkertex, Ltd., arranged for window and mannekin display of its garments; also a special window card, "Enjoy your Summer Holiday in Berkertex Sportswear." Max Factor tieups on Marilyn Maxwell and Gloria DeHaven provided exhibitors with additional tieup possibilities.

Pup Prize for Letter

A puppy was given away in Waterbury, Conn., for the best letter on "Why I Liked a Certain Scene in 'Hills of Home'." The contest was sponsored by a kennel at the instigation of Manager Robert Carney and Assistant Manager Albert R. Lessow when the MGM picture played Loew's Poli.—HFD.

I.M.P.S. Member Report

Vogue Theatre in Bronx Keeps an Eye on Events

(*Continued from Page* 13)

and "Intrigue"—did not strike him as particularly in the mood, but he provided a touch of gaiety on his own. He called it "Krazy Nite" and used heralds—as he did for the programs mentioned above—to invite patrons ot "go nuts with us." He gave away party favors, noisemakers and balloons, held a community sing, and awarded prizes for the best performances in a "So you wanna be an actor" contest.

Mann reports that he no longer discards his old fluorescent bulbs; he uses them in display boxes for "flash" effects, as in his "Canon City" pre-run weapons layout. And when he booked "Rachel and the Stranger" he painted one line of the song on each of the outer door kick-plates—an effective teaser. Special events are not necessary to stimulate the Mann imagination.

Borrow Props for 'Cristo'

Special painted boards owned by the Sonja Henie Ice Palace in Los Angeles were made available to Universal-International to help promote the engagement of "The Countess of Monte Cristo" at the United Artists, Fox Ritz, Guild, Iris and Studio theatres.

Baby Carriage Stunt

A ballyhoo that attracted widespread attention for "Apartment for Peggy" at Manager Bob Thompson's Schine State, Hamilton, N. Y., was a baby carriage with a sign reading: "I'm looking for an 'Apartment for Peggy'."

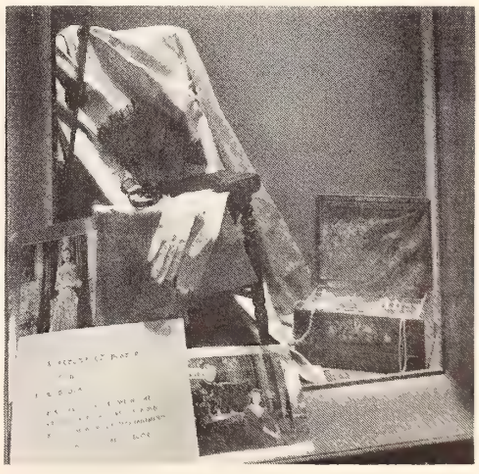
Traffic Sign Tieup

For 20th-Fox's "Trouble Preferred," Assistant Manager Norman Levinson of Loew's Poli, Hartford, placed 20 cards near downtown street intersections. Copy on the cards: "It's 'Trouble Preferred'—If You Pass a Stop Sign."—HFD.

'Enchantment' Campaign in New York

(*Continued from Page* 14)

the merchandising plan used in New York by Lord and Taylor's and W. & J. Sloane. For the Lord & Taylor tieup, displays centered around such accessories as handbags, fans, stoles, gloves and pearls, all in the Victorian manner, similar to those worn by Teresa Wright in the RKO Radio release. The display at W. & J. Sloane reproduced in detail the Victorian style music room shown in "Enchantment," all the furnishings being from stock. Incidentally, a letter outlining the plan has been sent to 130 of the country's leading department stores emphasizing the fact that the essential props in the display can be obtained from regular stock.



One of the windows of Lord & Taylor, New York, featuring a string of pearls, a fan and stole similar to those worn by Teresa Wright in Samuel Goldwyn's "Enchantment." This is part of the merchandising campaign on the RKO Radio release.

Effect of the entire campaign in all its facets and details was to set everyone talking ("I hear it's good . . .") without anyone knowing exactly how or where they heard it.

The important thing for trade observers and exhibitors, especially, to bear in mind about this New York campaign, is that with but slight variations it is easily adaptable to theatres in other situations throughout the country. Theatremen who pursue the "wonderful love story" angle in their advertising, who devote their exploitation energies toward attracting the women, should find their own campaigns as fully productive from the local standpoint as that so effectively executed in New York by Farnol.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Trouble Preferred

20th Century-Fox Comedy 62 mins.

AUDIENCE SLANT: (Family) Entertaining comedy with a new story twist and good production.

BOX-OFFICE SLANT: Best for the second half of the bill, especially if the top feature is dramatic.

Cast: Peggy Knudsen, Lynne Roberts, Charles Russell, Mary Bear, Paul Langton, James Cardwell, June Storey, Paul Guilfoyle, Marcia Mae Jones. Credits: Sol M. Wutzel Production. Producer, Sol M. Wurtzel. Director, James Tinling. Screenplay, Arnold Belgard. Photography, Benjamin Cline.

Plot: Two girls go through the rigorous training of the women's branch of the Los Angeles police force. They prove their mettle, after graduation, by helping to reconcile a young wife and her estranged husband.

Comment: An entertaining comedy with a new story twist and good production. This hour-long program offering will keep the patrons interested and laughing from start to finish. Arnold Belgard's screenplay does an effective job of presenting women police force members for the first time. Peggy Knudsen and Lynne Roberts work together very smoothly as the two girl rookies, and Marcia Mae Jones handles her role of a would-be suicide in topnotch style. The rest of the cast acts with verve and ability. This offering is best for the second half of the bill, especially if the top feature is dramatic.

Interlude

(Mixed Dialog—English Titles)

Globe Film Dist. Drama 83 mins.

AUDIENCE SLANT: (Adult) A quite good foreign film with considerable English dialog. A tragic romance with excellent acting and photography, good story and music.

BOX-OFFICE SLANT: Miss Lindfors is known through Hollywood films and excels here. Hasse Ekman's looks are appealing. This Swedish picture might be billed as a worthy successor to "Torment."

Cast: Viveca Lindfors, Hasse Ekman, Erik Berglund, Stig Jarrel, Bengt Ekerot, Sven-Bertil Norberg, Ronald DeWolfe. Credits: Produced by Terrafilm. Presented by Westport International Films. Directed by Hasse Ekman. Screenplay by Walter Ljungquist and Ekman from Sven Stolpe's novel, "In the Waiting Room of Death."

Plot: This is a story of the fractional life permitted tubercular patients by the rigid rules of a sanitarium in the Alps. A young Swedish literary man (Hasse Ekman), being curable, never really becomes one with the group of regulars who live only in the present. He openly rebels against the system and cannot realize, as the Finnish pianist, Viveca Lindfors, does, that their love affair can be only an interlude. She dies, happy for what they did have. He reluctantly resumes "real life."

Comment: This Swedish film is quite good for foreign-language houses and not, like some equally good European product, limited to them, for in addition to its excellences it offers considerable dialog in English and other attractions for an American audience. These excellences are primarily histrionic and photographic, with a good story and about three good (and unruined) classical piano selections. Miss Lindfors is known here through her Hollywood movies, the most recent of which is "The Adventures of Don Juan." She takes full advantage of the greater acting opportunity in "Interlude," and even appears more beautiful. Her performance is almost matched by Hasse Ekman, a handsome young man who should have wide appeal. Principal character part is the doomed tubercular played by Stig Jarrel, who played the sadistic schoolmaster in the Swedish "Torment," to which this is a worthy successor. The film was shot in Lugano and contains a scene in German, one in Italian, and a little French, in addition to the preponderant Swedish and English. If it is a little short on action, it is not ill-paced. Its tragic romance has a strong appeal.

National Reviewing Committees' Classifications

FORCE OF EVIL (MGM)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

HENRY THE RAINMAKER (Mono.)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

THE DECISION OF CHRISTOPHER BLAKE (WB)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

I Cheated the Law

20th Century-Fox Drama 71 mins.

AUDIENCE SLANT: (Adult) Starting slowly, this picture develops into a satisfactory mystery drama for adult members of the family. Generally good performances.

BOX-OFFICE SLANT: If exhibitors will use its exploitable angles, this program offering should develop better-than-average business.

Cast: Tom Conway, Steve Brodie, Robert Osterloh, Barbara Billingsley, Russell Hicks, James Seay, Chet Huntley, Tom Noonan, William Gould, Harry Harvey, Garry Owen, Charles Wagenheim. Credits: Directed by Edward L. Cahn. Screenplay by Richard G. Hubler. Story by Sam Baerwitz. Photography, Jackson C. Rose. Produced by Sam Baerwitz.

Plot: A young lawyer defends a gangster to whom he owes his life. After the man is freed the lawyer discovers that the gangster was actually guilty of the murder charge he was being tried for. Since the culprit cannot be tried again, the lawyer sets out to get him for another crime and succeeds.

Comment: Starting slowly and somewhat statically with a courtroom scene, "I Cheated The Law" takes a bit of time getting under way. But once the action gets into the actual story, things begin to pick up and an interesting, suspenseful mystery drama develops. For the secondary spot, it will make a satisfactory seventy-one minutes of entertainment, for the performances are capable and the direction by Edward L. Cahn keeps the action moving smoothly. Tom Conway makes a convincing attorney and Steve Brodie a good gangster. Robert Osterloh is okay as Brodie's assistant, with Barbara Billingsley as Conway's wife and Russell Hicks as the D.A., giving commendable support. Picture was produced by Sam Baerwitz, from his own original story.

The Far Frontier

(Trucolor)

Republic Western With Music 67 mins.

AUDIENCE SLANT: (Family) Roy Rogers scores again in a pleasant, well produced musical western.

BOX-OFFICE SLANT: Should be a real winner where played in situations showing Rogers product. The Trucolor will help.

Cast: Roy Rogers, Trigger, Gail Davis, Andy Devine, Francis Ford, Roy Barcroft, Clayton Moore, Robert Strange, Holly Bane, Foy Willing and the Riders of the Purple Sage. Credits: Producer, Edward J. White. Director, William Witney. Original screenplay, Sloan Nibley. Photography, Jack Marta.

Plot: Roy gets to the bottom of a scheme to smuggle American criminals who had fled the U. S. during the war across the Mexican border. He uncovers the leader of the gang, a supposedly harmless owner of a curio shop, and saves a border patrolman.

Comment: Roy Rogers scores again in a pleasant, well produced musical western. Although there is a bit too much talk in this film, and not quite enough action, it is still right up to the high standard of the Rogers series. Trucolor registers easily, and some of Jack Marta's photography is outstandingly beautiful. Roy sings several songs that will please his fans, and is ably abetted by Foy Willing and his crew. Gail Davis makes a very pretty heroine and handles her lines with aplomb. The rest of the cast is topnotch. The picture should be a real winner where played in situations showing Rogers product. Trucolor will help, too.

Criss Cross

Univ.-Int'l Drama 87½ mins.

AUDIENCE SLANT: (Adult) An exciting and entertaining crime picture with enough incident and fighting to please the men, and a wry love story for the women. Story is enough off the beaten path to give it an air of novelty.

BOX-OFFICE SLANT: Will undoubtedly please the addicts of crime pictures and bring out the loyal Lancaster fans in droves. Will do a healthy box-office business in most every locality. Interest of the story and the names of the leading players are the exhibitor's best exploitation bets.

Cast: Burt Lancaster, Yvonne de Carlo, Dan Duryea, Stephen McNally, Richard Long, Esy Morales, Tom Pedi, Percy Helton, Alan Napier, Griff Barnett, Meg Randall, Joan Miller, Edna M. Holland, John Doucette, Marc Krah, James O'Rear, John Skins Miller. Credits: Produced by Michel Kraike. Directed by Robert Siodmak. Screenplay by Daniel Fuchs. Based on the novel by Don Tracy. Photography by Frank Planer. Music, Miklos Rozsa.

Plot: After a year's absence from Los Angeles, Burt Lancaster can't keep away from his divorced wife, Yvonne de Carlo, even after she elopes with a night club hoodlum (Dan Duryea). Surprised by Duryea in Yvonne's apartment, Lancaster pretends he had come to propose the robbery of the armored truck of which he is the driver. But when Duryea kills his friend, Griff Barnett, in the holdup, Lancaster turns his gun on the gang, saves half the money and awakes in hospital a hero with a shattered arm. The

(*Continued on Page 20*)

Tell you what I'm Gonna Dooo!



Crack

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Scramble

"MOTHER WORE TIGHTS" FIGURES.....

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

PERCENTAGE & THE JONES APPROACH

By Jack Jackson

Way back when I was "a wee bit of a brauth" my grandmother, who came from Shamrock-laden County Clare, used to sit me on her knee and relate fascinating stories about the "Little People." According to grandma, they were blessed with an excess of mental agility which more than compensated for their lack of physical stature. Their mite size made it possible for them to quickly discern loopholes for escape from worry, and discover cracks and crevices in the barricades obstructing the road to success such as would forever elude the most careful search of we normal-visioned humans. Every God-fearing Irish lad and lassie was taught the wisdom of holding faith in the Little People and their ability to extricate any victim of Fortune's web of whims. They kept office hours from twilight to dawn in the moss-covered rock crevasses and along the fog-bound bogs, and stories of the miracles they performed for humans hopelessly burdened with life's troubles were as numberless as the ripples of the River Shannon.

As my years advanced and my hair line receded I encountered many instances of success against odds wherein, frustrated in searching for some explainable or tangible circumstance, I quite consciously, yet very grudgingly, gave credit for an assist from grandma's Little People and let it go at that. It was some time after the gremlins began riding the shoulders of battle-weary fighter pilots during the late war that I marshaled my think termites into line and arrived at the more reasonable and believable premise that the gremlin of the airplane, the muse of the artist and poet and grandma's Little People are each and every one brain born. They are really those mind messengers that grow from thought roots fertilized by minutes, hours, days and sometimes years of mental concentration directed, with an intensity that fairly burns a path, to the solution of our problems.

Nobody has a monopoly on these little fellers. You and you—and even me when I try hard enough—can, if we have the will to concentrate, gather a team of mind messengers together that will wham the very daylights out of any and every business and personal problem that confronts us. And the fun of it is that they thrive on work, and the more you practice the better your team and—ergo—the easier to get the right answers at the right time to do the right kind of a job.

What has been written above is apropo of my most recent encounter with a situation where the Little People, or mind messengers, played what looks like a sure winning hand for stakes in which most every reader of this column is interested. In this instance, the mind messengers were the property of Leo Jones, who owns and operates little theatres in and around Upper Sandusky, Ohio. By every standard of exhibition Leo is a little guy. If he ever finds receipts running into four figures he'll want to deposit them in Fort Knox. But let's get to the story:

No Ground Gained on Percentage Issue When Up Popped Jones

Leo was present at the Allied Convention in New Orleans where yours truly had a front seat. The problem of "percentage pictures" had been before the assembly for some time and even that Old Wheelhorse of Allied, Col. Cole, was forced to admit that no ground had been gained and that the discussion itself was conducive to the kind of thinking that would lead to conclusions and a decision at some later date, when up popped Jones.

Briefly stating his position and outlining the onerousness of percentage pictures in theatre operations of limited attendance potential such as his, he proceeded to detail the futility of many battles waged along lines of the generally pursued orthodox procedures. Frustrated to the point of frenzy, Leo suddenly became aware of an almost forgotten weapon among his possessions.

No precedent existed to indicate the effectiveness of his paper bludgeon—a few shares of stock in a major producing and distributing company—in a fight of this kind, and only the failure of exhaustive discussion and appeals to reason dictated its use as a last recourse.

Jones, with stock certificate before him, sat down and wrote; not to the branch, district, division or sales manager, but to the executive who had signed his stock certificate. To this executive he detailed how the sales policy of the company was keeping their pictures off the screen of his theatres and unquestionably off the screens of many others. Jones, not as a theatre owner but as a stockholder, pointed out the undeniable fact that the financial aims of the company could best be served by instituting a leasing and rental policy that would guarantee the exhibition of the company's product on the screen of every theatre in the land. Using his own situations

(*Continued on Page* 20)

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Service Manual Issued To Century Personnel

Believed to be one of the few employe guides of its kind, a 32-page pocket-size Service Staff Manual has been distributed to all theatre personnel of Century Theatres, New York.

The booklet deals with such subjects as Courtesy, Enthusiasm, Neatness, Tact, Understanding, Respect, Service, General Rules, Tips on Telephone Talk, Cashiers, Doormen, Ushers, Cleaning Staff and Matrons (rest room and children's). There is also a Pledge for employes and a Key to Success. Five or six pages are left blank for notes.

Sample excerpt from the section on Tact:

"Tact makes friends, and rudeness—whether intentional or not—creates enemies. The employes who get farthest are those who are tactful, wise and kind in their dealings with others. In saying or doing what is most appropriate, you develop ability to cope with all types of situations, pleasant or unpleasant. Few of us are born with such skill. On the contrary, most of us develop tact as a result of long training and practice. It's worth a little work, worth thinking about, for it helps us in all of our relations with people, both on and off the job. A satisfied patron is of great importance, not only in terms of present business but also in the light of future business for many years to come. Furthermore, his favorable reaction will influence others to come to a Century theatre. That is why the entire Century team should always remember that the patron is always King!"

Suggested by Managers

Material for the manual was suggested by managers of the circuit, who offered additional suggestions after seeing the rough draft. The final draft was approved by Fred J. Schwartz, vice-president, Joseph R. Springer, general theatre manager, and Robert E. Ulman, head of the personnel department.

Century deserves high praise for making such a valuable manual available to its employes. It is hoped that the idea may spread to other circuits and independent theatres, for every staff member should possess such a booklet to better enable him to carry out his duties and serve the public more willingly and courteously.

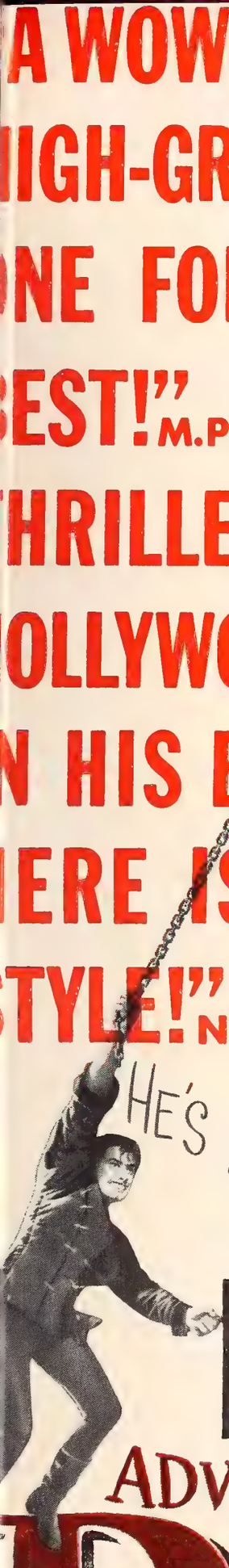
Wallace Theatres Issue Reel News for Employes

A publication under the masthead of The Reel News has been inaugurated by Wallace Theatres, which operates theatres throughout Texas. Published quarterly at the company's home office in Lubbock, the mimeographed circuit organ contains news of activities throughout the circuit, with reporter correspondents stationed in the cities in which Wallace theatres are located.

In a message to employes, General Manager Wesley B. Blankenship reports that the 25th Anniversary Year of Wallace Theatres "proved to be the record-breaking year for grosses and profit in the history of the circuit" and thanks "each and every employe for his and her splendid cooperation in making the year such a great success."

A WOW! 'DON JUAN' IS SET TO CLIMB INTO
IIGH-GROSSING SPHERES!" FILM DAILY "HERE'S
NE FOR THE MONEY! ERROL FLYNN'S
EST!" M.P.DAILY "IT'S A GREAT BIG ADVENTURE
HRILLER. SOMETHING TO REMEMBER
OLLYWOOD BY!" N.Y.TIMES "IT'S ERROL FLYNN
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ERE IS ADVENTURE IN THE GRAND
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SCREEN PLAY BY GEORGE OPPENHEIMER AND HARRY KURNITZ FROM A STORY BY HERBERT DALMAS • MUSIC BY MAX STEINER

Jackson . . .

(*Continued from Page* 18)

as an example to illustrate the fallacy of any inflexible approach to rental demands and the advisability of consideration of the individual exhibitor and the conditions obtaining in the locality served, he politely requested investigation and an explanation as to why he, as a stockholder with interests identical with the thousands of other stockholders, should be denied the fullest possible returns on his investment because of impractical or unsound marketing edicts.

A short time later he received a reply from the executive to the effect that he would shortly hear from the company's sales manager. He did, terms were reached and—maybe I didn't hear correctly but I believe it was stated that—62 other theatres in his state faced with similar circumstances benefited.

Perhaps this isn't the first time an exhibitor has used a stock certificate to batter down rental demands. But if it was ever used before someone sure missed the boat. As I see it. Jones set up a framework on which to hang the yarn and linter necessary to weave that Utopian tapestry of considerate and fair dealing between distant and big-deal-minded sales executives and the remotely located theatre owner whose numbers account for such a heavy share of the revenue that pays the total obligations of the producers and distributors.

Mighty Uncomfortable

The Jones approach multiplied by 100 or 1,000—and even more—could make those plush seats mighty uncomfortable for the take-care-of-the-circuits-to-hell-with-the-little-fellow type of sales executive. From what I've read and been told, all of the major companies are under the thumb of Wall St. and Wall St. is where the stock is sold. Looks to me like Leo Jones found the key to the inner sanctum.

I was surprised and somewhat dismayed to find the extremes to which some exhibitors are going to keep percentage attractions to the lowest possible gross. Yet when you stop to analyze the cause there can be but little fault found with a fellow who tries to protect his nose at the cost of a few arm and elbow bruises. For some months past—and I've had this from top distributor representatives as well as from exhibitor victims—the distribution heads have been responding to requests for flat rentals by offering the film in question at a figure comparable to the exchange returns on the highest-grossing percentage picture of the year. Ergo, exhibitors have been striving to keep the p/c's at low attendance in order to get a better break on flats. According to reports, there are some who keep the lobby barren of advance material, display no trailers, take no newspaper ads, cancel all usual exploitation activity and abbreviate the front display as much as possible. In addition, family nites, low kid admission and other receipt-depressing tactics are resorted to.

It is not hard to perceive that the forced percentage films are, in no small number of instances, creating one of those silly yet vicious cycles in which everybody suffers and nobody profits. In fact it's the kind of a cycle that discourages theatre attendance, and any practice that lends aid or succor to such a program is plain darn suicide for all concerned. Keeping the big ones under cover and, of necessity, going overboard to get the customers in for the not-so-good is a sure way of skyrocketing softball, amusement parks, dance halls—and most of all television — into the high-attendance brackets. It's been hard enough to hold attendance at profitable levels against rising living costs, but if we keep this kind of nonsense going long enough we'll have the customers actually seeking some competitive enterprise to favor with their spare time and spare dollars.

'Destructive-Protective'

I hold no brief for such practices on the part of exhibitors. They're all wrong. But the producer or distributor who uses the figures earned by top releases to force higher terms for his NSG's and downright flops is doubly wrong and must shoulder the lion's share of the blame for such "destructive-protective" tactics by theatre operators. The current practice of producers and distributors of exacting large guarantees against 40 per cent for second runs—in some situations—and 40, 50 and better for first runs is remindful of the old gangster days when an outfit of roughnecks called to declare themselves in as p/c partners in business establishments without consenting to participate in expense or operation or losses that might be incurred.

This and other well-wisher industry columns have pointed out time and again the position of an exhibitor with an inflexible overhead at the mercy of the all important weather man as a dictator of gross revenue. Bad weather plus a high percentage attraction is disastrous to theatre owners. The exchange, with several prints in work, has an insurance policy not only in the other prints working where the weather man is smiling but in the potential revenue from the next run in the town adversely affected. If high level percentages are to be demanded why can't the producer or distributor offer concrete evidence of the confidence the exhibitor is asked to manifest in the expected grosses by participating in the theatre overhead to an extent consistent with the increase in his demands over normal rental outlays?

Percentage Demands

I believe it was Sidney Samuelson—yet it could have been Benny Berger or William L. Ainsworth—who declared that plans were being laid for a meeting of exhibitor representatives with the sales managers of all major producing and distributing companies. The purpose of such a meeting would be to arrive at some understanding about releasing certain types of theatres from percentage demands and definitely establishing the exact factors of patronage, run, clearance, price, locality, etc. that would condition such release. This is a move in the right direction and, if anything concrete and beneficial evolves from such a meeting, it could provide a basis for working out a plan that would keep exhibitors from hurting themselves and the industry as a whole by continuance of that silly keep-'em-from-knowing-it's-playing procedure.

I really wanted to cover considerable more of the Allied Convention activities in this yarn but the percentage question, together with Leo Jones' solution and the silliness of the exhibitor's tactics of retaliation brought me to the finish line too soon. I will come through with some other sidelights on the New Orleans affair in a later discourse and, in the meantime, let's all hope that some of my grandma's Little People get under the skins and into the air of those who map the policies of motion picture marketing. I'm sure they'd chart some Halcyon highway with tolls assessed on a reasonable and understandable premise of possibilities and probabilities instead of iniquitous dictates of greed and gouge. And those same Little People could do a swell job of cleaning up the smears and blots on many an exhibitor's mind and books.

Happy Thought

Mr. and Mrs. Robert O'Regan of the Twins Theatre in Waynesville, O., had a happy thought for a Christmas present to their employes, Cincinnati reports. They turned the theatre over to them on a Wednesday night preceding Christmas, and donated the entire proceeds to the theatre personnel as a Christmas present from their employers.

Gives Midweek Matinee With Oldsters as Guests

Free shows for the kiddies have long ceased to be a novelty. It remained for Manager T.J. Price of the Home, Oblong, Ill., to skip 50 or more years and invite the old "boys and girls"—65 or more years of age as guests at a special Wednesday matinee which featured the March of Time subject, "Life With Grandpa," and a feature film.

Price gave special prizes to the oldest man and the oldest woman in the audience. That the oldsters appreciated this bright note in the problems and pleasures of age was demonstrated by the large turnout.—STL.

On Rent Advisory Board

Appointment of Manager Bud Somers of Schine's Madison, Richmond, Ky., to the Rent Advisory Board by the governor of Kentucky, not only got the manager's name on the front pages of newspapers, but also publicized the theatre in the area.

BOX-OFFICE SLANTS

Criss Cross

(*Continued from Page* 16)

wounded Duryea sends a henchman to kidnap Lancaster from the hospital, trails him to Yvonne's hideout and kills both as the police close in.

Comment: An exciting and entertaining crime picture with enough incident and fighting to please the men, and a wry love story for the women. It will draw the Lancaster following and the addicts of crime pictures and do a healthy box-office business in almost any locality. Director Robert Siodmak keeps the action fast, the characters and incidents believable. Daniel Fuchs' screenplay from the Don Tracy novel is well knit with characterizations that stand out sharply. Production, photography and settings are excellent. Lancaster gives another of his sharply-etched portrayals, playing his role with just the obtuse pig-headedness of an obstinate, slow-thinking, slow-speaking man bound to have his own way. Dan Duryea acts the quiet-spoken, ironic gangster with easy naturalness, and Miss De Carlo gives the right tone to her portrayal of the wife who wants her divorced husband back but can't help bickering with him and at the end is ready to desert him to his fate. Capable performances are given by Stephen McNally as the detective, Griff Barnett, Alan Napier and most of the other cast members. It's a crime picture a little off the beaten path and all the more entertaining and engrossing on that account.

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SAN FRANCISCO

Breaking a precedent of several years against collections in theatres, San Francisco Bay Area houses are this week launching the March of Dimes drive with a plate-passing campaign. According to Ben Levin, vice-president of the Independent Theatre Owners of Northern California and chairman of the theatre's March of Dimes committee, the move was prompted by the extreme gravity of the polio situation both locally and nationally. Plans for the drive were formulated Jan. 11 among theatre operators at a meeting held at the Northern California Variety Club where Basil O'Connor, president of the National Foundation for Infantile Paralysis, and Harry A. Mitchell, local drive chairmen, were guest speakers. Neal East, head of Variety Heart Fund, called the conclave.

First brochures detailing the events and attractions of the International Variety Club Convention to be held in San Francisco during May are now being sent to all the Tents of the United States according to Charles Shutt, publicity chairman. San Francisco neighborhood circuits all moved opening day from Thursday to Wednesday for their week's engagement start. San Francisco Theatres, Inc., Nasser Bros. houses and several Golden State Theatres made the change to stress mid-week entertainment in the neighborhood districts.

Newly-elected Variety Club officials were installed this week at a dinner where James O'Neal, new chief barker, was feted. Mary Taylor, theatrical correspondent and well-known publicist, is leaving the Bay Area to assume a public relations post in Washington, D. C. Film colony girls gave a party for her before departure.

Telenews Theatre in Oakland is currently experimenting with 16-mm. film and projection equipment, according to Manager John Parsons. First big test was the shooting of the Pasadena Rose Bowl game and providing narration with wire-recording equipment. Parsons stated that two to three days were gained in their first experiment.

Managerial shift was announced by Irving M. Levin, divisional director of San Francisco Theatres, in three houses as W. G. McGrath, formerly manager of the Daly City house, was appointed to head the Metro with the former manager, Russell Wheeler, taking over the Harding. Danny Andersen, formerly at the Harding, went to the Daly City spot. Marguerite Dougherty, manager of the Tower Theatre in Reno, vacationed with her sister in Berkeley.

VANCOUVER

It is hoped that the series of box-offices robberies that have plagued the city will be ended by the sentencing of a 17-year-old youth to three years in prison. The youth had pleaded guilty to three such robberies. He was caught by two theatre cashiers, Ann Nowlin of the Orpheum and Kay Donald of the Capitol, who shadowed him for six blocks and turned him over to the police. Famous Players Canadian awarded the two girls a substantial sum for their detective work.

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Manager Jimmy Adams of the Odeon Circle added to his reputation as a community booster when he tied up many local merchants for a holiday party for juveniles who are members of the Odeon Movie Club. Struggle to acquire ownership of the Edison, New Westminster, B. C., has ended; Famous Players Canadian will take possession of the 900-seater on Jan 17. Mel Metropet has sold his 300-seat Rialto, West Summerland, B. C., to M. Harrison, an industry newcomer. Port Moody's first movie theatre, a 350-seater, was opened for the holiday trade.

Annual dinner and election of new officers of the Vancouver branch of the Canadian Picture Pioneers will be held at the Hotel Vancouver on Jan. 18. Len Burrell of the Capitol, who suffered a partial stroke, and Bob Faulkner, Lux projectionist, hospitalized for a major operation, are both reported doing well.

Manager Jack Randall of the Strand is receiving compliments from the trade on an exploitation stunt for "Good Sam." Two of his staff spent three nights and a day hand-writing letters to every Sam—there are 864—in Vancouver, signed by Helen, just back from seeing the film in Winnipeg. There were a few kickbacks from many Helens kept busy answering phone calls, but most of them looked on it as a big joke.

Still A Good One

Manager Harry Rose of the Loew-Poli Majestic in Bridgeport, Conn., suggests that the best way to get women to remove their hats in theatres is to run a slide with copy reading: "Ladies over 40 need not remove their hats."

It was a good one when tried some 30 years ago.

HARTFORD

Big news in the Connecticut territory is the opening of the Elmwood Theatre Corp.'s sixth film house, the 1,000-seat Hy-Way in Stratford. It is managed by James Landimo, formerly of the Warner circuit. Meanwhile construction proceeds on another 1,00-seat Elmwood theatre at Fairfield.

The Center in Hartford will get a new marquee and candy stand next month. The State in Pittsfield, Mass., closed for renovations, has been reopened by Jed Prouty.

Charles Obert of the Allyn here has been reelected president of Stagehands Union Local 84. Other officers: Toby Sullivan, Loew-Poli Palace, vice-president; Lewis W. Mello, Loew-Poli, treasurer; Harry Sweet, Warner Strand, secretary; Harry Hoff, Oscar Majorie, and Francis LaCava, trustees (with the officers).

Projectionists Union Local 486 here will receive officer nominations in March and install successful candidates in April. Variety Club Tent 31 in New Haven was to install new officers Jan. 13. New chief Barker is Lou Brown, advertising-publicity manager of the Loew-Poli New England circuit.

Hearing has been postponed on a motion for a preliminary injunction from the United States District Court requiring clearance privileges for the Hy-Way Theatre in Stratford from Loew's Inc., Marcus Loew Booking Agency, Warner Theatres and nine major distributors. New date has been tentatively set at Jan. 20.

Twentieth Century-Fox Salesman Dave Squires and Miss Eileen Weltman of Springfield, Mass., will be married May 17. Joe diLorenzo, formerly with Daly Theatre Corp., is now working for a Hartford stock broker. Mrs. Carmelia McLeod, mother of Holand McLeod, president of Projectionists Union Local 277 in Bridgeport, has entered the hospital. Jack Terry of Bushnell is seriously ill at home.

INDIANAPOLIS

Samuel Shapin, booking supervisor for Warner Bros. arrived in the city last Monday, and will remain for several days on business. Mrs. Suzane Jones, stenographer at National Theatre Supply Co., has resigned and will devote her time to housekeeping.

Eleanor E. Borkes, of the RKO booking department and James Roth, were married Dec. 31, at St. John's Church here. Sam Goodman, operator of the Marion, Poseyville, Ind., and the Strand at New Harmony, will taken over the Dream at Corydon, effective Feb. 1. James Keefe, exploiteer, 20th-Fox, was a business visitor during the week. Elizabeth Jones, is the new typist clerk at Columbia exchange.

Herman Morgan, salesman, Universal-International, finished in second place in the company's presidential drive which lasted from May until October inclusive. He was well rewarded. Eagle Lion branch reports it finished in second place in the Bill Heineman drive, and third place in Arthur Rank drive.

Edward Zeyen, manager of the Zaring Theatre here, with wife and daughter, spent the holidays in Los Angeles, Cal. Indiana State Soldiers Home, Lafayette, Ind., has purchased new

(*Continued on Page* 24)

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(Advertisements from New York Times)



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REGIONAL NEWSREEL

(*Continued from Page 22*)

Simplex 4-Star sound system with Altec Lansing Voice of the Theatre speaker system.

Monte Blue, Indianapolis-born screen actor, visited here during the holidays to attend the funeral of his brother, William Morris Blue, who died Christmas day.

COLUMBUS

About half of the city's operators were lacking licenses when L. A. Specht, secretary of the Board of Examiners, warned them that the deadline for getting their licenses was Jan. 15.

RKO Theatres Publicity Manager John Barcroft was chairman of the opening night of "Inside Ohio," local talent show staged by the Young Businessmen's Club for charity, and also handled publicity. The event was scheduled for Jan. 14 and 15.

Walt Disney and members of the cast of "So Dear to My Heart" will be guests of the Columbus *Citizen* and RKO Palace here Jan. 17. Disney and his cast are to appear on behalf of the Franklin County polio drive.

LOS ANGELES

Warner Bros. Branch Manager Fred Greenberg is chairman of the exchange committee for the March of Dimes drive. The kickoff luncheon occurred Monday at the Ambassador. Jack Broder has taken a long-term lease on the California Theatre and will show Spanish-language pictures there. Paramount Western Division Manager George Smith returned from New York, where he attended home office sales session.

William H. Oldknow, operator of a chain of drive-ins here and in San Diego, married Costoula Dina Skouras on Jan. 15 at St. John's Episcopal Church. She is the niece of Spyros Skouras. Ezra Stern and his wife returned from Arizona, where they attended the Governor's ball and inauguration. Wayne Bateman is now a salesman for United Artists, having come over from Republic. His brother is Francis, sales head of Screen Guild.

The Marcal Theatre is scheduled to open shortly with a foreign-picture policy. Western Amusement Company is taking over the lease on a new theatre at Corona Del Mar. The new Sherman Theatre on Ventura Boulevard opens Jan. 30. It was built by Jack Grossman and seats 490.

Weststates Theatres opened its new de luxe house, the Colorado, in Pasadena last week. It seats 750 and is owned by Judy Poynter and Terry McDaniel. Joan Leslie served as guest cashier, James Craig as doorman and Roddy McDowall as manager for the opening. "The Mozart Story" was the feature first-run.

Drive-Ins May Join

Andy Dietz, general manager of Cooperative Theatres, a booking and buying organization, this week announced that the owners of 10 drive-in motion picture theatres in the St. Louis trade territory will meet in his office Feb. 8 to discuss the advantages and possibilities of renting and booking films jointly. Owners involved are Frank J. Glenn, Russell Baker, Forest Shelby, J. W. Lyles, Joe Schrempp, Lake Edwards, Egyptian Theatre Co., World Theatrical Enterprises and the independent grocery concern in Sandoval, Ill.

OMAHA

Bing Crosby had a happy holiday surprise for Boys Town. He had the General Appliance Company deliver 45 radio console combination sets. Variety Club of Omaha also played Santa Claus. Chief Barker F. A. Van Husan signed checks totaling $1,100 for these four institutions: Children's Memorial Hospital, Masonic Home for Boys, St. James Orphanage and Booth Memorial Hospital.

Columbia Booker Marty Grassgreen spent the holidays in Cleveland visiting his fiancee. The marriage is set for Jan. 30. Max McCoy has returned to Universal-International from Paramount as a salesman. New owner of the Community Theatre, Avon, S. D. is Frank Petrik.

Omaha's exchange placed third nationally in the Warner Bros. newsreel sales drive. Omaha Salesman William Wink was first, Leon Mendelson fifth. New Year's Eve business here and through the territory bested last year's. But in Omaha rowdyism also hit a peak. The Orpheum Theatre here turned away several hundred dollars in business from young celebrants.

Dorothy Kosuit is the new MGM cashier succeeding Helen Kennison who resigned. Josephine Dobbs is a new biller; Winifred Johnson and Edna Dillon new stenographers and Tena Salerno new assistant cashier. Howard Bayer has pruchased the Iowa Theatre at Schleswig, Ia., from Robert Bertram.

A girl, Amanda Helen, was born to Mr. and Mrs. A. L. Avery, Memphis, Tenn. Avery formerly was RKO branch manager here. Evelyn Cannon, MGM office manager, spent New Year's in Chicago.

MINNEAPOLIS

Blackmore Bros. has sold the Lake, Duluth, Minn., to John J. Rogus, and Donald Guttman has sold the Durand, Durand, Wis., to Harold Butcher and Dr. Oscar T. Johnson. Cecil Hegarty has purchased the Clarissa, Clarissa, Minn., from Lloyd Ashpole. Abe and Maurice Engler, operators of the Hopkins and Royal in suburban Hopkins, plan to construct a 100 to 125-room hotel near the Hopkins Theatre and shopping center which they own.

Charles Feiling has been named business agent of the Minneapolis projectionists' union, succeeding John Winslow. Wood Smith and Frank Rogers were elected president and vice-president respectively.

Ralph Green and associates have incorporated Towne Theatre Corp. as parent company for their theatre and amusement enterprises. Directors, in addition to Green, are Jules Ebin and Morris Ebin.

An "off-the-record" 90-day renewal of the licenses held by Minnesota Amusement Co. on the Lyric and Plaza, Watertown, S. D., was granted following a meeting of Minnesota Amusement officials with the Watertown city council. The meeting was to iron out a dispute over renewal of licenses, as Gerhard Gilbert, mayor, had tried to force the circuit to reopen the old Metropolitan, shuttered for several years. Minnesota Amusement has announced that anyone who wants it can take over its lease on the house.

PHILADELPHIA

Occupants of properties on the south side of Vine Street have received notice from the State to vacate on or before March 1, which indicates that widening of the thoroughfare is making progress.

Saul Krugman, assistant eastern division manager for Eagle Lion, has been in New York attending home office conferences. Elmer Brankecker, popular elevator operator in the Earle Building for many years, has handed in his resignation. Since the Trans-Lux has changed to a feature policy the William Goldman News Theatre is the only Philadelphia house with an exclusive first-run showing of all five major newsreels.

Sick list: Booking Clerk Dorothy McMenamin, Clerk Pauline Moray and Biller Helen Strollo at the Warner exchange; Booker Jim Flynn of Republic; legit house press agent Mark Wilson, who has left to spend some time at the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Universal-International Cashier's Clerk Gert Schwartz is honeymooning. Alberta Soss of the MGM contract department will marry Sam Cooperman of New York City on Jan. 16.



HAVE A 'COKE-TAIL'. When Terry Moore visited Boston recently as part of her cross-country personal appearance tour in connection with Columbia's "The Return of October," in which she is starred, teen-agers welcomed her with a "Coke-tail" party. Above, with their Coca-Cola bottles in hand, the young folk prepare to toast the star (center), who was in town for the premiere of the film at Loew's State and Orpheum.

REGIONAL NEWSREEL

MGM Clerk Jean Willis has become engaged.

Eagle Lion Sales Manager Stanley Kositzky is on a Miami vacation. Former EL District Manager Joe Minsky spent his holidays here. United Artists Salesman Frank Hamerman is taking lessons on the glockenspiel.

LOUISVILLE

The 300-seater now under construction for Hugh Keisler in Palmyra, Ind., has been officially named the Pal. Opening is expected the latter part of the month.

Information coming from movie circles in the state, however, seems to indicate that the general construction picture is one of slump and that planning is equally quiet. Equipment house reports show activity in quoting and selling new equipment for houses under construction or remodeling to be at a minimum, a trend that seems deeper than the seasonal letdown. Major factor seems to be high costs. While several drive-ins have already been slated for the state, with several under construction, it doesn't appear that there is any particular rush for locations.

Victor W. Wintle is managing the Manring in Middlesboro for Schine Enterprises.

Visitors on the row: Edward Campbell of the Lyric in Lexington; A. N. Miles of the Eminence in Eminence; Bob Enoch of the State and Grand in Elizabethton; Clyde Marshall of the Columbian in Columbia; Eric Hammel of the Shelby and Burley in Shelbyville; Gene Lutes, Chakeres District Manager in Frankfort; J. C. Smith of the Bloom in Bloomfield; Lewis Baker of the Star in West Point; M. H. Sparks of the Strand in Edmonton; Tex and Peggy Richards, who recently took over operation of the State in Crothersville, Ind.; Guy Roehm of the Grand in New Albany, Ind.; G. M. May of the Dream in Corydon, Ind.; and Homer Wirth of the Crane in Crane, Ind.

ATLANTA

The Palms in Dunedin, Fla., opened recently; the 600-seater is owned and operated by Clayton Bennett and his son, Gordon. In Asheville, N. C., the 726-seat, $150,000 Dixie owned by John Lakeman opened Christmas Day. Herbert Southworth and W. C. Macon will open their $150,000 drive-in at Newbridge near Asheville soon. The State reopened in Chattanooga after extensive remodeling.

Jesse L. Marlow, former manager of Martin's Idle-Hour Park in Columbus, Ga., has been appointed manager of the two Martin Theatres in Cartersville, Ga. Byron Cooper, former manager of the Arcade and Edison in Ft. Myers, Fla., moved over to the Sunset in Fort Lauderdale, Fla. John Thompson has resigned as head booker for the Pal Theatres Circuit.

Jack Van Lloyd of the Park-In at Camden, N. J., formerly of the Weis theatres in Savannah and Macon, was a visitor here on his way to New Orleans to see his family. Visiting on the row were H. Laird, Tampa branch manager of Republic; Mr. and Mrs. Fred G. Weis of Savannah and Macon; P. L. Taylor and H. Bishop of the Dixie in Columbus, Ga.; J. H. Thompson of the Martin and Thompson theatres in Hawkinsville, Ga.; and R. P. Davis, former sales representative for many exchanges and now in business for himself in Florida.

Monogram Florida Representative Jack Barrett and his wife have returned home to Lakeland, Fla. Film Classics' Jack King is in from that state and Film Classics Branch Manager Ralph McCoy is back from Tennessee.

Managers of the Dixie Drive-Ins from North Carolina, Georgia and Florida held their annual meeting here and President Harris Robinson spoke of the terrific problems solved in the rise of drive-ins and the consequent opening of film entertainment to thousands of new patrons.

Atlanta *Journal* Amusement Editor Lauren Norvell will be married this month.

'Tot-Age' Rachet

Most theatre managers will recognize the "tot-age" racket which developed at a San Francisco neighborhood house when a five-year-old girl went up to the floor man with tears flooding her eyes. She wailed that she was unable to go home because she had lost her street-car token. She was given a dime and shortly thereafter the floor man saw her marching down the aisle with a bag of popcorn in her hands.

HARRISBURG

A Harrisburg man, Dick Redmond, will be honored next week, with the booking of Warners' "Whiplash" at the State. Redmond, assitsant manager of radio station WHP, wrote the music and lyrics of Just For Now, the song featured in the film, and Manager Gerry Wollaston will take full advantage of it in his exploitation. Don Peiffer, Senate projectionist, is the father of a new daughter. Loew's Regent has added some new decorations, with new red leather chairs in Manager Sam Gilman's office and new alcove lights beneath the balcony level.

Assistant Manager Bill Blankenship, Loew's Regent, is suffering as he practices using his new set of teeth. In two operations he had his entire set of teeth removed, and the new plates inserted without waiting for healing of his mouth. Rachel Luciano, Colonial cashier, was mentioned in the "On The Square" column of the *Evening News*, as planning her wedding.

The Schuylkill Street area where Mark Rubinsky will erect a new neighborhood theatre will become quite an uptown civic center, according to present plans. The Harrisburg Community Theatre, it is rumored, plans to buy the Chisuk Emuna Synagogue and that organization will move to Third and Schuylkill, a block away.

DALLAS

M. S. White, local theatreman, opened the Plaza Jan. 6 with the showing of "Sitting Pretty." The new house is opposite North Dallas High School. Tuesday, Jan. 4 the Grand at Lancaster, Dallas suburban town, suffered a $25,000 fire loss. V. H. Post is the owner.

William McCraw, executive secretary of Variety Clubs International, has left Dallas via American Airliner to beat drums for Paul Short's "Bad Boy" in 25 cities where Variety tents are located. The film premieres at the Majestic here Feb. 22.

"Carmen," French film starring Viviane Romance, opened Wednesday last week at Alfred N. Sack's Coronet Theatre, replacing "Barber of Seville," which opened the new 500-seat cinema art house the week before. Sack reports good opening business, with two showings nightly throughout the week.

Edward H. Brinn, MGM student salesman, has joined the company's field force here.

NEW HAVEN

Ben Rosenberg, new district manager for Paramount Theatres, visited Jim Darby, local Paramount manager, making a survey of theatres. He succeeds Hy Fine, who has been transferred to the Boston territory. Milt Hymes, checker for MGM, and Frs. Hymes are back from St. Louis where they spent the holidays with their daughter and her family.

MGM Manager Harry Rosenblatt and Mrs. Rosenblatt celebrated their 29th wedding anni-

(*Continued on Page* 26)



HAROLD HEFFERNAN* HAS SWITCHED TO "FAMILY HONEYMOON"

"My favorite comedy was 'My Man Godfrey'... until I saw Claudette Colbert and Fred MacMurray in 'FAMILY HONEYMOON'"

*Noted Columnist of North American Newspaper Alliance

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versary Jan. 4 with some friends at a dinner party. Joe Wolf of Embassy Pictures, Boston, was in town making deals with Harry F. Shaw of Loew Poli circuit.

William McCraw, executive officer of Variety Clubs International; Chick Lewis, Variety International publicity chairman, and Murray Weiss of Boston, district supervisor of Variety Clubs of New England, were guests of honor at the installation of officers at Variety Club of Connecticut Tent 31.

Jerry Norwood of the Loew's New York construction department was in Worcester and New Haven is checking on heating systems.

New foreign-policy theatre opening in New Haven and operated by Tony Terrazano and Frederick Dandio, is the 500-seat former Victory redecorated and remodeled and now known as the Avon Playhouse.

Al Shea, for some time past operating legitimate shows at the Lyric, Bridgeport, died in his sleep.

BALTIMORE

Eagle Lion Salesman Fred Sapperstein is back on the job after a siege of illness. Fred Perry, former Liberty manager, Cumberland, has taken over the Garden there from the Magruders. Don Kirkley, *Morning Sun* critic, is back at work after a two-week vacation.

Marcia Ann Sidney, two-year-old daughter of Jack Sidney, Loew publicist, is appearing in a local milk company's television commercials, via 16-mm. Wife of Owen Schnepf of the Century is ill. Al Rosen, former manager of Loew's State in New York, is in town with, and presenting Mae West in "Diamond Lil" at Ford's Theatre. . . . Donald McDorman is the new assistant at the Town, replacing Williams, who moves up to the Hippodrome. Center Theatre inaugurated an amateur television show from the stage last Saturday.

Lobby collections for the March of Dimes will be taken by the theatres this year. Audience collections were stopped last year. Charles McLeary, Parkway manager, is looking for a new apartment, the building having been sold. General meeting of Variety Club Tent No. 19, with Col. William McCraw as guest speaker, was held Friday Jan. 14. Lou Azrael, *Newspost* columnist, will be married Jan. 16 to Sara Lamport in New York.

PORTLAND

Tacoma's newest theatre, the 600-seat Narrows in the Highlands District, was opened on Jan. 4 by the Pecchia circuit. House is modernistic in decorations and has a "baby-sitting room" for parents with children. A large parking area is provided.

NEW ORLEANS

A number of exhibitors from North Carolina came here for the Sugar Bowl classic and visited film row.

A heavy three-foot safe was stolen from the Gentilly Theatre in New Orleans Jan. 4. Discovery of the theft was made by a janitor as he prepared to open the house. There was no estimate of the amount of money in the safe. A recent fire in the business district of Poplarville, Miss., slightly damaged the Strand there. Cause of the blaze was not immediately determined. Columbia Head Cashier Kay Kaiser received an engagement ring for Christmas from her fiance Mike Richard.

Bob Neal, booker at 20th Century-Fox is taking a two weeks' leave of absence to visit his home in Virginia. Eloise George of New Orleans has joined the 20th-Fox staff as a booker, replacing Gwen Cash, who resigned to help her husband in the restaurant business. Clayton Casbargne is a new booker at Warner Bros. He took over when Eddy Stevens resigned to become office manager at Universal.



'BROTHERHOOD' CHAIRMEN REPORT. Film industry chairmen of the "Brotherhood Week" committee attended a co-ordinating luncheon in New York last week with J. Robert Rubin, Amusement Division Chairman, presiding, and M. P. Division Chairman Ned E. Depinet predicting "The greatest Brotherhood Week observance in 15 years" as the prospect for theatre activities in connection with the campaign during the week of February 20-27. Rubin and Depinet are seen at extreme right in photo above. Among those who spoke at the luncheon were Gilbert Golden, advertising and publicity director; Spyros Skouras, newsreel committee head; Ed Lachman and Gael Sullivan, national co-chairmen of American exhibitors; Gus Eyssell, chairman for exhibitors of the Greater New York area; Charles Reagan, national distribution chairman, and Herman Robbins.

CHARLOTTE

The Acme Theatre in Cove City, N. C., was destroyed by fire recently. Plans are under way to reopen as soon as possible. Another fire destroyed the booth and film at the Skyline Drive-In at Morganton, N. C., but the theatre was back in operation two days later. The Brookdale Drive-In here closed Jan. 9 for the winter months.

New Theatres

New Orleans—A. J. Rayford, opens new 300-seat Ray, Turkey Creek, La.

Buckhannon, W. Va.—R. R. and Dale Colerider and R. S. Smallridge, a 700-800-seater here.

Los Angeles—Donald Guttman, a 900-car drive-in at 130th and Central, Los Angeles, with outdoor seating for 500 walk-in customers. Western Amusement Company, a new theatre at Victorville, Calif.

San Francisco—Trans-California Theatres Company, a new drive-in at Marysville in northern California.

Chicago—C. J. and S. J. Papas and Andrew Spheeris, the Keno Family drive-in near Kenosha, Wis. Theatre Builder S. G. LeVine and associates, a 1,000-seat, modernistic theatre and shopping center at 95th Street and Chappell; also a 700-seater at Lockwood and Archer Avenue.

Atlanta—Martin Theatres, a 400-car drive-in to cost $75,000 near Marietta, Ga. Bill Griffin and Frank V. Merritt have leased the new 800-seater now building at Cullman, Ala.

Hartford, Conn.—Joseph Lifschitz, the $85,000 Community Theatre at Mechanics Falls, Me. Joseph Stanzler, a 470-car drive-in at North Attleboro, Mass. Philip Coppeto, a drive-in at Chesire, Conn.

Milwaukee—New drive-ins are in prospect for Beloit and Janesville, Wis.

St. Louis—Alton Amusement Company, a 600-car drive-in to cost more than $200,000 in Alton, Ill.

Cleveland—John Tender, The Carlisle drive-in between Elyria and Oberlin on Route 20. S. D. Shia, Sr. and his sons, S. D., Jr., and David, a 500-car drive-in on Route 40 outside St. Clairsville.

Robert Arnold has been appointed office manager for the Warner Bros. here. He was with Warners some time ago as traveling auditor.

Reservations for the annual convention of the Theatre Owners of North and South Carolina indicate a record attendance when the 37th meeting is held here Jan. 30-Feb. 1, according to Mrs. Pauline Griffith, secretary.

Manager E. C. Qualls, Jr., of the State at Burlington, N. C., became the father of a boy on Christmas Day. The baby was named for Qualls' grandfather.

Cherokee Theatres opened the first of the year its new, modernistic 700-seat Powell Theatre, so named in honor of its manager, Fred J. Powell, at Chester, S. C.

DENVER

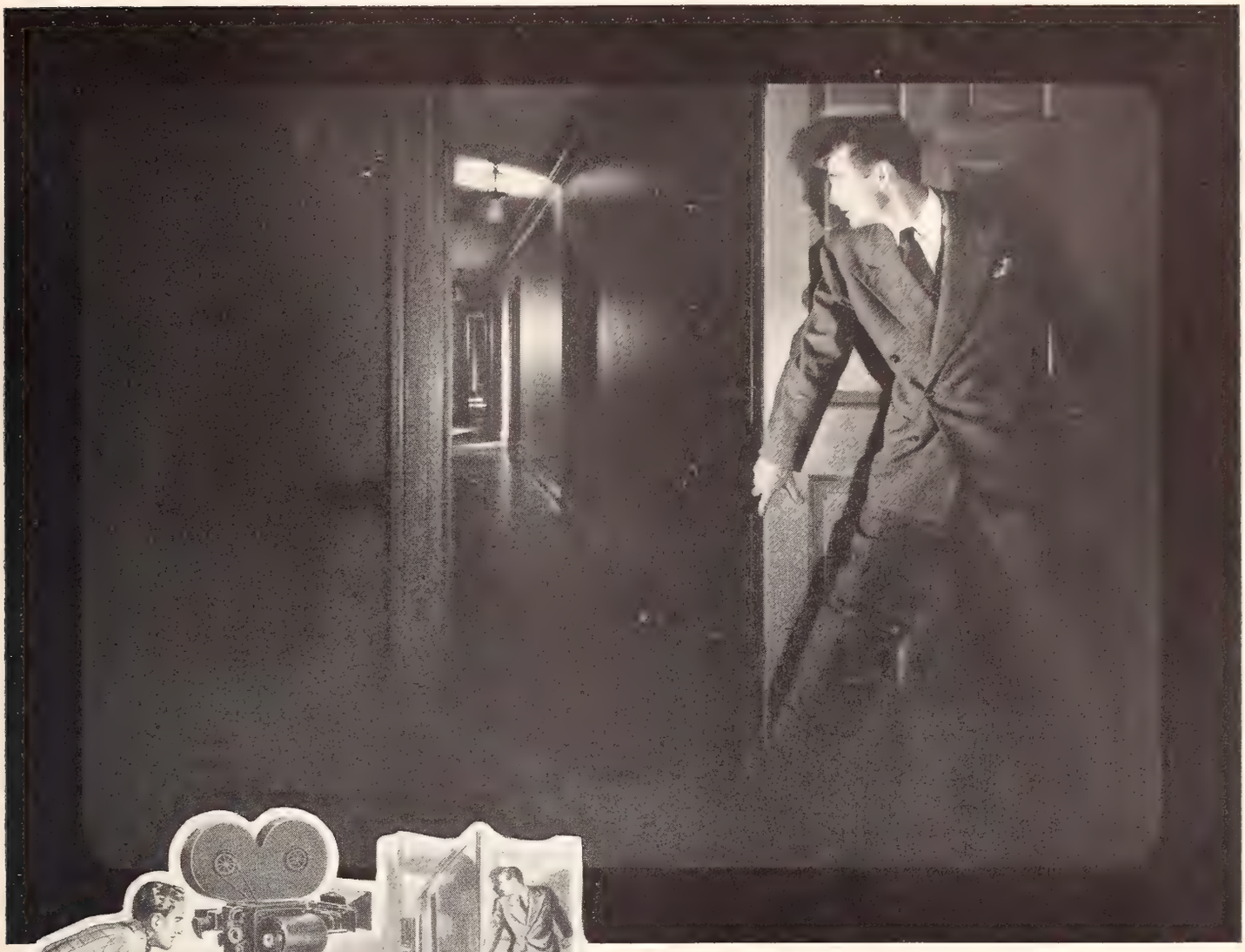
John Wolfberg, president Wolfberg Theatres, has been named president of a television company that will take over the application of Gifford Phillips for a television station in Denver. Harris P. Wolfberg, John's father, is also a member of both companies. Phillips, of the Phillips Milk of Magnesia Company, owner of newspapers in Colorado and a radio station in Pueblo, Colo., is vice-president of the television company. Others in the company are Quigg Newton, mayor of Denver; Morrison Shafroth, William Grant and Richard M. Davis, who is secretary-treasurer.

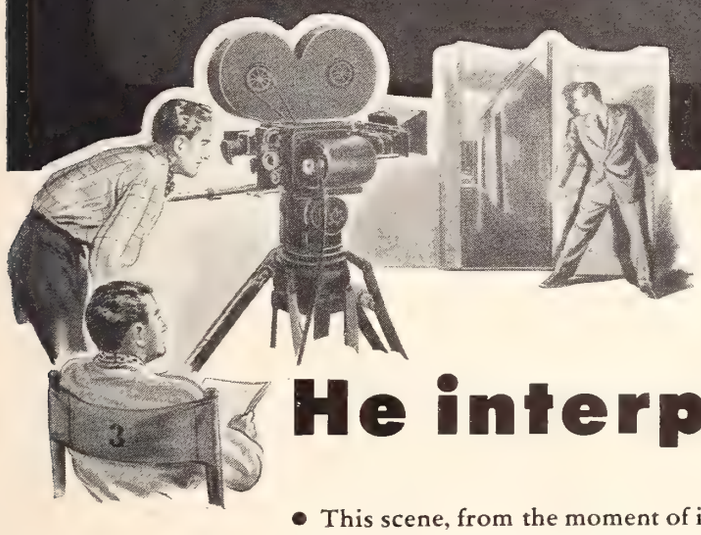
Harry Huffman, city manager for Fox Intermountain Theatres, and Mrs. Huffman, will attend the Truman inauguration in Washington at the invitation of Mrs. Truman and Margaret, whom they had entertained.

The local exchange of Eagle Lion, headed by M. R. (Bud) Austin, won top money in the recent Bill Heineman drive. As a nice gesture on their part, the men of the exchange, who were officially to be cut in on the money, voted to give each of the girls employed at the branch a week's pay as a reward for having worked so hard.

The Vogue, neighborhood house, has been

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He interprets with light...

● This scene, from the moment of its conception, had dramatic *possibilities.* But it was the director of photography who made them more than possibilities.

His was the creative skill, the spectacular, interpretive use of light that produced actual drama, vivid, gripping . . . his the perceptive use of photography that made the scene an intense moment of visual reality.

To get the utmost from his special skill, his creative ability, the director of photography naturally wants a superior film, one on which he can depend, one perfectly suited to the conditions and circumstances under which he's working. That's why he so often prefers Eastman Plus-X for general studio and outdoor use . . . and why he turns to Eastman Super-XX for use under adverse lighting conditions.

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS

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converted into an art theatre, and will run such foreign and domestic films as fit into that category. Opening with "Shoe Shine," it will be followed with "Henry V," "Mikado," and similar films. Prices are 80 cents, with University of Denver students getting a special price of 60 cents.

Albert V. Olson and Robert Beasley have organized the Universal Painters and Decorators, with the intention of specializing in theatres.

Lynn Zorn, 38, owner of the Hippodrome, Julesburg, Colo. died from a heart attack induced by shovelling snow during the blizzard. He is survived by his widow, a son, Edward L., and four sisters.

MGM Head Booker Jerry Banta has been promoted to salesman here.

BOSTON

Clayton Eastman, who was with Paramount for 15 years and more recently district manager here for United Artists, has joined Film Classics as manager of its local exchange, also having supervision over New Haven. Warner Bros. New England Publicity Director Art Moger has been spending some weeks recently at the New York office; his assistant, Joan Mansfield, has been ill for several days. Hy Fine, who has been district manager for M. & P. Theatres until its dissolution, has been named city manager for the newly-formed New England Theatres Corporation and will direct all of its Boston houses. Jack Saef is now permanently stationed at the Metropolitan Theatre, where he started in the publicity department 17 years ago, as director of publicity.

The modernized, redecorated and reseated Gile circuit's Uptown will again book first-run pictures. The Maine and State Theatres in Portland, Me., are now the property of the American Theatres Corporation under the leadership of Sam Pinanski. The Esquire is being completely overhauled and redecorated.

Among charter members of the newly-formed Publicity Club of Boston, launched last week at a gathering of men and women publicists at the Hotel Touraine, are: RKO's Ralph Banghart, Warner Bros. Art Moger, Eagle Lion's Joe Mansfield, MGM's Ken Pricker and Astor Theatre's Al Magolian. Officers pro tem were elected and Feb. 1 set for the next meeting when the committee on constitution and by-laws will make its report. Temporary officers are: President John Malloy of the Boston Chamber of Commerce; Vice-President Floyd L. Bell, publicist; Secretary Daisy Weichel of the Hotel Touraine. Members must have two years' experience in public relations. Informal luncheons will be held every Monday noon.

Following the dissolution of M and P Theatres, the lineup of theatres controlled by the two new companies in the Greater Boston area as follows:

American Theatres Corporation, Samuel Pinanski, president: Pilgrim, Esquire and Boston in Boston proper; suburbans as follows: Cleveland Circle, the Allston, Franklin, Liberty, Morton, Jamaica Plain, Oriental, Milton State, Norfolk Downs Regent, Roxbury Rivoli, Dudley, Humboldt, Warren, Roxie, Roxbury Crossing Plaza, Somerville Capitol and Ball Square, Central, Waltham Embassy and Wollaston.

New England Theatres Corporation, Martin J. Mullin, president: Metropolitan, Paramount, Fenway and Scollay Square in Boston and following suburbans: Allston Capitol, Cambridge Central Square and Harvard Square; Chelsea Broadway, Codman, Fields Corner, Dorchester Strand, Uphams Corner, Lynn Olympia, Lynn Paramount, Newton Paramount and Somerville Strand.

Stage Shows Again

Loew's State Theatre in Cleveland will present its first stage show since September 1940 on Jan. 23 with Jane Powell as headliner surrounded by a suitable variety bill. While nothing definite is set, it seems likely that other stage attractions will follow if this one proves a success.

PHOENIX

Secretary-Treasurer James S. Howie of the Association of Motion Picture Producers was the guest of honor at a luncheon given by Phoenix Chamber of Commerce and Junior C. of C. officials. Howie's visit to Phoenix was to deliver thanks for the passage last November of the initiative amendment to the state workmen's compensation law, which once again opened Arizona as a scene for Hollywood picture production. The law was amended after several motion picture companies withdrew from Arizona because the State Industrial Commission refused to accept liability for injuries to high-salaried movie stars.

"Hamlet" opened a week's run at the Vista at advanced prices on a two-shows-a-day basis.

"Lona Hanson," which was scheduled to be filmed in Nogales before the holidays but didn't come off, is going to be made in the Nogales area next spring, according to Columbia. Terry Moore will fill the role originally intended for Rita Hayworth, whose refusal to make the picture caused the studio to cancel original arrangements.



WINDY CITY VARIETY CLUB HEADLINERS. Officers for 1949 of the Variety Club of Illinois were installed recently in the Club Rooms, Sheraton Hotel, Chicago. Shown after the ceremonies they are (l-r): Nat Nathanson, United Artists branch manager, second assistant chief barker; Harry Lustgarten, Balaban & Katz head booker, director and canvasman; Henri Elman, Henri Elman Enterprises, chief barker; Van A. Nomikos, Van Nomikos Circuit, sergeant-at-arms; James Booth, Lubliner & Booth Circuit, property master, and Irving Mandel, Monogram franchise holder, first assistant chief barker.

SALT LAKE CITY

Theatre attendance in Salt Lake City, which suffered during the recent heavy snowfall, picked up as the transportation system tieup was eased during the past weekend. Theatres in the blizzard area of western Kansas, Nebraska, eastern Colorado and Wyoming are still feeling the storm's effect. Number of stranded persons in Utah and Idaho at the fore part of this week was estimated at 3,500. Drifts of 20 to 24 feet were reported on the Union Pacific Railroad between Cheyenne, Wyo., and Sidney, Neb.

Intermountain Theatres and Manager Charles Pincus of the Utah Theatre are conducting a contest with prizes to be awarded to those who guess nearest to the number of electric units in the theatre's big name sign, the largest of its type in the intermountain area. Letters are eight feet in height and, after flashing on the theatre's name, then spells it out letter by letter. The theatre's Comic Club programs for youngsters continued to draw record Saturday crowds of kids despite the snow and cold.

RKO Manager Giff Davison is back from Denver where he spent the holiday season. Universal-International Salesman Carl Mott has returned to his duties there following several days' vacation in Salt Lake City. One of central Utah's oldest theatres, the Opera House at Redmond, was gutted by fire during the holidays. Blaze originated from an overheated furnace.

Manager Charles Pincus of the Utah presented as a holiday stage show, the 150 professionally-trained young dancers known as "Martell's Marvels" in an entertainment billed as "Enchanted Snow-Land" along with the film, "Mexican Hayride." The theatre upped its scale New Year's Eve for "Words and Music" to $1.22, then reverted to regular prices. Slot machines become illegal in Boise, Ida., the first of the year, the ordinance licensing them having been repealed by the city council.

KANSAS CITY

The 53 members of Local 31, International Alliance of Theatrical Stage Employes held its annual party for members and their friends last week at the Musicians' Club. Attending from the film industry were local theatre managers, MGM Division Manager Mike Cullen from Evandsville, Ind., and Fox Midwest executives Leon Robertson, Senn Lawler, L. L. Pope and Jim Long.

A 17-year-old youth was charged with the robbery of the Glen Theatre here in signed statements identifying him as one of two men who held up the box-office for $73. Signers of the statement were Manager Mark Leslie, Cashier Frances Larson, substituting for her sister, Anne, the regular cashier who was ill, and another employe. Dickinson circuit houses in Kansas City were burglarized twice within a month. The youth was placed on parole after he pleaded guilty of the charge of larceny from a person in the Tampico Theatre robbery.

Fox Midwest is now operating only one theatre, the Strand, in Fort Madison, Iowa, according to District Manager Jim Long. Ralph Wallace is the manager. The circuit did not renew its lease of the Orpheum. The circuit

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recently began reconstruction work on the Electric, Springfield, Mo., which was virtually destroyed by fire several months ago. It will be renamed the Fox when work estimated at $200,000 is completed on it. G. I. Hunter is city manager for Fox Midwest in Springfield. Within a few weeks the circuit also will make a change in its partnership operations in Muscatine, Iowa. The circuit has been operating the Palace and Uptown Theatres there in a partnership arrangement with Ludy Bosten. Following the recent rulings in the New York courts, however, this set-up will be changed.

Mrs. Virginia Cello, former secretary at Fox Midwest, is back on the job for several weeks taking the place of Mrs. Wilma Earson, secretary to L. O. Hoenig. Mrs. Earson is in the hospital with a broken back as the result of an auto accident

The Special Events Committee of the Chamber of Commerce is headed by Senn Lawler, ad-pub chief for Fox Midwest. The committee is well sprinkled with radio and theatre people including Clarence Hoff, Barney Joffee, Ellis Atteberry, Dean Fitzer, E. K. Hartenbower, John Schilling.

MILWAUKEE

Ralph Bauer and Bud Ziegler's new Lake Theatre at Pewaukee was opened Christmas Day with good attendance. The management has asked patrons for suggestions as to pictures they prefer and will be governed by the suggestions. The Abbey at Abbottsford was opened on New Year's Eve. On the same day Cassville was introduced to its first theatre, the Cass, owned and operated by Ernest Bozyske. The new Badger Outdoor Theatre opened recently at Madison is built on a 25-acre lot with room for 600 cars and a four-lane road to the box-office. A 50 x 60 screen is used. Operators are Badger Outdoor Theatres, of which Ralph Green is vice-president. Paul Berg, of Mondovi, is manager.

One of the 29 theatres in this state in which Ted R. Gamble has purchased a major interest is the Elite at Appleton, operated by Standard Theatres, Inc., of Milwaukee.

James Hermsen has replaced Myron A. Neumann, who is on sick leave, as manager of the Lyric in Stevens Point. F. J. Bickler has had supervision over both the Lyric and the Fox in Stevens Point since last October. Asher Levy, operator of the Orpheum in Madison, was married New Year's Eve to Mrs. Marie Barnes of Chicago in the latter city.

The latest in RCA projection equipment has been installed in the Palace at Spooner.

CLEVELAND

New officers of the Medina Princess Corporation which takes over the Temple here as a result of the Schine pool dissolution, are: President John P. Essick to replace J. Myer Schine; Treasurer Abe Kramer to replace Louis W. Schine.

Milton A. Mooney, outgoing chief barker of the Variety Club, will be honored with a testimonial dinner Monday, Jan. 24 in the Statler Hotel ballroom. Nate Schultz and Nat Wolf are co-chairman in charge of arrangements.

"Hamlet," which just closed a 10-week run at the 1,268-seat Loew's Ohio Theatre, played to 95,000, Orville Crouch, Loew theatre division manager states. During its run the picture grossed approximately $120,000.

Ohio Theatre Service Corp., operated by Lou Ratener and Tony Stern, will book John Tender's new Carlisle drive-in between Elyria and Oberlin.

S. D. Shia, Sr., and his sons, S. D. Shia, Jr. and David Shia, have formed Shia Drive-In Theatres, Inc. to operate a new 500-car drive-in just outside St. Clairsville.

Cleveland last week entertained two of its former film men now moved up to higher positions. Milton E. Cohen, former RKO district manager and now Eagle Lion eastern division manager, accompanied by his assistant, Saul Krugman, held a two-day conference here with local EL Manager Robert Richardson and Salesmen Gordon Craddock, Jr., and Al Glaubinger in the interest of the Jack Schlaifer drive.

Nat Wolken of the Grand Theatre, Salem, is reported convalescing from a major operation.

Max Federhar, former president of the Akron Theatre Owners and Managers' Ass'n, owner of the Cameo and Regent Theatres and Mrs. Federhar have announced the engagement of their daughter, Dolores, a senior at the School of Occupational Theatres, Ohio State Univer-

(*Continued on Page* 30)

Admissions Reduced

The Monroe Theatre in Chicago has reduced admissions and started boosting its shows on a daily radio program. Juvenile tickets are now 20c; adults pay 40c until 1 P. M. and 55c to 6 P. M.

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REGIONAL NEWSREEL

(*Continued from Page 29*)

sity, to Richard Schonberg of Cleveland, student at the Ohio College of Chiropody. Margaret Macsay, head booker at Republic, will wed Robert Svegel of this city. No wedding date has been set.

MGM has advanced Lou Marks, former salesman here and one of a recent group of trainees, to salesman in the Detroit branch. Cleveland Office Manager and Head Booker Dorsey Brown succeeds to Mark's post here and former Booker George Bailey is now office manager and head booker.

TORONTO

Famous Players Canadian President J. J. Fitzgibbons, in a statement on the progress and plans for Hollywood's cooperation in producing features and shorts in the Dominion to help that country's foreign-exchange position (which was the alternative to restricting imports of American films), said that various shorts had been during 1948 boosting Canada and that 98 newsreel shots had been shown to American audiences.

"The full results of the industry's plans are not yet apparent due to the fact that production schedules must be set up at least a year ahead," said Fitzgibbons. "However, there are at present seven major feature productions in Hollywood's leading studios based on Canadian themes. . . . The work of the Canadian Co-operative project will be stepped up during the coming year again to present Canada and its attractions in one of the best of show windows—the screens of the motion picture theatres in the United States."

Daylight saving is receiving much attention from exhibitors in Toronto and other points following the recommendation of the Hydro-Electric Commission that "summer time" this year should be extended two months to the end of November due to the fact that power restrictions will again be necessary next fall and winter. At present the lighting of signs and other displays is still banned.





"Voice of Theatre Speakers"
JOE HORNSTEIN has it!



DIRECTORS OF THE DURWOOD CLUB, newly-formed organization of Durwood circuit employes, held their first meeting recently in Kansas City. The directors, beginning on the far side of the table, and reading clockwise are: Howard Griffen, manager, State Theatre, Jefferson City; Jim Foster, manager, Electric, St. Joseph; Bob Hynes, manager, Missouri, St. Joe; Joseph Praetz, office manager; Tom Wolf, manager, Roxy Theatre, Kansas City, Mo.; Douglas Burrill, publicity director; Stanley H. Durwood, vice-president and general manager; Kenneth Melchose, manager, Orpheum, St. Joe; Bavard Grant, theatre supervisor for the circuit; and Arnold Gould, city manager, Jefferson City.

Veteran Toronto Film Industrialist W. J. Risewick has again been elected, after a year's intermission, as national president of the Canadian Kennel Club. Col. William McCraw, executive of Variety Clubs International, was here as guest speaker at the dinner of Toronto Variety Club Tent 28 on Jan. 7, when plans were discussed to further the tent's fund-raising activities for the vocational school for Toronto's crippled children. G. N. Wallis, past president of the London, Ont., Projectionists Union, has returned home after several major operations in hospital. He became ill Oct. 22 just after he had become chief operator of the London (Ont.) Odeon.

The Motion Picture Theatres Association of Ottawa held a "travelling party" last week—members making the rounds of four local theatres, accompanied by their wives. At the Centre, Manager Gordon Beavis served cocktails; at the Glebe a banquet was served; Manager Ernie Warren screened "A Date With Judy" at the Little Elgin, and Manager D. K. Watts, of the Nelson, also secretary of the organization, entertained the visitors with dancing and more refreshments.

OKLAHOMA CITY

The management of the Ritz, Ramona, and Oklahoma theatres at Frederick, Okla., have announced that they showed 98 per cent of the films produced during 1948 in the United States to their patrons. R. Lewis Barton, owner of the Redskin, Knob Hill, and Skytrain theatres in Oklahoma City gave his employes a party at which he gave them the annual holiday bonus. The employes gave him an electric blanket.

L. D. Burns, manager of a theatre in Temple, Okla., has been confined to the hospital for treatment. Final dissolution report has been filed by Criterion Theatres Corp., of Oklahoma City.

A projection room fire destroyed the projection booth of the Main Theatre at Russellville, Ark., on Dec. 29. The fire started in the film cans stored in the room. Manager Cledys Boswell was burned on the hands and face while fighting the fire.

Spencer Leroy Wyatt, formerly in MGM's checking department here, has been promoted to salesman in the Los Angeles office.

Literally

Because he didn't like being ejected from the Bluebird Theatre in Philadelphia, a youth expressed critical comment literally with a brick last week which shattered the box-office glass and injured the cashier on duty. He was taken into custody by police.

NEW YORK

Max A. Cohen will be installed as president of the Motion Picture Associates at a luncheon Jan. 25 in the Belvedere Room of the Hotel Astor. Si Fabian is chairman of the luncheon committee.

Sam Rinzler has been named an honorary member of the Motion Picture Bookers Club. Installation will take place with the installation of the Bookers' officers at the Tavern on the Green in Central Park on Jan. 24.

The Town Hall at Woodstock, N. Y., has been taken over from Harry Lamont by Sam Davis, who also runs the Phoenicia at Phoenicia, N. Y.

Henry Unger is back at his job as news booker for 20th-Fox after an operation which kept him out for awhile. Mrs. Elizabeth Miranda is back on her feet at United Artists with no sign of that injured ankle showing itself. UA is seeing some changes in lineup these days with Martha Rothman being the newest addition, serving as secretary to New Jersey Booker Myron Starr, while Starr's former booker Gladys Olin moves up as secretary to Assistant Sales Manager Eddie Mullins and Mullins' secretary steps up as secretary to new Branch Manager Abe Dickstein.

RKO Brooklyn Booker Leo Greenfield lost his father; 20th Century-Fox's Alex Arnswalder lost his mother-in-law.

RKO Theatres this week transferred Manager Jerome Baker from Hamilton to the Coliseum, replacing Ansel Winston, now Chicago city manager for the circuit. Philip Nemirow was shifted from the Regent to the Hamilton, and Rocque Cassamassine, assistant at the Coliseum, was promoted to manager of the Regent.

Phyllis M. Mountford, secretary to F. J. Daut, Altec Eastern Division credit manager, was married to Sgt. H. S. McIntosh, U. S. Army, in Salem, Va. They will live at Camp Hood, Texas.

REGIONAL NEWSREEL

ST. LOUIS

Bernard McCarthy, veteran motion picture salesman and exchange manager for United Artists and RKO, is the new Southern Illinois salesman for Republic. Bob Weigel, formerly on RKO's San Francisco staff, is now sales representative for Lippert Pictures (released through Screen Guild) in the St. Louis and Kansas City territory. William Estes of Taylorville, Ill., has gone to Blue Mound, Ill., as new owner of the only picture house there. Formerly local Salesman and Theatre Owner Ellis Shafton and family have removed to Los Angeles.

The local staff of the Selznick Releasing Organization is being dropped in SRO's national contraction program. Gloria Caimi will be carried several months to wind up details. Bud Moran was manager.

RKO District Manager Ray Nolan is attending a business gathering on the west coast. Warner Bros. Prairie District Manager Hall Walsh was in Omaha, last wek, and Warner Western Sales Manager Roy H. Haines was here. Warner Manager Lester Bona departed Jan. 10 on a sales trip to Paducah, Ky., and Cairo, Harrisburg and Herrin, Ill.

A St. Louis syndicate headed by Manne Schermer has taken over the 700-seat Orpheum in Fort Madison, Iowa, to be operated through a company known as the Fort Madison Amusement Corp. Schermer is president of the corporation and Maurice J. Schweitzer will be general manager, as he is for other Schermer interests.

The Edwardsville Amusement Co., with headquarters in that Illinois town, has been incorporated by Duane Daniels, Margaret Daniels and Walter Schmidt.

The general contract for remodeling the Commercial Building has been awarded to the G. L. Tarlton Contracting Co. Construction of a 500-seat theatre on the Sixth Street side will be included in the $650,000 project.

Manager Joseph Tepella of the Lindell was held up in his office and robbed of $200 in box-office receipts Jan. 8.

The Abby Theatre in Abingdon, Ill., has been playing to nice business since its Dec. 31 opening. Price scale is 14 cents and 44 cents, except Saturday and Sunday nights when it is 20 cents and 44 cents.

Low Admission Price

A survey made in Wisconsin cities is said to show that Manitowoc has the lowest admission prices for first-run features. These prices, 60 and 55 cents, are matched by one theatre in La Crosse due to a recent rise of five cents in the Manitowoc admissions. The eleven other Wisconsin cities have higher prices.

CHICAGO

The Capitol is being overhauled and given a new front and modern marquee. The Pix, formerly the Chopin, has a new front canopy, modernistic interior and seats. The Harvard is getting a new front and new booth equipment. In Springfield the Great States Orpheum is receiving a new vertical sign. In Cicero the 650-seat Hawthorne has been sold to Rubin and Chernoff by A. Weller and will be modernized this Spring. The Strand in Angola, Ind., will be remodeled by the Hudson Circuit, with $150,-

(*Continued on Page* 43)

VIEWS ON NEW SHORT SUBJECTS

CALL OF THE CANYON (U-I — 3348) Variety View. 10 mins. The Grand Canyon of the Colorado River shown in many phases of its variegated beauty, with the final scene illustrating how the setting sun makes ever-growing shadows until the whole is blotted out. Release date: 10/18/48.

BUDDY RICH AND HIS ORCHESTRA (U-I—3310) Name Band Musical. 15 mins. Buddy Rich and his drummer, along with the boys, work like beavers on the trunk of a tree, and to some of the older folks it will sound that way. Fast cat stuff for the bobby-sox trade. Release date: 10/13/48.

THE GNU LOOK (Para.—Y8-1) Speaking of Animals. 10 mins. The animals let loose on the new styles. The gnu says she may have the gnu look but the same old kisser. The ostrich refuses to wear plumes on her head. Other comments come from the hippo, zebra, dog and others. Release date: 10/29/48.

READIN', RITIN', AND RHYTHMETIC (Para.—X8-1) Screen Song in Color. 7 mins. With the old Gus Edwards number, "School Days," as a background, the pupils in the form of various animals make lively with the song until the audience joins in. Release date: 10/22/48.

THE MITE MAKES RIGHT (Para.—P8-1) Noveltoon in Color. 8 mins. Little Tom Thumb tries to help his father, but finds he is too small. He runs away to the circus, where he becomes a star and proudly does his stff with his parents in the front row. Release date: 10/15/48.

OLD ROCKIN' CHAIR TOM (MGM—W-31) Tom and Jerry Cartoon in Technicolor. 7 mins. When it is decided that Tom is too old to chase mice, and a younger cat is enlisted for the job, Tom and Jerry put him in his proper place, thus leaving them to fight their feud in peace. Release date, 9/18/48.

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The two leads in Columbia's "Kazan," which Robert Cohn will produce and Will Jason direct, were given to Lois Maxwell and William Bishop. This is the picturization of James Oliver Curwood's famous dog story, and is due to be placed in production within the next two weeks.

* * *

Director John Farrow has signed a new term contract with Paramount, marking the start of his eighth year with the studio. His first assignment under the new deal is the Betty Hutton starrer, "Red, Hot and Blue," co-starring Victor Mature, with Robert Fellows as producer.

* * *

Dick Foote, known to television audiences through his own show, is the latest talent acquisition signed to a long-term contract by Allied Artists. According to an announcement made by Steve Broidy, president, the singer-actor's first film will be "Gun Crazy," which the King Bros. are now readying for production.

* * *

Jack Warner announces that Jane Wyman, acclaimed as 1948's best actress by London's famed Film Tribunal for her "Johnny Belinda" performance, is to star in "Man Running" to be directed in England this spring by Alfred Hitchcock. Story is based on the British best-seller by Selwyn Jepson.

* * *

Ronald Millar arrived from London to write the screenplay of the "Mrs. Miniver" sequel for MGM and Margaret Roberts was assigned to write the screenplay of "Ambush" for the same studio.

* * *

Executives at Universal-International were so impressed by the rough cut of Mikel Conrad's film, "Arctic Manhunt," that they signed him to a long term contract and handed him one of the top roles in the Technicolor production, "Sierra," as his first assignment. Conrad spent three months in the frozen Arctic making "Arctic Manhunt" and the gamble paid off.

* * *

Dennis O'Keefe, Louis Hayward and Agent John Maschio have registered the name of Bardsdale Productions for their newly formed producing company. Their first project will co-star O'Keefe and Hayward and will be a sequel to their successful "Walk a Crooked Mile." Picture will be made in England some time this fall. No release has been set.

* * *

Jay Livingston and Ray Evans, the song-writing team responsible for such hit numbers as Buttons and Bows, To Each His Own and Golden Earrings, were signed to a new long-term contract by Paramount. This will assure their services with the studio for a period of years. The next Paramount song by the team is My Own True Love, from the picture of the same name.

* * *

Columbia has assigned two writers to two of their top properties. William Bowers will do the screenplay for "Miss Grant Takes Richmond," which will star Lucille Ball. Frank Tashlin, who wrote the highly successful "Fuller Brush Man," is to develop the screenplay for the forthcoming "The Good Humor Man" which will go into production early this spring. S. Sylvan Simon will produce both pictures.

* * *

Z. Wayne Griffin has broken away from John Beck, with whom he made the Universal-International picture, "Family Honeymoon." He has formed an independent organization, called Griffin Productions and is planning on putting his first picture before the cameras around the first of May.

* * *

Jimmy Wakely will make his debut as an associate producer with "Song of the Redwoods," his next for Monogram. Wakely shot 2,500 feet of action in the Redwood lumber country around Carlotta, Calif., and this will be incorporated into the footage. Picture is scheduled to start sometime in March, after Wakely returns from his p.a. tour.

* * *

Director William Dieterle has incorporated his own independent producing company and is calling it Pandora Films. Officers of the new firm include Dieterle, his wife and Edyth Ziegler, the director's business manager. Dieterle has just returned from Paris for direction of the Hal Wallis picture, "Rope of Sand," scheduled to start in mid-January.

* * *

John H. Auer, Republic producer-director, has left for Buenois Aires where he will make arrangements for the production of a film to star John Carroll.

Time Races On

For those who like to sentimentalize, here's a note to induce a bit of nostalgia. Last week at the Hal Roach studio Jackie Coogan, Jr., son of the former child star, made his screen debut at about the same age his father did a quarter of a century ago. Young Coogan appeared in a short for television, "Puddle Patch Club."

Studio Roundup

Production in Hollywood improved last week, with Columbia starting "Tokyo Joe," with Humphrey Bogart, Florence Marly, Alexander Knox and Sessue Hayakawa. Jerome Courtland, young actor who served in the army of occupation in Japan, was cast as an ex-serviceman, appropriately enough, employed by Bogie as pilot on a private airline in Japan. Incidentally, Jason Lindsay, an American, is teaching Japanese how to speak their native tongue. He's technical advisor on the film, which is Bogart's second Santana Production for Columbia. Most of the Japanese actors are Nisei from L. A., so Lindsay, former executive producer of the famous Ernie Pyle Theatre in Tokyo, is sharpening their accent for their dialog.

On Jan. 14 Columbia started "Kazan," a dog picture based on a James Oliver Curwood story. William Bishop and Lois Maxwell are starred, with Jack Cohn's boy Robert handling production reins.

Republic Serial Starts

Republic gave the green light to its first serial this year, "Ghost of Zorro," on Jan. 10. Franklin Adreon again produces, with Fred Brannan directing a cast headed by Clayton Moore, Pamela Blake and Roy Barcroft. A few days earlier, Monte Hale resumed work following his recent accident, with "Prince of the Plains"—an action non-musical western. Roy Rogers starts "Susanna Pass" Jan. 17, his second in the current series. For the first time in many months, big Andy Devine will not be in the cast. Set at this writing are Trigger and Foy Willing and his Riders of the Purple Sage.

An untitled western began Jan. 10, with Johnny Mack Brown riding for Monogram. Barney Sarecky produces, and Kay Morley has the feminine lead, with Max Terhune furnishing the comedy.

Last week, at 20th Century-Fox, "The Beautiful Blonde from Bashful Bend" went back before the lenses for added scenes. The Betty Grable starrer had previously been considered finished after two months of shooting, but a new ending written by Producer-Director Preston Sturges was shot. Marie Windsor benefited

Civic Heads Eager to Aid Showmen, Shane Finds



Maxwell Shane

Civic officials throughout the nation are anxious to help exploit pictures that have current problems as their themes, says Maxwell Shane, Hollywood writer-director-producer.

"Exhibitors are overlooking a tremendous public relations potential by not soliciting municipal cooperation," Shane told this reporter in an exclusive interview upon his return from Washington, D. C., recently. "I attended sessions of the American Municipal Association, and Gov. Ernest Gruening of Alaska, Mayor W. B. Hartsfield of Atlanta, and Oakland City Manager Joseph E. Smith were among those who told me that theatremen are not availing themselves of the cooperation that would willingly be extended them."

Hartsfield told Shane that often he learns of current problem angles only after pictures have played their first-runs. Shane is preparing to contact many city officials with plans to tie-in various local drives against juvenile crime with the Universal-International release of "City Across the River."

The youthful dynamo was in Washington to film a special introduction featuring Drew Pearson, who points out the effect of the picture on slum clearance and reducing juvenile delinquency.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

MONOGRAM. Untitled Western — Principals: Johnny Mack Brown, Max Terhune. Director, Lambert Hillyer.

INDEPENDENT. Pirates of Capri—Principals: Louis Hayward, Maria Lotti, Alan Curtis. Director, Edgar Ulmer.

TITLE CHANGES

"$5,000 Reward" (Col.) now THE GREAT MANHUNT; "Rough Sketch" (Col.) now WE WERE STRANGERS; "Live Today for Tomorrow" (U-I) now AN ACT OF MURDER.

by the change because she won a fat part in the new ending.

The boys at RKO have told us several times before that the much-discussed "I Married a Communist" was starting, but this time they seem to mean business. Paul Lukas was signed for one of the stellar roles, a powerful leader in the Communist party in America. Production is scheduled to start this week. Jane Greer has the top female part, her first screen role since the birth of her son last June. She portrays a San Francisco socialite whose marriage to a Communist leads her into danger.

Jack Hively, who's been handling second unit chores, was elevated to associate producer on Universal-International's "Take One False Step." To make up for time lost in a wind storm early last week, U-I's "The Lady Gambles" troupe split into two units.

The most popular spot in town these days is MGM's Stage 30, where Esther Williams and 32 of the shapeliest gals in Hollywood are working in an aquatic number for "Neptune's Daughter." Technicolor shots this week included spectacular 60-foot "fire" leaps from a tower to the water by the bathing beauties, each with 18-foot colored streamers trailing from hands and waist. Louis Jourdan checked in to Metro for his initial scene in "Madame Bovary"; he worked with Jennifer Jones in the title role and Van Heflin as Dr. Bovary. Marjorie Reynolds was cast as Kathryn Grayson's rival for the affections of new singing star, Mario Lanza, in "That Midnight Kiss."

Paramount Ups Schedule To 13 for 1st Six Months

Addition of five more pictures for production during March, April and May brings to 13 films Paramount's shooting schedule for the first half of 1949. The program, if carried out, will mean a heavier six-month investment schedule at Paramount than at any other studio.

The five additional films are "Beyond the Sunset," "Lariat Loop," "Little Boy Blue," "Copper Canyon" and "I Married a Dead Man." Already scheduled for this month and February are "Dear Wife," "Red, Hot and Blue," "After Midnight," "Broadway Bill," "Sunset Boulevard" and three Hal Wallis productions, "Rope of Sand," "My Friend Irma" and "Thelma Jordon."

'Girl on Flaminia' Bought by Cooper

Gary Cooper has purchased "The Girl on the Flaminia," a novel by Alfred Hayes which Harper & Bros. will publish next month. Cooper read galley proofs of the story, which Hayes sent him because the author had the star in mind when he created the character in the book, and paid $40,000 for outright purchase of the novel. He will star in it and produce it. Under contract to Warner Bros., his next commitment is not due until 1950. He has completed "Task Force" for that company.

LONDON OBSERVATIONS

Producers Move for Refunds on Big Tax Profits of Treasury; 'Independent Frame' Film Screened

By JOCK MacGREGOR

Many are awakening to the fact that the only organization making big money out of films is the Treasury. About twice as much goes in entertainment tax as to the producer. For a long time the CEA have campaigned for a cut in this monstrous levy which ranges from ½d on a 3½ admission (if there were such a seat) to 5/2d on a 6/4d one.



Jock MacGregor

The producers feel that rather than be driven to bankruptcy, the Government should give them a direct refund such as theatrical companies presenting cultural plays get. This is not unreasonable, for it is extremely hard to make pictures commercially here. The campaign, however, must refrain from throwing mud at showmen.

Exhibitors do keep a hefty slice of the gross, but they have enormous overheads and unless they also get relief many will have to close. I know of none who live in the idle luxury alleged by certain producers.

Indeed, many a showman would like to see the money go on the screen and resents imposing mansions in socially exclusive districts being used as film offices such as Korda's at Hyde Park Corner. He believes the rents to be high and no help to his theatre.

The CEA must appoint a public relations officer without delay. It is the only way to counteract attacks. All too often producers, collectively and individually, have put out stories which have not been challenged effectively. They supported the *ad valorem* duty but did not consolidate it; they plugged for a 50 per cent quota and got 45 per cent, though the increase in output has not justified it. Now they may well win the entertainment tax battle. The exhibitor must act.

Why exhibitors rarely use their own screens when they so freely lend them to the Government for propaganda to influence public opinion is hard to say. It is no use kidding. The industry is in a bad way and collective action is called for before it is too late.

* * *

To cut costs and speed production, the "independent frame" system combining tricks and prefabricated sets with planned production has been introduced at Pinewood. The initial feature offering, "Warning to Wantons," has been shown and introduces such new credit titles as "Independent Frame Production No. 2" and "Transparency Projection."

The system works well, but like new gadgets is often used for the mere novelty. Cinegoers will detect no difference from a normal production, but there is much wrong with the picture. The construction is uneven and the acting little better. Instead of rushing it out, the editors should have had more time on it. With twenty-five minutes cut, it could be a hit, for it has undeniable charm and a strong woman's angle, to say nothing of a good title .

Much has been said of the reduced cost which is believed to be about $400,000, but this is too much for a picture without a name which means anything.

It is not surprising, following the preview, that the programs at the New Gallery and Tivoli were changed. Originally a British second feature, "Fool and the Princess" with Bruce Lister was booked for support, but this has made way for "Mr. Peabody and the Mermaid" at the former and "Lost Moment" at the latter, presumably to bring in star value.

* * *

The glut of product is causing a change in the West End scene. The second-run Astoria is regaining its prewar position by premiering some American films, currently showing "Saxon Charm" and "Feudin,' Fussin' and A-Fightin'." After newsreels, shorts, revivals and Russian epics, the 683-seat Tatler has gone first-run with 20th Fox's "Cry of the City."

* * *

When H.R.H. Princess Marie-Louise, cousin of the late King George V, visited the new Associated British studios, she was accompanied by C. J. Latta, managing director, Mrs. Latta and Mr. and Mrs. Terry O'Neill, their daughter and son-in-law who have been visiting Britain as their Christmas present.

* * *

A company which takes more interest in gala premieres than box-office hits is already canvassing for its latest pic to be chosen for the Royal Command. This year, it is believed, the organizers want the best picture, irrespective of nationality.

* * *

For the record: E. Nathan of the Palace, Southall, proudly sends me his local paper with three stories of his theatre front paged. . . . Plans are going ahead for Hollywood exile Edward Dmytryk to make "Christ in Concrete" here for Rank release. . . . U-I exploiteer Fred Pollitt emigrates at the month's end to New Zealand.

Lippert to New York With Latest Production

Robert Lippert, Screen Guild president and executive producer of Lippert Productions, was due to arrive in New York Wednesday with a print of his latest production, "I Shot Jesse James." During his trip he stopped over in Chicago and Boston, where he held trade previews and met with exhibitors, film buyers and circuit heads wherever possible for the picture's opening in those key spots. In Boston he attended the testimonial dinner for Arthur Lockwood, TOA president and New England franchise holder, and was scheduled to attend President Truman's inaugural dinner in Washington, D. C., before returning to the coast on January 22.

Crosby, Hope in Golf Film

Bing Crosby and Bob Hope are donating their services for a non-commercial color film being made at the request of the Western Golf Association and National Golf Association for distribution (16-mm. and 35-mm.) to golf clubs nationally. The project is for the benefit of the nation's caddies and features famous golfers.

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN has it!

37 YEARS

IS A LONG TIME FOR
A BODY OF MEN TO
STICK TOGETHER!

(IN THIS BUSINESS)

ORGANIZED MAY, 1912 *and* HOLDING THEIR

37TH

ANNUAL CONVENTION and

HOME COMING of CAROLINAS' CELEBRITIES

(IN SHOW BUSINESS)

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- ★ KAY KYSER — ROCKY MOUNT, N. C.
- ★ LOIS COLLIER — SALLY, S. C.
- ★ ABIGAIL ADAMS — GREENVILLE, S. C.
- ★ SHEPHARD STRUDWICK — HILLSBORO, N. C.
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THEY ARE INVITED AND SO ARE YOU TO ATTEND

THE THEATRE OWNERS

OF NORTH and SOUTH CAROLINA

CONVENTION

★

SUNDAY, MONDAY, TUESDAY - - - JANUARY 30th, 31st, FEBRUARY 1st

HOTEL CHARLOTTE — CHARLOTTE, N. C.

THE OLDEST THEATRE OWNERS GROUP IN THE WORLD

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet Frankenstein	U-I
Accused, The	Para.
Act of Violence	MGM
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Affairs of Adelaide, The	20th-Fox
Africa Screams	UA
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
All My Sons	U-I
All's Well	Ind.
All the King's Men	Col.
Amazon Quest	FC
An Act of Murder	U-I
An Innocent Affair	UA
An Old-Fashioned Girl	EL
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angels' Alley	Mono.
Angry God, The	UA
Anna Karenina	20th-Fox
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Are You With It?	U-I
Arizona Ranger	RKO
Arkansas Swing, The	Col.
Arthur Takes Over	20th-Fox
Assigned to Danger	EL

B

Babe Ruth Story, The	Allied
Bad Boy	Allied
Bad Men of Tombstone	AA
Bad Sister	U-I
Baltimore Escapade	RKO
Barkleys of Broadway	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Berlin Express	RKO
Best Man Wins	Col.
Best Things in Life Are Free	MGM
Best Years of Our Lives	RKO
Beyond Glory	Para.
Big Cat, The	EL
Big City	MGM
Big Fight, The	Mono.
Big Jack	MGM
Big Punch, The	WB
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Town Scandal	Para.
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Blanche Fury	EL
Blonde Ice	FC
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Borrowed Trouble	UA
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Broken Journey	EL
Brothers, The	U-I
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox
Bush Christmas	U-I

C

Calamity Jane	U-I
Calendar, The	EL
Campus Sleuth	Mono.
Canadian Pacific	20th-Fox
Canon City	EL
Caught	MGM
Champion	Independent
Checkered Coat, The	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Cleopatra Arms	WB
Code of Scotland Yard	Rep.
Colorado Territory	WB
Come To The Stable	20th-Fox
Connecticut Yankee, A	Para.
Conspirator	MGM

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

15	Bad Boy	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	
	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
	Stampede	Rod Cameron-Gale Storm		5/1/49	a12/11/48
	When a Man's a Man	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48

ASTOR PICTURES

Battling Marshal	Sunset Carson-Pat Starling			
Fighting Mustang	Sunset Carson-Pat Starling	62	2/19/48	
Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Pat Starling		3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	
Sunset Carson Strikes Back	Sunset Carson-Evohn Keyes			

COLUMBIA

CURRENT

Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	75	5/6/48	b5/22/48
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60		b12/11/48
Lady from Shanghai, The (My)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Trapped By Boston Blackie (M)	C. Morris-J. Vincent-R. Lane	67	5/13/48	b6/19/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Affairs of a Rogue (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the King's Men	B. Crawford-J. Dru-J. Ireland			
Big Sombrero, The *C	Gene Autry-Elena Verdugo			a9/20/47
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms			a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
Boston Blackie's Chinese Venture	C. Morris-R. Lane-G. E. Stone			a7/17/48
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-M. B. Hughes-M. Mazurki			
Great Manhunt, The	R. Scott-J. Ireland-N. Beery, Jr.			
Greed	G. Ford-I. Lupino-E. Buchanan			
Her Wonderful Lie	Janis Carter-Marc Platt			
Home in San Antone	R. Acuff-J. Thomas-Smoky St. Boys			
Hounded	G. Raft-N. Foch-G. Macready			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73		b12/25/48
Knock On Any Door	H. Bogart-J. Derek-S. Perry			a9/18/48
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton-C. Wills	79		b12/25/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	Jon Hall-Adele Jergens			
Night in Havana	Desi Arnaz-Mary Hatcher			
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rusty Saves a Life	T. Donaldson-G. Henry-S. Dunne			a7/10/48
Secret of Saint Ives	Richard Ney			

	Shockproof	Cornel Wilde-Patricia Knight	79		a9/25/48
	Slightly French	Lamour-Carter-Parker-Ameche			a5/8/48
	Smoky Mountain Melody	Roy Acuff-Smoky Mountain Boys			
	Song of India	Sabu-T. Bey-G. Russell			a7/31/48
	Tokyo Joe	Bogart-Marly-Hayakawa-Knox			
	Undercover Man	G. Ford-N. Foch			a7/31/48
	Walking Hills, The	R. Scott-E. Raines-W. Bishop			a7/3/48
	We Were Strangers	Jennifer Jones-John Garfield			a12/11/48

Westerns

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette	55	7/1/48	
	Challenge of the Range	Charles Starrett-Smiley Burnette			
	Desert Vigilantes	Charles Starrett-Smiley Burnette			
	El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
	Laramie	Charles Starrett-Smiley Burnette			
	Quick On The Trigger	Charles Starrett-Smiley Burnette			
	Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			
	Trail to Laredo	C. Starrett-S. Burnette-J. Bannon	54	8/12/48	
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49	b12/18/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	9/12/48	b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48	b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48	b10/9/48
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks	61	4/24/48	b5/22/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
904	Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48	b8/14/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
819	Noose Hangs High (C)F	Abbott-Costello-Downs-Calleia	77	4/17/48	b4/10/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48	b9/18/48
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48	b7/17/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49	a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49	
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48	b7/24/48
827	Spiritualist, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48

COMING

	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49	
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
	Blanche Fury *T (D)A	V. Hobson-S. Granger	95		b3/20/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery			
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49	
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49	b12/18/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49	a10/2/48

Westerns

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott			a12/18/47
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48	
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48	b3/20/48

FILM CLASSICS

	Alaska Patrol	Richard Travis-Helen Westcott	76		
	Amazon Quest	T. Neal-C. Matthews-C. Donne			
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67		b10/16/48
	Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48	b5/22/48
	Daughter of Ramona *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
	Judge, The	Milburn Stone-Katherine DeMille	69	Jan. '49	
	Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
	Sofia *C	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	State Department File 649 *C	Lundigan-Bruce-Loo-Ahn	76		
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48
	Untitled Falcon	John Calvert-Albert Dekker			
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48	b5/22/48

METRO-GOLDWYN-MAYER

CURRENT

827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48	b6/19/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48	b10/9/48
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48	b5/1/48
	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

Title	*Company*
Coroner Creek	Col.
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox

D

Daredevils of the Clouds	Rep.
Dark Past	
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of Ramona	FC
Date With Judy, A	MGM
Date With Murder, A	FC
Dead Don't Dream, The	UA
Dear Murderer	UA
Dear Wife	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Down to the Sea in Ships	20th-Fox
Dream Girl	Para.
Dude Goes West, The	Allied
Duel in the Sun	Selznick
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

East Side Story	20th-Fox
Easter Parade	MGM
Easy Does It	Para.
El Paso	Para.
Embraceable You	WB
Emperor Waltz, The	Para.
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Eyes of Texas	Rep.

F

Fallen Idol, The	20th-Fox
False Paradise	UA
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Feathered Serpent, The	Mono.
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono.
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Fountainhead, The	WB
Four Faces West	UA
French Leave	Mono.
Fuller Brush Man	Col.
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Hombre	UA
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Manhunt, The	Col.
Great Sinner, The	MGM
Greed	Col.
Green Grass of Wyoming	20th-Fox
Green Promise	Ind.
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Hard Bargain	20th-Fox
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para.
Hazard	Para.
He Walked by Night	EL
Heart of Virginia	Rep.
Heiress, The	Para.
Hellfire	Rep.
Henry the Fifth	UA
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
High Tension	Mono.
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Hollow Triumph	EL
Homecoming	MGM
Home in San Antone	Col.
Homicide	WB
Homicide for Three	Rep.
Hounded	Col.
House Across the Street	WB

Title	Company
I	
Idol of Paris	WB
I, Jane Doe	Rep.
Illegal Entry	U-I
Impact	UA
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Iron Curtain	20th-Fox
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Key Largo	WB
Kidnapped	Mono.
King of the Gamblers	Rep.
Kings of the Olympics (Pt. 1)	UA
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live Again	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Love Happy	UA
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Luckiest Girl in the World	MGM
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Mad Wednesday	UA
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Murder in the Air	Mono.

COMING

Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
Any Number Can Play	Gable-Smith-Corey-Totter				
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		Apr. '49		a10/2/48
Big Jack	Wallace Beery-Marjorie Main				
Bribe, The	R. Taylor-A. Gardner-C. Laughton		Mar. '49		a8/14/48
Caught	J. Mason-B. Bel-Geddes-R. Ryan				
Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
Conspirator	Robert Taylor-Elizabeth Taylor				
Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
Great Sinner	G. Peck-A. Gardner-W. Huston		Apr. 49		
Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie				
In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall				
Little Women *T	Allyson-Lawford-Taylor-O'Brien		Apr. '49		a10/9/48
Madame Bovary	J. Jones-J. Mason-L. Jourdan				
Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall		May '49		
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan		May '49		
Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		Mar. '49		a10/9/48

MONOGRAM

CURRENT

4713 Campus Sleuth (My)F	F. Stewart-J. Preisser-B. Sherwood	66	4/18/48		b6/5/48
4823 Feathered Serpent, The	L. Gorcey-H. Hall-G. Dell	61	12/19/48		
4714 French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48		b5/8/48
4720 Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4716 I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4811 Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717 Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4802 Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725 Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719 Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721 Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718 Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801 16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48		b6/12/48
4726 Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4715 Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4826 Temptation Harbour (D)A	R. Newton-S. Simon	110	1/9/49		b3/29/49

COMING

4803 Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	2/20/49		
4807 Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/6/49		a12/11/48
4810 Fighting Fools	R. Winters-K. Luke-M. Moreland	69	3/27/49		a8/21/48
4830 Henry, the Rainmaker	W. Douglas-J. Frazee-J. Compton	64	2/13/49		a11/6/48
4829 Incident	R. Walburn-W. Catlett-W. Tracy	66	1/23/49		a9/18/48
Murder in the Air	R. Winters-E. Vogan-E. Holland				
Riverboat Rhythm	J. Davis-J. Marston-V. A. Borg				
4727 Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/23/49		b1/1/49
4804 Tuna Clipper	R. McDowall-E. Verdugo		3/13/49		

Westerns

4757 Back Trail	Johnny Mack Brown-Raymond Hatton	54	7/18/48		
4768 Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4762 Cowboy Cavalier	J. Wakely-C. Taylor	55	7/4/48		
4841 Crashing Through	Whip Wilson-Christine Larson		12/26/48		
4753 Fighting Ranger	Johnny Mack Brown-Raymond Hatton	53	8/15/48		
4756 Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
Gun Law Justice	J. Wakely-C. Taylor				
4861 Gun Runner	J. Wakely-C. Taylor-N. Neill		1/16/49		
4758 Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851 Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4764 Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
Outlaw Marshal	J. M. Brown-M. Terhune-G. Pattison				
4765 Partners in the Sunset	J. Wakely-Cannonball Taylor	53	5/6/48		
Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4766 Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48		
4767 Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754 Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4763 Silver Trails	Wakely-Taylor-Larson	53	8/22/48		
4752 Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48		

PARAMOUNT

CURRENT

4808 Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4726 Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722 Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806 Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721 Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4720 Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724 Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718 Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716 Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
4802 Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805 Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4803 Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807 Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4714 Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
4804 Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4717 Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4723 So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801 Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4715 Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
4719 Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48

COMING

4812 Alias Nick Beal	R. Milland-T. Mitchel-A. Totter	93	3/4/49		a9/25/48
Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816 Bride of Vengeance	P. Goddard-J. Lund-M. Carey				a9/25/48
Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814 Connecticut Yankee, A *T(C)	B. Crosby-R. Fleming-W. Bendix	107	4/15/49		a1/31/48
Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
Dear Wife	Holden-Caulfield-DeWolfe-Freeman				
4809 Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
Easy Does It	B. Hope-R. Fleming-R. Young				
4815 El Paso *C	J. Payne-G. Russell-S. Hayden		5/6/49		a1/1/49
4820 Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
4821 Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48

4817	Manhandled	D. Lamour-S. Hayden-D. Duryea			6/10/49	
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix		84	2/4/49	b12/11/48
	Red, Hot & Blue	Betty Hutton-Victor Mature				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones	Bob Hope-Lucille Ball			9/8/49	a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews			7/22/49	a6/26/48
4813	Streets of Laredo *T	M. Carey-W. Holden-W. Bendix			3/25/49	a9/25/48
	Top O'the Morning	B. Crosby-B. Fitzgerald-E. Crowe				
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall		88	2/18/49	b12/11/48

RKO RADIO

CURRENT

					Trade Shown	
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie		63	May '48	b4/3/48
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas		86	June '48	b4/10/48
951	Best Years of Our Lives	F. March-M. Loy-D. Andrews		172	Dec. '47	b11/23/46
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed		62	Sept. '48	b9/4/48
907	Design for Death (Doc)F	Japanese Cast		48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes		102	Dec. '48	b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman		93	June '48	b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan		114	Sept. '48	b7/31/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie		61	June '48	b5/22/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien		89	June '48	b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters		75	7/8/48	b5/22/48
904	Mourning Becomes Electra	R. Russell-L. Genn-K. Paxinou		120	9/3/48	
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez		65	June '48	b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques		78	Sept. '48	b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell		79	July '48	b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum		92	Nov. '48	b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys		90	July 48	b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman		113	Oct. '48	b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer		92	Nov. '48	b9/4/48
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian		67	May '48	b4/3/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva		95	Nov. 48	b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle		59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet		97	Aug. '48	b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar				a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix				
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston		87		b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale		82		b11/20/48
	Brothers in the Saddle	T. Holt-M. Martin-R. Powers				
	Clay Pigeon, The	Bill Williams-Barbara Hale				
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn		84		b11/13/48
	Follow Me Quietly	William Lundigan				
	Green Promise, The	W. Brennan-M. Chapman				a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer		60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin		64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts				a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx				
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan		145		b10/23/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias				a7/5/47
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore				
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart				
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame				a9/6/47
	Rustlers	Tim Holt-Richard Martin				
	Sam Wynne	Martha Scott-Jeffrey Lynn				
	Set-Up, The	Robert Ryan-Audrey Totter				
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru				
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten		83		b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell				
	Tarzan's Fountain of Youth	L. Barker-B. Joyce-E. Ankers				a8/21/48
	Weep No More	Cotten-Valli-Paar-Byington				a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy				a5/15/48
	Woman's Secret, A	M. O'Hara-M. Douglas-B. Williams				a6/5/48

REPUBLIC

CURRENT

					Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez		90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett		86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow		60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke		60	8/10/48	b7/31/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts		70	7/15/48	b7/24/48
841	Far Frontier, The *U	R. Rogers-Trigger-G. Davis		67	12/29/48	a9/25/48
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth		88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee		67	11/15/48	b11/27/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery		60	4/25/48	b5/8/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers		60	12/8/48	b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston		85	5/25/48	b5/15/48
709	King of the Gamblers (D)A	Janet Martin-William Wright		60	5/10/48	b6/5/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy		107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore		90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara		67	8/29/48	b10/30/48
708	Old Los Angeles (D)	W. Elliott-J. Carroll-C. McLeod		88	4/25/48	a1/17/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier		61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey		87	12/1/48	b11/6/48
802	Rose of the Yukon	S. Brodie-M. Dell-W. Wright		59	1/5/49	a9/25/48
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges		60	5/31/48	b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts		60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps		60	6/28/48	b7/17/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine		70	5/1/48	b5/15/48

COMING

	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard			2/8/49	a10/30/48
	Duke of Chicago	T. Brown-A. Long-P. Harvey			3/5/49	
	Hellfire	William Elliott-Marie Windsor				
	Hideout	L. Bridges-A. Booth-A. Carney			3/8/49	
	Last Bandit, The *T	W. Elliott-A. Booth-A. Devine				a10/30/48
	Montana Belle	Jane Russell-George Brent				
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern				a10/25/47
803	Wake of the Red Witch	Wayne-Russell-Young-Mara		106	3/1/49	a9/25/48

Westerns

755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons		60	5/13/48	b5/29/48
758	Denver Kid, The	A. Lane-E. Waller		60	10/1/48	
757	Desperadoes of Dodge City (W)F	A. Lane-B. Jack-E. Waller		60	9/15/48	b9/11/48
756	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller		60	7/25/48	
	Prince of the Plains	Monte Hale-Shirley Davis				
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft		60	11/24/48	
	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft			1/22/49	
741	Son of God's Country (W)F	Monte Hale-Pamela Blake		60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller		60	11/5/48	
656	Timber Trail *U (W)F	M. Hale-L. Roberts-J. Burke		67	6/15/48	b7/10/48
658	Under Colorado Skies *U	Monte Hale-Adrian Booth		65	12/15/47	b12/27/47

SHOWMEN'S TRADE REVIEW

Title	*Company*
Music Man	Mono.
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO

N

Neptune's Daughter	MGM
Nicholas Nickelby	U-I
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
Noose Hangs High	EL
Northwest Stampede	EL

O

Oh, You Beautiful Doll	20th-Fox
Old Los Angeles	Rep.
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Night With You	UI
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rimfire	SGP
River Lady	U-I
Riverboat Rhythm	Mono.
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.

S

Sainted Sisters	Para.
Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Saxon Charm, The	U-I
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Sinister Journey	UA
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smart Woman	Allied
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowhound	U-I

Title	Company
So Evil My Love	Para.
So This Is New York	UA
Sofia	FC
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
S. O. S. Submarine	SGP
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Speed to Spare	Para.
Spiritualist, The	EL
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	AA
State Department File 649	FC
Station West	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tarzan's Fountain of Youth	RKO
Task Force	WB
Temptation Harbour	Mono.
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
The Argyle Secrets	FC
They Live By Night	RKO
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Cross	20th-Fox
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Two Guys From Texas	WB

U

Under California Stars	Rep.
Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Untitled Falcon	FC
Up in Central Park	U-I
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Weep No More	RKO
We Were Strangers	Col.
West of Tomorrow	20th-Fox
When My Baby Smiles at Me	20th-Fox
When a Man's a Man	Allied
Where the North Begins	SG
While I Live	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will It Happen Again?	FC
Window, The	RKO
Wings Westward	Col.
Winner's Circle, The	20th-Fox
Winter Meeting	WB
Woman Hater	U-I
Woman in White	WB
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48		
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48		
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48		b11/27/48
4813	Highway 13	R. Lowery-P. Blake	59	1/21/49		
	I Shot Jesse James	P. Foster-B. Britton-J. Ireland		2/12/49		
4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8 48		b11/27/48
	Omoo	P. de Cordova-Ron Randell-L. Kincaid		3/4/49		
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48		b8/21/48
	Rimfire	J. Millican-M. B. Hughes-R. Hadley		3/18/49		
4802	S.O.S. Submarine (D)F	Italian Navy	71	10/17/48		/b10/16/48
4810	Shep Comes Home	Robert Lowery-Billy Kimbley	62	12/3/48		
	Son of a Bad Man	Lash LaRue-Fuzzy St. John				
	Son of Billy the Kid	Lash LaRue-Fuzzy St. John				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48		

SELZNICK RELEASING ORGANIZATION

	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT 1947-'48

820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48		b9/11/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48		b8/14/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48		b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48		b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48		b4/10/48
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
816	Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
813	Let's Live Again (D)F	J. Emery-J. Millican-T. Holmes	68	Apr. '48		b3/6/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48		b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
851	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts	63	Dec. '48		a6/19/48
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48		a7/17/48

COMING

	Affairs of Adelaide, The	Dana Andrews-Maureen O'Hara				a1/1/49
	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan				
	Canadian Pacific *C	Randolph Scott-Jane Wyatt				a10/16/48
	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94			b12/11/43
	Come To The Stable	L. Young-C. Holm-E. Lanchester				
	Down to the Sea in Ships	R. Widmark-C. Kellaway-D. Stockwell				a10/9/48
	East Side Story	R. Conte-S. Hayward-E. G. Robinson				
	Fallen Idol, The (D)A	M. Morgan-R. Richardson-B. Henrey	92			b8/28/48
	Fan, The	Crain-Sanders-Carroll-Greene				a7/24/48
	Hard Bargain	R. Conte-J. Oakie-V. Cortese				
	I Was a Male War Bride	Cary Grant-Ann Sheridan				
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas				
	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103			b12/4/48
	Man About the House, A	M. Johnson-D. Gray-K. Moore	94			b6/28/48
	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane				a12/4/48
	Mother Is a Freshman *T(C)	L. Young-V. Johnson-R. Vallee				a9/25/48
	Mr. Belvedere Goes to College	Clifton Webb-Shirley Temple				
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood				
	Prince of Foxes	T. Power-O. Welles-W. Hendrix				a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin				a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark				
	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108			b11/6/48
	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82			b11/27/48
	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102			b3/13/48
	Triple Cross	T. Conway-S. Brodie-B. Billingsley				
	Tucson	J. Lydon-P. Edwards-C. Russell				a7/17/48
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47
	You're My Everything *T	D. Dailey-A. Baxter-A. Revere				

UNITED ARTISTS

CURRENT

	An Innocent Affair (C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Borrowed Trouble	William Boyd-Andy Clyde	59	7/23/48		
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde	62	4/30/48		
	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48		
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	Kings of the Olympics (Pt. 1) (Doc.) F	Bill Slater—Narrator	65	Apr. '48		b1/24/48
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48

	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Sinister Journey	Wm. Boyd-A. Clyde	59	6/11/48	
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80	May '48	b5/15/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48	b5/29/48
	Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48
	COMING				
	Africa Screams	B. Abbott-L. Costello-H. Brooks			
	Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49	a8/21/48
	Crooked Way, The	J. Payne-E. Drew-S. Tufts			
	Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
	Impact	Donlevy-Raines-Walker-Coburn			
	Indian Scout	George Montgomery-Ellen Drew			a8/21/48
	Jigsaw	Franchot Tone-Danziger-Tower			
	Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
	Lucky Stiff	B. Donlevy-C. Trevor-D. Lamour	99		a10/9/48
	Outpost in Morocco	George Raft-Akim Tamiroff			
	Too Late for Tears	Scott-DeFore-Miller-Corey			
	Westerns				
	Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
	Gay Amigo, The	D. Renaldo-L. Carrillo-Armida			a8/28/48
	Valiant Hombre, The (W)F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

	CURRENT				
664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48	b7/3/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
686	An Act of Murder	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
656	Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
663	Bad Sister	M. Lockwood-I. Hunter	91	July '48	b12/6/47
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
635	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105		b3/27/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May 48	b6/7/48
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48	b11/29/47
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48	
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
659	Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48	b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
661	River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
	Snowbound	R. Newton-D. Price	86		
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48	b5/29/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48
	COMING				
	Arctic Manhunt	Mikel Conrad-Carol Thurston			
	Calamity Jane *T	Yvonne DeCarlo-Howard Duff			
	City Across the River	P. Fernandez-A. Ramsden-B. Whiting			a1/1/49
688	Criss Cross	B. Lancaster-Y. De Carlo-D. Duryea		Feb. '49	a9/18/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The	D. Fairbanks, Jr.-H. Carter-R. Greene		Feb. '49	a8/21/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Illegal Entry	H. Duff-M. Toren-G. Brent			
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			
	Life of Riley, The	W. Bendix-R. DeCamp-J. Gleason		March '49	a12/25/48
	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long			
	Red Canyon	A. Blyth-H. Duff-G. Brent			a8/14/48
	Take One False Step	William Powell-James Gleason			
	Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven			
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48

WARNER BROS.

	CURRENT				
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48	b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48	b5/22/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48
	COMING				
812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
	Colorado Territory	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
	Flaxy Martin	Z. Scott-V. Mayo-D. Kennedy			a7/3/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide	R. Douglas-H. Westcott-R Alda			
	House Across the Street	W. Morris-J. Paige-B. Bennett			
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		a10/2/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			b2/28/48
	John Loves Mary	Reagan-Carson-Neal-Morris			
	Kiss in the Dark	Jane Wyman-David Niven			a5/1/48
					a6/26/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country or origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND DESIRE (France - Discina Int'l) Jean-Louis Barrault-Edwige Feuillere. 88. b6/12/48.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88. b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126. b11/13/48.

BRIGHTON ROCK (England). R. Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CHAMPION (U. S. - Independent) K. Douglas-M. Maxwell.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAMNED, THE (France - Discina) H. Vidal-F. Marley. 105. b5/1/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M. Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRANCOIS VILLON (France-Creative) S. Reggiani-R. Faure. 81. b8/28/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

ILLEGALS, THE (U. S. - Mayer Burstyn) T. Torres - Y. Mikalowitch. 75. b7/10/48.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102. b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J. Pagnol. 105. b6/19/48.

NAKED FURY (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PIRATES OF CAPRI (U. S.-Independent) L. Hayward-M. Lotti-A. Curtis.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUARTETTE (England). H. Baddeley-D. Bogarde. 120. b12/4/48.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l). D. Darrieux - J. Marais. 87. b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90. b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

Ma and Pa Kettle (U-I) Principals: Marjorie Main, Percy Kilbride. Director, Charles Lamont. Ma and Pa and their 15 kids live in a hovel until Pa wins an ultra-modern house in a tobacco slogan contest. A village gossip makes it appear Pa didn't originate the slogan, and the family is about to be evicted when a pretty magazine writer clears Pa of suspicion.

Great Manhunt (Columbia) Principals: Randolph Scott, George Macready, Louise Allbritton. Director, Gordon Douglas. A tale of Oklahoma in 1889 when the Territory was opened to settlers. A cowboy gang tries to take by force what it believes is its land; the leader, eventually, is killed.

The Devil's Henchmen (Columbia) Principals: Warner Baxter, Mike Mazurki, Peggy Converse. Director, Seymour Friedman. An insurance agent, posing as a poor worker, trails a gang of thieves and eventually catches the leader who also had been posing—as a senile mariner.

Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae	a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall	a12/18/48
My Dream Is Yours *T	Carson-Day-Bowman-Arden	a6/26/48
Night Beat	W. Douglas-A. Hale-R. Alda	a8/28/48
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors	a5/10/47
One Last Fling	A. Smith-Z. Scott-J. Backus	a5/22/48
Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo	
South of St. Louis *T	J. McCrea-A. Smith-Z. Scott	a1/24/48
Task Force	G. Cooper-W. Morris-W. Brennan	a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas	
Under Capricorn *T	Ingrid Bergman-J. Cotten-M. Wilding	
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett	a7/24/48

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Frontiers of '49	"Wild Bill" Elliott		1/1/49	1939
	In Early Arizona	"Wild Bill" Elliott		3/1/49	1938
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48	1939
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48	1939
	Man from Tumbleweeds	"Wild Bill" Elliott		2/1/49	1940
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49	1940
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48	1941
	Taming of the West	"Wild Bill" Elliott		4/1/49	1939
	Wagon Trail	Harry Carey	58	5/30/48	1935
EAGLE LION					
738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48	1934
850	Hired Wife	R. Russell-B. Aherne	96	Aug. '48	1940
847	Hold That Ghost	Abbott-Costello	86	Aug. '48	1941
734	International Lady	G. Brent-I. Massey	102	Sept. '48	1941
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48	1940
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48	1940
FILM CLASSICS					
	Border Wolves	Bob Baker	56	8/15/48	1938
	Deep in the Heart of Texas	J. M. Brown-Ritter	61	7/15/48	1942
	Drums *T	Sabu-R. Massey	96	7/20/48	1938
	Four Feathers *T	J. Duprez-R. Richardson	115	7/20/48	1939
	Gun Justice	Ken Maynard	61	9/15/48	1934
	India Speaks	R. Halliburton			1933
	Last Stand	Bob Baker	57	9/15/48	1938
	Man Who Reclaimed Head	C. Rains-J. Bennett	83	7/1/48	1935
	Pony Post	Johnny M. Brown	60	8/15/48	1940
	Tower of London	B. Karloff-B. Rathbone	94	7/1/48	1939
	Wheels of Destiny	Ken Maynard	65	7/15/48	1934
METRO-GOLDWYN-MAYER					
	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48	1935
	San Francisco	C. Gable-S. Tracy	117	Dec. '48	1936
MONOGRAM					
	And So They Were Married	R. Mitchum-S. Simon			1944
PARAMOUNT					
R7-3508	Crusades, The	L. Young-H. Wilcoxon	126	June '48	1935
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
912	Last Days of Pompeii	P. Foster-A. Hale-B. Rathbone			1935
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
913	She	H. Gahagan-R. Scott-H. Mack			1935
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
REPUBLIC					
873	Frontier Pony Express	Roy Rogers		1/29/49	1939
872	In Old Caliente	Roy Rogers		12/15/49	1939
874	Saga of Death Valley	Roy Rogers		2/22/49	1939
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48	1940
871	Shine On Harvest Moon	Roy Rogers		10/31/48	1944
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48	1942
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48	1938
HC23	Hidden Gold	W. Boyd-R. Hayden	62	8/27/48	1940
S-4	King of the Turf	A. Menjou-D. Costello	89	8/20/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48	1942
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	8/20/48	
HC22	Showdown, The	W. Boyd-R. Hayden	66	7/30/48	1940
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48	1940
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48	
20TH CENTURY-FOX					
834	Blood and Sand	T. Power-L. Darnell	125	Aug. 48	1941
835	I Wake Up Screaming	B. Grable-V. Mature	82	Aug. '48	1941
832	Rose of Washington Square	T. Power-A. Faye	86	July '48	1939
833	Slave Ship	W. Baxter-W. Beery	92	July '48	1937
UNITED ARTISTS					
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49	1944
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49	1943
WARNER BROS.					
807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48	1938
730	Flowing Gold	J. Garfield-P. O'Brien	82	7/17/48	1940
729	God's Country and the Woman	G. Brent-B. Roberts	71	7/17/48	1936
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48	1940

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Rel. No.	Title	Rel. Date	Data
	Jimmy Fidler's Personality Parade (20)	12/20	.....
	Boss Comes to Dinner (10)	4/1	.....
	Makers of Destiny #1(17½)	5/1	6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

Rel. No.	Title	Rel. Date	Data
	EDGAR KENNEDY (6)		
	(Rel. Nos. 83401 to 83406)		
	RAY WHITLEY REVIVALS (4)		
	(Rel. Nos. 83501 to 83504)		
	SPECIAL (4)		
	(Rel. Nos. 83601, 83801, 842 and 83901)		
	MY PAL FEATURETTES (2)		
	(Rel. Nos. 83201 and 83202)		
	WALT DISNEY CARTOONS (6)		
	Reissues		
	(Rel. Nos. 84701 to 84706)		

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	.....
8260	Way of the Padres (8)	1/48	.....
	Black and White		
8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Hazards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)
Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

TERRYTOONS (2)
Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	.....
8532	The Green Line (7)	5/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/19

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5

MARCH OF TIME

6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa ( )	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (17)	10/29	11/6
17	Answer to Stalin ( )	11/	.....
18	Watchdogs of the Mail ( )	12/	.....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381	Spotlight Serenade (10)	3/29	.....
3382	Singing the Blues (10)	5/	7/31
3383	River Melodies (8)	7/5	7/31
3384	Songs of the Season (8)	10/11	.....
3385	Hits of the Nineties (9)	10/18	.....

NAME BAND MUSICALS (13)

3301	Alvino Rey and Orch. (15)	10/22	2/14
3302	Drummer Man (15)	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15)	6/23	7/31
3308	Jimmy Dorsey & Orch. (15)	8/18	9/25
3309	Red Skin Rumba (15)	9/15	9/25
3310	Buddy Rich & Orch. (15)	10/13	.....

TECHNICOLOR CARTUNES (5)
Reissues

3321	Knock Knock (7)	3/	.....
3322	Syncopated Sioux (7)	5/	.....
3323	Woody Woodpecker (7)	7/	.....

SPECIALS (2)

3201	Snow Capers (19)	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719	Hot Cross Bunny (7)	8/21	10/16
4720	Hare Splitter (7)	9/25	.....
4721	My Bunny Lies Over the Sea ( )	12/4	.....
4722	Hare-Do (7)	1/15	.....

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm a Monkey's Uncle (18)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	.....
1404	Crime on Their Hands (17½)	12/9	.....
1405	The Ghost Talks (16)	Mar49	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	.....
1424	Radio Riot ( )	2/10	.....
1431	A Pinch in Time (16)	11/11	.....
1432	He's In Again (17½)	1/20	.....
1433	Miss In A Mess (16½)	1/13	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	.....

COMEDY FAVORITES (6)
Reissues

1441	Pest from the West (18½)	9/30	.....
1442	Ay Tank Ay Go (16)	10/21	.....
1443	Static in the Attic (19)	12/23	.....
1444	Nothing But Pleasure ( )	2/17	.....

FOX AND CROW (8)
Technicolor

1701	Robin Hoodlum (7)	12/23	.....

ONE-REEL SPECIAL (1)

1551	Candid Microphone (11)	10/21	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)		.....

COLOR FAVORITES (8)
Reissues

1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½)	12/16	.....
1605	A Boy and His Dog (7)	1/6	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	12/23	.....

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/9
1752	Sitka Sue (10½)	1/20	.....

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/23
1803	Babe Didrickson, Queen of Sports (10)	11/25	.....
1804	Flashing Fins ( )	12/23	.....
1805	Mrs. Golf ( )	1/27	.....
1806	Trigger Magic ( )	2/24	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)	11/4	.....
1953	Louis Prima & Orch. ( )	12/16	.....
1954	Buddy Rich & Orch. ( )	1/20	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/1
1853	Stars to Remember (9½)	11/18	.....
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood ( )	1/27	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	.....
1653	It's Magic ( )	12/23	.....
1654	Bouquet of Roses ( )	2/17	.....
5657	Christmas Carols (10½)	12/9	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	.....
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/30	.....
W-34	The Cat That Hated People (7)	11/20	.....
W-35	Mouse Cleaning (7)	12/11	.....
W-36	Goggle Fishing Bear ( )		.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	.....
S-54	Let's Cogitate (8)	12/25	.....
S-55	Super Cue Men (8)	1/1	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends ( )		.....
W-23	The Blue Danube ( )		.....
W-24	Sufferin' Cats ( )		.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	.....
T-12	Night Life in Chicago (9)	11/27	.....
T-13	Scholastic England (8)	12/18	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	.....

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )		.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	.....
K8-3	Make Mine Monica (11)	1/14	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	.....
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	.....
P8-4	The Little Cut-up (7)	1/21	.....

l. No.	Title	Rel. Date	Data
	SCREEN SONG		
3-1	Readin' Ritin' and Rhythmetic (7)	10 22	
3-2	The Funshine State (8)	1/7	
	SPEAKING OF ANIMALS		
4-1	The Gnu Look (10)	10/29	
4-2	Calling All Animals (10)	1/7	
	G. RICE SPORTLIGHT		
5-1	Hot Rod Speedsters (10)	11/5	12 18
5-2	Acrobatic Illini (10)	12/10	
5-3	Sno' Time for Learning (10)	1/21	
	POPEYE		
6-1	Robin Hood-Winked (7)	11/18	
6-2	Symphony in Spinach ( )	12/31	
	UNUSUAL OCCUPATIONS		
7-1	The Glass Orchestra (10)	11/26	1/8
	POPULAR SCIENCE		
8-1	Solar Secrets (10)	12/24	

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	

RKO RADIO

THIS IS AMERICA (13)

101	County Fair (18)	11/12	
102	Girls in White (17)	12/10	

SPECIAL (2)

	Football Headliners of 1948 ( )	12/10	

EDGAR KENNEDY (6)

10th Series

401	Contest Crazy (17)	10/1	12/18

LEON ERROL (6)

701	Uninvited Blonde (18)	11/12	
702	Backstage Follies (17)	12/24	

MY PAL (4)

201	Pal's Return (18)	11/26	

SCREENLINERS (13)

201	Jan August & His Piano (8)	10/29	
202	Block Party (8)	11/26	
203	It Pays to Be Ignorant (8)	12/24	

Rel. No.	Title	Rel. Date	Data
	WALT DISNEY CARTOONS (10)		
94101	Pluto's Purchase (7)	7/9	
94102	The Trial of Donald Duck (7)		
94103	Catnap Pluto (6)	8 13	9/22
94104	Inferior Decorator (7)	8 27	
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10 15	
94107	Three for Breakfast (7)	11 3	
94108	Mickey and the Seal (7)	12 3	
94109	Tea for Two-Hundred (7)	12 24	
	SPORTSCOPES (13)		
94301	Texas Redhead (8)	2 24	
94302	Frozen Fun (8)	10 22	
94303	Athletic Stars (8)	11/19	
	RAY WHITLEY REVIVALS (4)		
93501	Keep Shooting (17)	9/10	
93502	Range Rhythm (16)	10/15	
93503	Cactus Capers (15)	11/19	
93504	California or Bust (18)	12/24	
	WALT DISNEY (8)		
	Reissues Series 2		
94701	Goofy and Wilbur (8)	10, 1	
94702	Wynken, B'ynken and Nod (8)	11/19	

UNITED ARTISTS

LANTZ CARTUNES

	Playful Pelican (7)	10 8	
	Dog Tax Dodgers (7)	11/19	
	Wild & Woody (7)	13/31	
	Scrappy Birthday (7)	2/11	
	Drooler's Delight (7)	3 25	

UNIVERSAL-INTERNATIONAL 1948-49

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	
4322	Hollywood Matador (7)	12/13	
4323	Mouse Trappers (7)	1/24	
4324	Hams That Couldn't Be Cured (7)	2/21	
4325	The Screw Driver (7)	3/14	
4326	Ace in the Hole (7)	4/4	
4327	Goodbye, Mr. Moth (7)	5/2	
4328	Jukebox Jamboree (7)	5/30	

Rel. No.	Title	Rel. Date	Data
4329	The Loan Stranger (7)	6 27	
4330	Dizzy Acrobat (7)	7/25	
4331	Dizzy Kitty (7)	8/22	
4332	Cow Cow Boogie (7)	9/19	
4333	The Screwball (7)	10/17	
	SING AND BE HAPPY SERIES (8)		
4381	Choo Choo Swing (10)	11/1	
4382	The Year Around (10)	12 o	
	VARIETY VIEWS (8)		
4341	Canada Calls (9)	10, 1	
	NAME BAND MUSICALS (13)		
4301	Rhythm Masters (15)	12 8	
4302	Lawrence Welk & Orch. (15)	1/5	
4303	Ted Weems & Orch. (15)		
	TECHNICOLOR SPORT REELS (8)		
4361	Flight of the Snowbirds ( )		
4362	Thrills on Wheels ( )		
4363	Sea Killers ( )		
4364	Wanted—Joe Trout ( )		
4365	Riding the Rogue ( )		
	TWO-REEL SPECIALS (2)		
4201	Cheating in Gambling ( )	2/2	
	ONE REEL SPECIAL		
4203	Christmas Dream (11)	11/22	11/16
	MUSICAL WESTERNS (8)		
4351	Six Gun Music (24)	1/6	
4352	Cheyenne Cowboy (24)	2/3	

WARNER BROS.

TECHNICOLOR SPECIALS (8)

Reissues

5001	Sons of Liberty (20)	11/28	9 18
5002	Drums of India (20)	19 25	
5004	Heart of Paris (20)	3/19	
5005	Sunday Roundup (20)	1, 29	

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	

Rel. No.	Title	Rel. Date	Data
5403	So You Want to Be a Baby Sitter (10)	1/8	
5404	So You Want To Be Popular (10)	3/12	
	MERRY MELODIES (18)		
	Hen House Henery (7)	9/11	
	BLUE RIBBON CARTOONS (13)		
	Reissues		
5301	An Itch in Time (7)	10/30	9/18
5302	Fin'n Catty (7)	12/11	
5303	Bedtime for Sniffles (7)	1/1	
5304	Presto Changeo (7)	2/5	
5305	Swooner Crooner (7)	2/12	
5306	Hop, Skip & Chump (7)	3/5	
	M. M. TECH. CARTOON		
5701	Awful Orphan (7)	1/29	
5704	Daffy Duck Hunt (7)	3/26	
	M.M. BUGS BUNNY SPECIAL (8)		
	Rebel Rabbit (7)		9/18
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12 18	
5503	Royal Duck Shoot (10)	1/22	
5504	Water Wonderland (10)	3/5	
5505	Sport of Millions (10)	3/26	
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12/11	
5803	Circus Town (10)	1/15	
5804	Camera Angles (10)	2/26	
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/10	
5103	Pie in the Eye (20)	1/8	
5104	At The Stroke of Twelve (20)	2/19	
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	
5603	Watercapades (10)	2/5	
5604	Batter Up (10)	3/19	

Regional Newsreel

(*Continued from Page* 31)

000 to be spent on new front, sound and booth equipment, seats, and air-conditioning. The Harper has made its bow in Medaryville, Ind. The Orpheum in Terre Haute, Ind., has been bought by the Terre Haute Amusement Co. from the Rose Foundation Corp.

At the annual pioneer banquet of Bell and Howell employes who have been with the company 15 years or more, Carl E. Henriksen was elected president, Otto Rudi vice-president, Harry Dewey treasurer and Carl Minden secretary. Company President J. H. McNabb addressed the gathering.

Rollin K. Stonebrook, formerly with the Tri-States circuit of Omaha, Neb., was placed in charge of the 2700-seat North Center when the theatre and office building went under the managership of the Lincoln Robey Corporation. Improved clearance will be sought.

Chick Evans, former area United Artists' publicity director, is handling Eagle Lion now. Arthur Gould, former assistant to Jack Kirsch in the Illinois Allied theatres booking department, is planning a booking office of his own.

Balaban and Katz Controller C. L. Burnlahl has announced the engagement of his daughter, Marilyn Joy, to Quentin Gustin. Mrs. Harry Balaban, wife of the theatre owner, is recovering from surgery at Wesley Hospital.

A daughter named Teresa Jeanne was born to B & K Manager Mike Immerman and his wife—their first child. Arthur Baker and Charles Nagle have resigned as B & K managers. D. R. Dragstren is the new Indiana manager for Encyclopedia Brittanica Films.

DES MOINES

The Orpheum theatre building at Fort Madison, Ia., has been leased by the Otis Clark Realty Company of Chicago from Mrs. Julia Wahrer with the Fox Midwest Theatres Co. relinquishing its management of the house.

Fire in the projection booth of the Thornton, Ia., theatre damaged both machines and the interior of the booth but no one was injured. Patrons filed out of the house in an orderly manner. The theatre is owned by John Kolb of Latimer, Ia.

The Town Theatre at Central City was closed last week while the new owners, John and Leo Heaton, installed new equipment.

The Fourth Street Theatre at Sioux City, Ia., has reopened following a fire which swept through the structure on Nov. 23.

Twin son and daughter were born to Vincent Fennelly, manager of the Des Moines Monogram exchange, and Mrs. Fennelly. The mother is the former Kay Branton, daughter of G. Ralph Branton, general manager for Tri-States.

NEWSREEL SYNOPSES

(Released Wednesday, January 12)

MOVIETONE (Vol. 32, No. 3)—Truman on State of Union; Colorado blizzard; Arkansas tornado; Eisenhower launches Boy Scout drive; Windsor and Leopold golf on Riviera; Golden Gloves.

UNIVERSAL (Vol. 21, No. 211)—Truman on State of Union; Yale plane crash; Arkansas tornado; Doolittle bombardier on Tokyo peace mission; Ice-water swimming; Golden Gloves.

WARNER PATHE (Vol. 20, No. 42)—Truman on State of Union; Arkansas tornado; Windsor and Leopold golf on Riviera; Germans ask world citizenship; HMS Queen Mary under repair; German liner raised; Golden Gloves; Great Americans: Alexander Hamilton.

PARAMOUNT (No. 40)—Colorado blizzard; Arkansas tornado; Congress convenes: Truman on State of Union; Football: Clemson vs. Missouri; Skiing.

ALL AMERICAN (Vol. 7, No. 325)—First president of college; Miniature church; First Negro Brooklyn assemblyman; Peace Rally in Washington; Truman leaves Missouri; Jackie Robinson and Roy Campanella in youth work; Dillard University.

TELENEWS (Vol. 3, No. 2)—Marshall retires; Electoral College count; Colorado blizzard; Arkansas tornado; Hawaiian volcano; Miami Air Show; Mummers Parade; Egyptian Premier's funeral.

NEWS OF THE DAY (Vol. 20, No. 237)—Truman on state of union; Porto Rico installs governor; Yale plane crash; Arkansas tornado; Golden Gloves; Skiing.

(Released Saturday, January 15)

MOVIETONE (Vol. 32, No. 4)—Acheson replaces Marshall; English gales; Birmingham flood; Colorado blizzard; Nine women legislators (except Philadelphia, Atlanta, Minneapolis); Miami Air Show; French boxing; Press Photographers' Queen.

NEWS OF THE DAY (Vol. 20, No. 238)—Hawaiian volcano; Acheson replaces Marshall; Bullitt reports on China; Chelsea Arts Ball; English gales; Mummers Parade; Lion cub; Press Photographers' Queen; Egyptian Premier's funeral; Miami Air Show.

PARAMOUNT (No. 41)—Colorado blizzard; Egyptian Premier's funeral; Marshall resigns; Four-year-old minister.

UNIVERSAL (Vol. 21, No. 212)—Acheson replaces Marshall; Egyptian Premier's funeral; Four-year-old minister; Mummers Parade; Chelsea Arts Ball; Press Photographers' Queen; Miami Air Show.

WARNER PATHE (Vol. 20, No. 43)—Egyptian Premier's funeral; Kuzu of Black Hand freed; Florida governor inaugurated; Acheson replaces Marshall; Miami Air Show; Press Photographers' Queen; Paris hobble-skirts; London statue-climber.

PITTSBURGH

James Velde, branch manager for Selznick, which discontinued its office here as of the first of the year, has joined the sales force of the local Eagle Lion exchange. Monogram salesman Howard Crombie, suffered a broken leg in a fall while on a business trip to Tionesta, Pa., and is confined to a local hospital.

Wally Allen, who for the past seven years has been an exploiteer for 20th Century-Fox, was notified this week that his services will be discontinued as of Jan. 15, because of the fact that that company is eliminating its field publicity men. Allen has several good offers pending, locally and in other territories.

Gus Davis, booker for Cooperative Theatre Service, is bedded with a couple of fractured ribs, sustained in a fall during the recent icy weather. Jack Ellstrom, salesman for 20th Century-Fox, is again on the sick list with a chronic ailment.

MGM has added Harvey M. Amnado, student salesman, to its Pittsburgh field force.

'An American in Paris' Next Roberts Film

Roberts Productions will produce "An American in Paris" as a John Garfield starring vehicle, with filming scheduled to take place in Paris some time this summer. Abraham Polonsky is currently in Paris writing the screenplay which he will direct.



LOBBY SPACE BECOMES PROFIT SPACE WHEN YOU INSTALL A COCA-COLA COOLER

Those extra square feet in your lobby can earn you money—and build good will. And all you have to do is arrange to sell Coca-Cola.

Coke appeals to everyone. Coke makes waiting pleasanter. The patrons drop the nickels. You collect.

In smaller theatres vending machines are usually the best revenue-makers. Larger theatres may find behind-the-counter installations more satisfactory. In every case, selling Coca-Cola is a welcome new source of profit.



Vendo V-83

* * *

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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CONSENT DECREE CHANCES ARE BRIGHTER, WASHINGTON FINDS

REISSUE MARKET HOLDS FIRM BUT PRODUCT HARDER TO GET

'D'-DAY FOR EXHIBITORS VS. TELEVISION, JACKSON WARNS

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M·G·M

THANKS, MISTER SHOWMAN!



You will see below that M-G-M is far ahead in the trade press annual survey of motion picture leadership. We are proud, but wish to share this acclaim with our customers whose cooperation made it possible.

SHOWMEN'S TRADE REVIEW
"LEADERS"

(Issue of Dec. 25)

M-G-M tops all others in "Money Hits", in Box-office Stars, in New Faces and in Shorts.

BOXOFFICE
MAGAZINE-"BAROMETER"

(Issue of Nov. 20)

M-G-M has more than twice as many All-Time Blue Ribbon Awards as any other company, more place-winning stars, more awards in 10 Best Short Series Group.

VARIETY

(Issue of Jan. 5, 1949)

M-G-M leads all companies with 3 out of 7 "Golden Circle" Top Grossers of 1948, and out of 93 leading pictures of the year M-G-M is first with 20. M-G-M's George Sidney wins the year's Top Director honors and Joe Pasternak wins Top Producer honors. Out of the 64 all-time "Golden Circle" Top Grossers M-G-M leads the industry with 25, nearest competing company 11.

THE Film DAILY

(Issue of Dec. 20)

"M-G-M leads 1948 Honor Roll with nine pictures!"

M-G-M tops all companies in poll of nation's critics with: "A Date With Judy" "The Bride Goes Wild" • "Cass Timberlane" • "Easter Parade" • "Green Dolphin Street" • "Homecoming" "Julia Misbehaves • "The Search" "The Three Musketeers".

MOTION PICTURE DAILY

(Issue of Dec. 24)

"M-G-M has two out of the First Three in top-grossing pictures of 1947-'48 season, 'Cass Timberlane' and 'Green Dolphin Street'."

WINS!

1948: M-G-M 1949: AGAIN!

e New Year has just started and
ready M-G-M has Two Sensational Hits!

"COMMAND DECISION"

New all-time record-breaker in San Diego. Sets new records in Los Angeles. Same in Phoenix.

"WORDS AND MUSIC"

(TECHNICOLOR)

Sweeping the nation with its joyous songs and fun!



PREDICTION: THE CHALLENGERS OF 1949!

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"THE BARKLEYS OF BROADWAY"
(TECHNICOLOR)
Fred Astaire • Ginger Rogers

"THE SECRET GARDEN"
(Special Sequences in TECHNICOLOR)
Margaret O'Brien • Herbert Marshall
Dean Stockwell

"THE GREAT SINNER"
Gregory Peck • Ava Gardner
Melvyn Douglas

"NEPTUNE'S DAUGHTER"
(TECHNICOLOR)
Esther Williams • Red Skelton

"COMMAND DECISION"
Clark Gable • Walter Pidgeon
Van Johnson • Brian Donlevy

"LITTLE WOMEN"
(TECHNICOLOR)
June Allyson • Peter Lawford
Margaret O'Brien • Elizabeth Taylor

"THE STRATTON STORY"
James Stewart • June Allyson

"THE FORSYTE SAGA"
Greer Garson • Errol Flynn • Walter Pidgeon
Robert Young • Janet Leigh

"IN THE GOOD OLD SUMMERTIME"
(TECHNICOLOR)
Judy Garland • Van Johnson

"TAKE ME OUT TO THE BALL GAME"
(TECHNICOLOR)
Frank Sinatra • Esther Williams • Gene Kelly

"ACT OF VIOLENCE"
Van Heflin • Robert Ryan

"THE BRIBE"
Robert Taylor • Ava Gardner • Charles Laughton • Vincent Price • John Hodiak

"MADAME BOVARY"
Jennifer Jones • James Mason
Van Heflin • Louis Jourdan

"THE CONSPIRATOR"
Robert Taylor • Elizabeth Taylor

"ANY NUMBER CAN PLAY"
Clark Gable

(Book "Movies And You" Series For Your Industry's Sake!)



Exhibitors of America award



the #3 spot in their selection of the "Money-Making Stars of 1948"

THE CURRENT HOT ONE IS



THE EDITORIAL PAGE

A New York Variety Club

As this is being written a great many forward-looking members and officers of the Motion Picture Associates are favorably inclined toward converting that organization into a New York Variety Club Tent to take its place as one of the industry's strong arms in "The Heart of Showbusiness."

Bob O'Donnell, Johnny Harris and all the old-timers in the Clubs have long wanted to see the headquarter city of showbusiness represented in the Variety Clubs and especially through the conversion of the Associates because that group numbers among its large membership the ideal segment of our industry for a successful Tent.

If it comes to pass, and there is reason to believe it may, it will take nothing away from the basically fundamental good of the old and honored Motion Picture Associates. On the contrary, it will give that organization even greater scope for achievement of the praiseworthy aims and purposes for which it stands.

Max A. Cohen, recently elected president of the Associates, has long been a great booster for the Variety Clubs as a result of his close contact with the Clubs as a member of the Buffalo Tent. He, too, has always felt that there was a vitally important need for a Club in New York. It was no surprise to learn that as soon as Max became president he discussed with the Associates' Board of Directors the advisability of asking the membership to vote on a proposal to join with the Variety Clubs.

It was gratifying to learn that the Directors voted unanimously to recommend such action to the membership at a meeting to be held shortly before a luncheon next week at which the new MPA officers will be installed.

With the right kind of cooperation the Variety Club of New York can, in our humble opinion, become one of the greatest forces for good ever established in the home office city of the industry.

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The Television Debate

It has been our privilege to talk with many theatremen during the past few months about their views on television and how they thought it would affect motion picture theatre business.

It did not take long to find out that the angle which interested them most was the possibility of projected television in the theatre. This, they seemed to feel, was the one phase that could help or hurt them. Help them if they installed such equipment. Hurt them if they didn't.

It would have been very nice if we could have answered all of their questions about this possibility. But the cost element is the puzzling factor. Many theatremen recall the high price they paid for being pioneers when talking pictures arrived. Fabulous sums were spent for sound equipment that was sold a few years later for one-quarter or less than they paid for it.

So all of those who were interested wanted to know what such equipment would cost and, naturally, we could not tell them. All we know is that plans are under way for the large-scale manufacture of such equipment and in the not-too-distant future the cost figures will be made known.

Strangely enough—or perhaps it is not so strange—most of the theatremen did not see any great threat in television keeping people at home and away from the good movies. The majority were of the opinion that television would simply replace radio as a stay-at-home attraction.

At the rate that television is spreading it should not take too long for our industry to begin to get the answers to all the questions and problems.

While television cannot be ignored, on the other hand, the questions it poses must not deter theatremen from continuing to operate good, clean and attractive theatres while at the same time they should accentuate the positive: that they offer the biggest dollar's worth of entertainment for a dollar of any medium now in existence.

▲ ▲ ▲

Watch But Don't Wait

In connection with show-merchandising, theatremen will do well to face the fact that they may be more and more on their own as time goes swiftly on. We don't know how far the distributors may go in the direction of curtailed consumer advertising and exhibitor aides (such as services of field men and cooperative advertising), but there is a changing picture looming on the horizon. It will bear watching, but not waiting. Smart, aggressive, effective showmanship is the best hedge against changes from without, as from television, and within, as from divorcement, high production costs, curtailed foreign markets, etc.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

General

Hit-maker Sam Goldwyn is a producer who never ducks a fight and is never at loss for words, albeit some of his words have provoked witticisms which many consider unfair. Suave, world-known Eric Johnston, president of the Motion Picture Association of America, also is a man never at loss for words. In fact he's made words pay off in the form of magazine articles and books and the sum total of his wordage in interview hours must be colossally stupendous. This week both these masters of the words were trading oral brickbats across the country. It started when Goldwyn quit the MPAA and the Association of Motion Picture Producers and gave with a statement that indicated both organizations did not represent the interest of the independent producer.

Apprised of this, Johnston retorted with a statement, that left no doubt in any one's mind that the MPAA was glad to get rid of Goldwyn. For several hours nothing happened. Then Goldwyn replied in a statement which gave something more than an indication that Goldwyn did not think Johnston's manners were up to Emily Post's syndicated standards and might have left an impartial reader to guess that Goldwyn thought Johnston was not a competent leader. Goldwyn, however, expressed confidence that the motion picture industry could survive the aforesaid Eric Johnston.

Both sides got a pretty fair amount of space in the press and so far no one has reported that their statements were being confused with that oft-discussed subject—the industry public relations program.

Meanwhile Johnston and the presidents of eight of the nine motion picture companies were down in Florida discussing industry problems—among which were what to do when the British come over here in March for the first Anglo-American film conference.

From Hollywood came word that David Lipton had replaced the veteran John Joseph as Universal-International's director of advertising and publicity and that the Screen Writers Guild had taken in the Associated Film Writers, a writers' union in the east, and would work with it.

In New York Loew's announced a profit for the year ending Aug. 31, 1948 of $5,309,-659 or $1.03 a share compared to 1947's $11,-626,427 or $2.26 a share; Screen Guild announced that its franchise holders would subscribe $100,000 more in stock; and United Artists was considering a reorganization plan.

Exhibition

The Theatre Owners of America has asked its regional units for a record of complaints against National Screen Service. Meanwhile, NSS is asking exhibitors in several sections of the country for a report on their complaints with a view toward settling them.

National Allied is always open to any sound plan to help independent producers, General Counsel Abram F. Myers declared in Washington this week. Meanwhile Gulf States Allied through a united front was able to persuade New Orleans newspapers to be content with a half a cent a line ad rate boost instead of a contemplated three cents. But in Iowa, exhibitors were facing an increase in the state sales tax, which applies to the box office, of from two cents to two-and-a-half cents, and in Kentucky, exhibitors there, were faced with a state ruling which would compel them to pay time and a half overtime to employes working the seventh day a week.

And in Missouri, exhibitors in Sikeston, Charleston and Cape Girardeau were in a tough spot as two lawyers were filing suit to compel them to observe a long-forgotten Missouri law requiring center aisles of theatres to be four feet wide and side aisle to be three feet. The law also allows the complainant to collect half the fines assessed against violators, which fines range from $20 to $5,000 for each violation!

Distribution

The Motion Picture Export Association may quit operating in Austria, Germany, Korea, Japan and the Netherlands East Indies but its united facilities may be retained by the participating distributors. Film Classics closed a deal with 20th-Fox International to distribute for it in Australia, New Zealand and Africa. Warner Bros. Ad and Publicity Director Mort Blumenstock is heading the Motion Picture Association's Ad and Publicity Directors' committee for the next six months.

Litigation

Chances for a Paramount-20th-Fox consent decree in the Government anti-trust suit were considered good by Washington sources this week. The Justice Department meanwhile was moving to compel the American Telephone and Telegraph Company to divorce itself from Western Electric and was thought ready to reopen its consent decree with the American Society of Composers, Authors and Publishers.

In Boston Exhibitor W. Leslie Bendslev thinks 28 days is too much for his Community to wait for a picture after Boston first-run so he's asking $1,000,000 damages from the eight majors and several chains. And in Philadelphia the Glenside Theatres is out after the eight majors and the Warner circuit for $182,000, charging discrimination.

In Los Angeles Marston Pictures sued Universal for $250,000 charging breach of a distribution deal on "Casbah," and in Memphis United Artists appealed the Tennessee court ruling which upheld the "Curley" censor ban by refusing UA its day in court as an out-state corporation.

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Video Inaugural

New York's Paramount made history again Thursday with the first theatre telecast of any presidential inauguration. The house made use of its intermediate system which picks up the televised image and records it along with the sound on film, which is then projected from the theatre's regular projectors. Aside from the speed and novelty, the inaugural scenes missed fire. Images were blurred and as shaky as the morning-after fingers of a repentant celebrant and the narration frequently did not keep pace with the scenes.—W.S.

Lion Television Plans Three-Way Selling

Lion Television Corporation is planning a three-way sale for the 26-minute features, that it will produce for video, President E. W. Hammons told SHOWMEN'S TRADE REVIEW this week.

Hammons said the video shows would be transcribed on 35-mm. and offered to theatres and also recorded on 16-mm. to serve the home field and other outlets in substandard size.

The Lion president declared that production was being undertaken with future, not the present, video market in mind. He drew a parallel with the advent of sound in the theatre, when very few houses were equipped for talking pictures and when he went ahead and produced comedies for Educational based on a wide theatre market. Eventually the market developed and he had product to serve it, Hammons pointed out.

Meanwhile Lion executives were in Hollywood presumably discussing production deals. An unconfirmed report emanated from the coast that Lion was dickering with ABC to furnish it with shows for its west coast outlets. ABC presumably is concerned with the lack of shows it can get for outlets to which it is not linked by even the present limited facilities of coaxial cable.

28 Days Too Long To Wait, So He Sues

Suit charging discrimination and unreasonable clearance was filed in federal court at Boston this week by W. Leslie Bendslev, operating the Community Playhouse at Wellesley Hills.

Bendslev, who seeks $1,000,000 damages and injunctive relief, is suing the now-dissolved M&P Theatres, Netoco, a Paramount affiliate, the Keith circuit and the following distributors —Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's, Columbia, Universal, United Artists, and charging he has to wait 28 days after Boston first-run.

Claims Discrimination; Exhibitor Asks $182,000

Suit for $182,000 damages was filed in federal court at Philadelphia this week by Glenside Theatre against Warner Bros., its theatre affiliates, Paramount, 20th Century-Fox, Loew's (MGM), Columbia, Universal, United Artists and RKO. Glenside Exhibitor Dante Incampo claims that he was discriminated against in favor of several Warner circuit houses.

20th-Fox To Distribute Film Classics in Far East

Film Classics announced Friday that it had completed arrangements with 20th Century-Fox International to distribute FC product in Australia, New Zealand and South Africa.

Talent Quest

National Theatres this week announced a "Talent Quest" contest to start Feb. 6 to April 17 in its Los Angeles houses. The contest is to select the "most talented amateur" for a screen career and also embraces other prizes. Finalists in the chain's six separate circuits will fight it out on the stage of Grauman's Chinese Theatre in Hollywood.

Goldwyn Quits MPAA; 'Good' Says Johnston

Sam Goldwyn Tuesday resigned his membership in the Motion Picture Association of America and its production affiliate, the Association of Motion Picture Producers. The Goldwyn resignation in the former is expected to take place within 12 months; that in the latter within six months, in accordance with the by-laws of both organizations.

Not for Independents

In announcing his resignation Goldwyn declared that he was quitting to give his "undivided attention" to the Society of Independent Motion Picture Producers and because he felt MPAA-AMPP policies "do not represent the interests of independent producers."

In Miami, Fla. where he is conferring with MPAA directors, MPAA-AMPP President Eric Johnston remarked:

"The reactions of the members here can be summarized in one word—'good'."

This was followed by a second Goldwyn statement, scathingly critical of Johnston's leadership.

'Open' to Sound Plans For Producer Aid — Myers

Allied is always open to any sound plans to help independent production, General Counsel Abram F. Myers declared in Washington, D. C., this week, following reports that the money market was still tight for that type of production despite news items to the contrary.

The Allied chieftain said that the "run guarantee" plan which Allied had originally endorsed had not been feasible. Under this plan a series of low-budget films would have been made with Allied members supporting the project through guaranteed playing time.

Myers also thought that a rumored plan which would call upon exhibitors to seek financing for independents by persuading their local banks to pool resources for such production would work out.

Move Oscar Award Site; Don Hartman Quits

RKO Producer Don Hartman this week quit as program committee chairman for the 21st annual Academy Awards March 24. Mr. Hartman quit in protest, claiming that the Academy's switch of the presentations from Warner Bros. studios to the Academy Theatre had cut down the size of the possible audience.

"Not half of the membership will be able to be accommodated under the new set-up," declared Hartman, adding that when he had taken the chairmanship he understood he would have a free hand. "But now," he added, "the event is primarily a radio show and the programming should be done by a radio producer."

Consent Decree Has Better Chance, Washington Reports

Paramount and 20th Century-Fox stand a very good chance of getting out of the government anti-trust suit through consent decrees providing for a modified type of divorce and a partial realignment of their circuits, Washington sources reported unofficially late Wednesday.

The reports came as both companies were known to have been talking with the Justice Department. While ordinarily this would not have exercised much comment since almost all theatre-owning defendants have been down to Washington to see what they could do to save their theatres, the inference from the Washington reports was that this time the Justice Department seemed to think that a formula had been found for a consent decree which would be acceptable both to the Government and the companies.

Warner Bros. reportedly is holding out and may fight the case to a finish while Loew's has always been regarded as being in the best position of any of the Big 4—Paramount, Warner Bros., Loew's (MGM) and 20th-Fox.

RKO has already gotten out of the suit through a consent decree which provides that a theatre company shall be established to separate the theatres from the producing-distributing company, but allows small stockholders to retain interests in both companies, a plan which has already been criticized by some exhibitor and legal circles as not actually carrying out the Government's announced intention of getting actual divorce.

The Government has maintained on previous occasions that consent decrees are not final and that all parties to them retain the right to have them modified if experience warrants it. This would give the Government the right to go back to court and correct any weaknesses or mistakes which might become apparent in the future.

500?

Presumably the discussions on the Paramount question have gone over a consent decree which would leave the present Paramount circuit of some 1,300 theatres with about 500. This latter number, which might even be cut down further, would be retained in whole by one corporation which would be divorced from the production and distribution activities of Paramount. However, though smaller stockholders might retain interest in both companies, each company would have to be independent of the other. This would mean actual independence, not merely independence on paper with a meeting of minds.

What 20th-Fox is seeking to work out precisely is not known, but observers point out that the National Theatres set-up has always functioned with a great deal of leeway given to its various subsidiaries and could divide itself very easily.

Reissues Tougher to Buy But Market Remains Good, Distributor Finds

Independent distributors of reissues are finding the product-buying growing tighter while the demand from theatres continues at a good pace, Moe Kerman, partner in Favorite Films and industry veteran of 30 years told Showmen's Trade Review Tuesday.

Despite this condition, Kerman remains optimistic. In the first place, he remarks, an established reissue firm can still get the pick of the product it wants for reissue sales. In the second place, entry of such majors as MGM and 20th Century-Fox into the reissue field offers him no great problem, since, as he points out, he could never buy MGM or 20th-Fox product for reissuing anyway, and depends upon independent producers who recover their distribution rights after five years and then put the pictures back on the market.

Getting Tough

However, Kerman acknowledges that it is getting tougher to get film with more and more firms entering the field to distribute such product. However, he points out:

"The reissue field is a specialized business." A company which tries to sell new and reissued product in one operation, he claims, will fall down on the reissues because its major job is to get the money out of the new pictures. This, he adds, causes the major sales effort to be placed on new product at the expense of the reissues, a point, Kerman claims, fully appreciated by several of the majors who are making their reissues a separate department subject to separate sales effort.

Furthermore because a number of companies, such as Astor, have been highly successful merchants of reissues, some firms are getting the idea reissues are a pushover, he says.

Not every picture, Kerman points out, can be used for a reissue. It takes a picture that has something in it that will cause the public to want to see it again.

"It's like a play," he claims. "You don't want to go back to see an ordinary play. But if it has an extraordinary idea, you may want to see it again to clear up some points in your mind."

Bright

Kerman further believes the reissues field is bright and will remain bright, excepting for television. Television at the moment, he says, is a highly overrated field insofar as film rentals are concerned. But the theatre sales prospects are good.

"There's more demand for reissues today than ever," he contends, speaking of theatres. "There are not enough A pictures being made to fill up the average theatres' playing time and theatres would rather have good reissues than run poor B pictures."

SG Franchise Holders OK $100,000 New Stock

Franchise holders of Screen Guild Productions were reported to have voted to subscribe an additional $100,000 in stock to promote forthcoming productions at the conclusion of a meeting in New York this week.

Use Video Ads

Los Angeles neighborhood houses turned to television for the first time this week to advertise their films. The Academies of Proven hits, a group of theatres issued special video trailers over KTLA to exploit "A Foreign Affair" and tres, issued special video trailers over

STRIKE IT RICH!

TAKE A TIP FROM INTERSTATE, ROBB & ROWLEY, JEFFERSON AMUSEMENT CO., R. E. GRIFFITH and LONG THEATRES! BOOK ALLIED ARTISTS' ROARING BOOM TOWN THRILLER FOR YOUR TOP "A" TIME!

STRIKE IT RICH!

BOXOFFICE says-"ACTION-CRAMMED! UNUSUAL! SHOULD BRING IN SOMETHING OF A GUSHER!"

STRIKE IT RICH!

MOTION PICTURE DAILY says-"HAS SUSPENSE, ACTION, SURPRISE AND RARE AUTHENTICITY!"

ROARING, BRAWLING BOOM TOWN THRILLS!



Flowing oil mixed with bloody gunplay...in the savage story of men who gamble for millions... and the women who keep them guessing!

ALLIED ARTISTS PRODUCTIONS presents

STRIKE IT RICH

A JACK WRATHER PRODUCTION

starring ROD
CAMERON
BONITA
GRANVILLE
DON
CASTLE

with STUART ERWIN
LLOYD CORRIGAN ELLEN CORBY

Produced by Jack Wrather • Directed by Lesley Selander • Written by Francis Rosenwald

"ROBUST STORY! HAS THE RING REALITY!"-*Film Daily*

$225,000 to Back 'Bad Boy' Exploitation, Short Promises

An exploitation budget of $225,000 for a picture that was produced at a cost of $365,000 may seem on the heavy side but in "Bad Boy," Allied Artists independent Producer Paul Short thinks he has a picture worth that much ballyhoo.

Short is an enthusiastic man from Texas. He's not only enthusiastic over "Bad Boy," but he's enthusiastic about movie-making even though he views the independent's future as something "rough," as rough as the grass which grows around his Lone Star State's town of Brownwood. He has four more pictures in mind, two of which are assured. One, "Born to Live," will be produced for Allied Artists. Before that he is committed to make the second, "The Kid from Texas," for Universal-International.

To Hell and . . .

In addition, he hopes to produce the autobiography of his second enthusiasm—Audie Murphy, the Army's most-decorated soldier and a one-man German annihilator. Murphy, who turned actor and became the star of "Bad Boy," has written his autobiography. "To Hell and Back," which Henry Holt and Company will bring out simultaneously with the "Bad Boy" premieres. Short wants to film "To Hell and Back" and also to bring it to New York as a stage play with Murphy in the principal role—that of Murphy.

Sold

The Texas producer is sold on heavy exploitation for "Bad Boy" because he thinks it is worth the push of high-power exploitation since it has clicked in every test view. He also does not discount the value of the violence crammed into the first 30 minutes of the film which deals with a juvenile delinquent who has 62 legal counts against him and who falls into ways of spectacular mayhem naturally.

Got Interested

Short got interested in the subject of "Bad Boy" when he was doing a story for Collier's on Boys Ranch at Copperas Cove, Tex. The institution is one of the phenomena of the present day. It is practically a privately-operated reform institution to which are sent not underprivileged children but youthful condemned criminals.

The Texas courts remand a number of these youths to the Ranch, which becomes their guardians and assumes responsibility for their regeneration. The ranch is supported by the Texas Variety Club.

Because of this "Bad Boy" is tied in with the Variety Clubs International. Proceeds from all of its approximately 43 premieres scheduled for Feb. 22 will go to the various charities of the various Variety tents and after the cost of prints and exploitations are recovered, the clubs will share in the future profits of the picture on a sliding-scale basis starting at 10 per cent, Short said.

20 Days

The producer was happy over the way the picture was brought in with 20 days' shooting at a cost of $336,000 after it had been budgeted at $433,000. The secret, he says, lies in pre-production planning. For eight months the producer worked on the script, in association with a psychologist while various technicians worked on reproducing the Boys Ranch sets needed. When the cameras rolled, the picture just went along smoothly.



DAVID LIPTON, veteran industry publicist, this week became Universal-International's national director of advertising and publicity, replacing John Joseph, resigned. Lipton, who had held the post of the studio's publicity director for three years, prior to that was Columbia's ad and publicity director. He is a graduate of the "Chicago school" and was at one time associated with Balaban and Katz in theatre exploitation. Joseph, who held the U-I ad and publicity reins during the past 11 years, quit Saturday, declaring that he did not have a new post in view and that he would leave the studio in February.

Forgotten Law Plus 2 Lawyers Puts 4 Missouri Houses Over a Barrel

Two Cape Girardeau lawyers with a long memory had four theatres in Sikeston, Charleston and Cape Girardeau apparently over a barrel this week by involving a long-ignored Missouri law.

The lawyers—R. G. Brady and T. R. Smith—who are probably familiar with a section in the law which enables persons making the complaint to claim half the fines assessed against the theatre—have filed suits under a statute which requires center aisles of theatres to be four feet wide and side aisles three feet wide. The law calls for fines of not less than $20 nor more than $5,000 for each violation—with the fines to be split between the community and the complainant. It also forfeits the theatre's license.

Dead Letter?

Exhibitors in the main have regarded the law as a dead letter, though the majority of theatres comply with it. Houses involved are two in Sikeston and one in Charleston owned by O. W. McCutcheon, and the Broadway in Cape Girardeau, operated by Fox Midwest.

Drive-In Fight

The Drive-In Theatre Owners Association of North and South Carolina this week were girding themselves to battle it out on drive-in patents by supporting the drive-in theatre near Charlotte in a suit filed against it by Park-In Theatres, Inc.

While no statements were made by the new association of drive-in owners, it was reliably learned that they are out to test the Hollingshead patent on drive-ins under which Park-In is filing suit. This patent covers ramp arrangement and the like. The association is seeking to build a fight fund based on a suggested one-per-cent-of-the-gross contribution from members.

MGM Sets Plan For Studio Sales Meet

Preparations for MGM's first meeting of home office officials with those of the domestic and international sales force at the MGM studios in Culver City, Feb. 6-12, were under way this week. Vice-President William F. Rodgers will preside over the conferences.

Among those attending will be: Loew's International President Arthur M. Loew; MGM Ad, Publicity and Exploitation Director Howard Dietz; MGM Ad Manager Silas F. Seadler; MGM Publicity Manager Herbert Crooker; Exploitation Manager William R. Ferguson; Assistant General Sales Manager Edward M. Saunders; Out-of-Town Theatre Chief John Murphy; Loew's Metropolitan Circuit Chief Eugene Picker; Theatre Ad Chief Ernest Emerling; plus five MGM sales managers with their field assistants, four district managers and the branch managers from the exchanges.

TOA Seeks Data On NSS Complaints

The Theatre Owners of America is quietly asking member organizations to furnish it with copies of the specific complaints they receive against National Screen Service, it was reliably learned this week.

The TOA seems especially interested in delayed shipments, torn posters, "allegedly excessive charges" and adjustments. It also asks for "a schedule of prices paid for trailers and the number of changes of program weekly, and the prices paid for poster, accessories and other advertising material, so that fair and accurate comparisons may be made with prices charged in other sections of the country."

The TOA move is thought to be an effort to straighten out exhibitor complaints on a national basis since National Screen has indicated a desire to do this.

NSS Seeks to Learn About Complaints

National Screen Service managers in Cleveland and Indianapolis are sending out postcard questionnaires to exhibitors seeking to learn what the theatremen think may be wrong with service, it was revealed in those cities this week. Reports are that National Screen has adopted this as a national policy in an effort to clear up complaints.

United Artists Plan Complete Reorganization

United Artists announced Wednesday that it was developing plans for a complete reorganization of the Company. In Hollywood, where the UA toppers concluded a meeting subject to recall in New York, it was reported that this included refinancing and plans to support independent production.

Hush, Hush! It's MPAA Huddling

Silence Shrouds Miami Meeting of Presidents

Eight presidents of the nine companies which comprise the Motion Picture Association of America met behind closed doors in Miami, Fla., for a two-day conference this week on industry problems. Republic was absent and exhibitor chiefs were not invited.

While the presidents were very secretive and while the usually press-conscious MPAA President Eric Johnston refrained from comment on the meeting, it was generally conceded that it was considering:

1) Further ways of trimming costs; 2) how to prevent the industry from getting behind the eight ball as far as the public was concerned; 3) how to sell more pictures abroad and how to get the money back in dollars.

Present, presumably in an advisory capacity on production, were Y. Frank Freeman of Paramount and 20th-Fox's Joseph Schenck. Company presidents attending were: Loew's Nicholas Schenck; Paramount's Barney Balaban; 20th-Fox's Spyros Skouras; RKO's Ned E. Depinet; Universal-International's Nate Blumberg; Warner Bros.' Albert Warner. Columbia's Vice-President Jack Cohn represented his company.

The MPAA had originally invited representatives of Allied and Theatre Owners of America to attend a production meeting which was to have been held on the coast. This meeting was later canceled and the exhibitors were not invited to attend the Florida meeting which reportedly replaced it.

Lawyers Get $4,000— But They Wanted $15,000

Two Mineapolis lawyers who beat the American Society of Composers, Authors and Publishers in the so-called Ben Berger suit were granted $4,000 in attorney's fees, which Ascap must pay, by Federal Judge Gunnar Nordbye Monday.

The lawyers—Louis Schwartz and Sam Halperin—wanted $15,000 but Ascap Attorney Lou Frohlich objected to that as excessive, a point upon which the judge evidently agreed.

Both Schwartz and Halperin told the court, however, that their client, Ben Berger, had promised them a $10,000 fee and that North Central Allied had promised them $50,000 if they won. Berger, they said, gave them $1,000; NCA nothing. It was not stated what NCA meant by "won"—whether it applied to winning the present case or winning the appeal which Ascap is taking over Judge Nordbye's original ruling, refusing Ascap the right to collect music fee royalties from Berger and other defendants because Ascap was a monopoly.

Berger plans a trip to Europe shortly.

Justice Dept. Would Split GE, AT & T

The Justice Department moved last Friday to compel the American Telephone and Telegraph Company to divorce itself from Western Electric through a suit filed in the Federal court at Newark, N. J. The suit charges the two companies with violation of the anti-trust laws in manufacture, distribution and sales of equipment, material and supplies, and of monopoly in connection with the co-axial cable. One of the uses of the co-axial cable is in television transmission

NEWSREEL CLIPS

Financial

Loew's, Inc. showed a net income for the fiscal year ending Aug. 31, 1948 of $5,309,659 or $1.03 a share of common. This compares with the previous year's profit of $11,626,427 or $2.26 a share.

Safety Movie

The Union Pacific Railroad has completed a 26-minute 16-mm. film called "Look, Listen and Live" for distribution to state highway departments. A preachment for safety-first, the plan is to show the picture to as large an audience as possible.

Wire Story

The film industry's public relations pictures, "The Movies and You," were the subject of Associated Press and United Press wire stories this week.

It's Hope Now

Hope will be the keynote of his pictures in the future, Roberto Rossellini explained in New York Monday after his arrival to receive the New York Critics' citation for "Paisan" as the best foreign-language picture of 1948.

Rossellini said that "Paisan" and "Open City" had been made at a time when it was imperative to show the bitter facts of life, but that it was necessary now to work with those facts to build a better world and look to a hopeful future. He will try, he said through an interpreter, to get Ingrid Bergman for his next picture, but under questioning he could not give details.

Maestro Rossellini is also not happy over American production in Italy, claiming that Italy benefits no whit through an exchange of ideas and that the Americans offer no economic advantage to his native land. He is against dubbing taxes and other allegedly protective measures claiming that they are no help either artistically or economically and merely encourage the maker of bad movies.

Foreign

Juan Martin arrived in New York this week with plans to open an American distributing company for Argentine films in the United States. Martin claims to have an option on some 100 films of all types.

Six Ranks in Gotham

J. Arthur Rank probably hit the English-picture jackpot this week with six of his productions to be current on New York screens. They are "Take My Life" at the Translux, "Mr. Perrin and Mr. Trail" at the Little Carnegie, "A Canteburry Tale" and "The Woman in the Hall" at the Beacon," and of course, "Hamlet" at the Park Avenue, and "The Red Shoes" at the Bijou.

Names

Christy Wilbert, ad manager for 20th Century-Fox, is off vacationing; **John G. McCarthy** has been elected as an extra vice-president to the Motion Picture Export Association; Realart President **Paul Broder** arrived in New York this week with his brother, **Jack;** Astor Pictures Executive Vice-President **Jacques Kopfstein** is vacationing for a month in Miami with Mrs. Kopfstein.

Aileen St. John Brennon, who handled magazine publicity for Selznick, and **Nick Mamula,** who handled newspapers, syndicates and the trade press for the same outfit, are leaving their posts this week as the result of a contraction program within that organization. Both will announce future plans later.

More Directors

Columbia will hold a stockholders' meeting Feb. 8 in New York to amend its charter so as to increase directors from a maximum of nine to a maximum of 11 and to allow the stockholders to approve a new $3,500 a week contract, plus $300 weekly expenses and disability-death benefits for President Harry A. Cohn.

Cohn, under the proposed contract would have the right to quit by giving a six months' notice and Columbia could fire him with similar notice. Furthermore Cohn would receive his salary at any time illness incapacitated him from duty up to a period of six months. Columbia would also provide death payments at the rate of $1,000 a week, provided they did not extend beyond 300 weeks, for Cohn's heirs in event of death. Should Cohn terminate his contract due to "illness or physical incapacity," Columbia could at its option pay him $3,000 a month, which payments would reduce "in like amount" the death benefits eventually paid his family.

Calendar

JANUARY

25, installation of Max A. Cohen as president of the Motion Picture Associates, Hotel Astor, New York.
28-29, meeting, directors and officers, Theatre Owners of America, Mayflower Hotel, Washington, D. C.
30-31-Feb. 1, convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.
31, Gov't suit defendants present proposed fact findings and judgment to three-judge statutory court in New York.

FEBRUARY

4, National Conference of Christians and Jews' Bill of Rights Luncheon, Waldorf-Astoria, New York.
14-15, annual board meeting, Allied States Association, Hotel Statler, Washington, D. C.
21-22, postponed convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel William Penn, Pittsburgh.

MARCH

1, directors' meeting, Allied Rocky Mountain Independent Theatres, Denver.
1, Justice Dept. presents proposed fact findings and judgment in Gov't anti-trust suit to three-judge statutory court in New York.
24, Motion Picture Academy of Arts and Sciences annual awards, Academy Award Theatre, Hollywood.
23-25, first meeting of the Anglo-American Joint Film Advisory Committee, New York.
30, Arguments on proposed judgment in Gov't anti-trust suit. U. S. courthouse, Foley Square, New York.
30, 40th anniversary conference, National Board of Review, New York.

APRIL

4-5, new date for first convention of Colorado Association of Theatre Owners, Denver.
4-8, 65th semi-annual convention, Society of Motion Picture Engineers, Hotel Statler (former Pennsylvania), New York.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.
4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

United Artists, Roach Appeal 'Curley' Rule

United Artists and Hal Roach studios this week appealed a Tennessee lower court's decision upholding Memphis Censor Lloyd Binford's ban on "Curley" to a higher court. The appeal was taken after the lower court had refused a new trial and was taken on constitutional grounds. The lower court had ruled that neither plaintiff had a right to appear in court because they were not licensed to do business in Tennessee. Binford banned "Curley" because of scenes showing Negro children mixing with whites.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

IT'S 'D'-DAY FOR YOU VS. TELEVISION

By Jack Jackson

Maybe you is an' maybe you ain't giving much thought to the still toddling but ever growing baby of the air waves—television. As of this writing, the question as to whether television will help or hamper the motion picture theatre business is a moot one. Right now there are 32 or 33 picture broadcasting outfits in operation. Before this gets into print there will be at least 5 more, and it is reliably estimated that there will be 200 or more in operation before 1949 fades out of existence. That gives you some idea of how fast the tot is moving, and if you think for an instant that it will help more than hamper, you'd better get back under that cold shower and clear the fog from your think garden.

For more than a year now I've been poking my proboscis around places and among people close to the cradle of television and interested in bringing it to early commercial fructification. For this reason I feel justified in warning against the pratings of those who would have you view television primarily as an adjunct to your advertising media or as a passing fad that offered little, if any, threat to your attendance. Whenever that kind of an argument gets strong enough to sway your opinion you can bet that the person offering it has already staked a claim in the television field—and many big theatre owners have done so, since the roster grows every day—and my advice is to get busy and keep busy building fences.

The chap who tells you to "look what happened to our radio scare" just isn't looking far enough and here's why: radio purveys nothing but sound, and the sound of enacting any situation serves as a mighty stimulant to a desire to actually see the incident being enacted, while television leaves nothing to the imagination. Let me ask what seems to me to be an all pertinent question: what have you to offer on the screen of your theatre that cannot be duplicated in the home of an owner of a good television set? In a nutshell that's it, fellows. But there's still another important factor to reckon with. Your patrons have to wait a week or more to see world news events, and television gives it to 'em right now. Also, there's that big sporting event that newspapers and radio have been publicizing. Folks who might, as of now, feel an inclination to avoid the elements and crowds and go to the theatre, depending on reading or hearing about it later, won't be at all hesitant about sitting at a cozy fireside and turning a dial. Maybe there are but a dozen or so of these each year but, with customers as few as they are, can you afford to give up that much business?

If you happen to believe that you have nothing to worry about because your theatre is in a little town far removed from metropolitan video broadcasts, let me wake you up. That old bromide about the scope of television reception being limited to a 30- to 50-mile radius is as erroneous as the recent pre-election polls.

Sets Selling Like Hot Cakes Because Signal Received Was Clear

A few months ago I was in Oklahoma City visiting with Marcel Brazee, Warner district manager; Joe Real of the Warner; Paul Thompson of the Midwest and Joe Hill of the about-to-be-opened Sooner. Discussion got around to television and the recent opening of a new station in Fort Worth, Texas, some 220 miles distant. One of the fellows advised that a couple of "hams" in Okla City had erected a high aerial or antenna and managed to get a faint image of the Fort Worth broadcast. Later, I found that a television dealer in Bryan, Texas, some 175 miles south of Fort Worth, was receiving the signal so clear that sets were selling like hot cakes. This is practically all flat plains country that enjoys normally fair weather and serves to illustrate that the level of broadcast, the topography of surrounding terrain and existing atmospheric conditions are the factors that measure the distances to which a clear image can be projected.

In Birmingham, Ala., which is mountain country, Joe Jackson, of Frank Merritt's Empire Theatre, arranged for me to meet the lady owner—her name escapes me now—of a license for a television station still to be erected. When the conversation got around to possible range of projection, she advised that her 60-ft. broadcasting tower would be built on the highest peak in the area and she expected a cast radius of 150 miles or better.

With that kind of area coverage, completion of the 1949 television expansion program would come pretty close to making possible the reception of discernible signals in just about every urban and rural home in the nation.

(*Continued on Page* 13)

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Intermission Music Is Important in Theatres

Music at intermissions in motion picture theatres has a more important use than just to fill in the time, according to *Newsviews*, Fox West Coast house organ. It should be an integral part of the show, helping to arouse the mood for the better appreciation of what the screen has to offer and to arouse a spirit of gayety in the audience. Good humor is catching, and persons in gay spirits are easier to please than sad, sour or sober ones. Next to gayety, serenity of mind is probably the next most appreciative mood, and music can minister to serenity also.

Good showmen keep the matter of intermission music in mind and select such tunes as have a gay swing and rhythm capable of stimulating audience emotion. They should also remember that color affects some persons as vividly as music does others, and use color lighting insofar as practicable in the theatre, foyer and even the lobby.

The old saying that music has charms to soothe has the support of modern psychologists and psychiatrists, and has been amply borne out by the experience of many exhibitors. Local song and record shops are on the alert for means of increasing their sales, and the exhibitor can assure himself a continuing supply of recordings of gay and popular tunes by tieing up with the dealer and reciprocate by giving him some measure of publicity and advertising.

Sad and depressing music should never be permitted at intermissions, even if the picture itself is sad and depressing; something lively and catchy is needed to counteract the mood generated by a tragic film.

Victory in St. Louis Sponsors 'Pooch Parade'

The St. Louis neighborhood Victory Theatre recently sponsored a "Pooch Parade" in which some 100 boys and girls marched to the theatre leading their pet dogs of assorted breeds, sizes and colors. Parade was led by Boy and Girl Scout Troops ad the St. Louis Post Office drum and bugle corps. Parade reached the theatre just as the Saturday matinee for youngsters was to start. Promoted prizes from dealers in dog food and accessories were awarded for the smartest, the smallest, largest, ugliest and youngest dogs.—STL.

Usher Averts Panic

Prompt action by an 18-year-old usher prevented a stampede of 1,800 persons recently at the Uptown Theatre in Milwaukee. When smoke was drawn into the building by ventilating fans, Manager Joseph Bouldin was unable to get through the quickly-jammed aisles to announce from the stage that there was no danger. Usher Richard Krause leaped to the stage and shouted to the audience to sit down. His shouts were taken up by several persons in the audience and order was soon restored. Bouldin was then able to explain over the public address system that the smoke, of which the theatre was quickly cleared, came from a stovepipe next door.

Jackson . . .

(*Continued from Page* 12)

Early in my probings I sounded what seemed to me to be the principal source of worry for theatre owners. At the DuMont studios in New York more than a year ago I was advised of the important part the projection of 16-mm. versions of reissue westerns was playing as fill-ins between live broadcasts. This past summer Alfred Sack of the Sack Amusement Enterprises was busy as a beaver serializing several of his western and short feature negatives for leasing to television stations on a "soap opera" formula of one-a-day for five days or a complete picture once a week. Some time later, in talking with Clyde Lucas, who was scheduled for the program arranger post on Wometco's television station in Miami, I was amazed at the amount of the film the station contemplated using.

Offers Little Threat

The televising of old westerns and old programmers offers little if any threat to theatre box-offices, but the short step from there to big features with big star names opens another door of the stable and puts a genuine contender in the race. Well, television—or at least one station of television—made the jump. Last September the sample sets on display at the Texas State Fair were showing "Second Chorus" starring Fred Astaire and Paulette Goddard. The film was being broadcast from Fort Worth. These are two of the many picture names sufficiently prominent and important to offer high voltage competition to theatres.

Theatres everywhere have enjoyed such outstanding box-office success with replays of former "hit" pictures that no diagram has to be drawn to point the winner of an attendance contest between a so-so film in inclement weather and a once-was topnotcher being broadcast to the family fireside.

Just what can be done about it I don't know, and several circuit and independent theatre owners with whom I've conversed seem equally in the dark. It does seem that some way could be found to acquaint producers, distributors and stars of their obligation to the theatres that made the existence of the prosperous triumvirate possible and profitable. It was exhibitor money—spent for newspaper ads, radio announcements, publicity and exploitation—that accounts for the major portion of whatever fame and acclaim is enjoyed by the vast majority of film celebrities. It was the exhibitor's screen that first introduced most picture players to theatregoers and the same screens nursed them to stardom and its twin reward of popularity and prosperity. The exhibitor has been the collector who canvassed and solicited the populace for the pennies that made the dollars for star, producer and distributor alike. It would seem that plain old horse sense—ignoring entirely the obvious debt of gratitude and appreciation—dictates the wisdom of rigidly protective if not exclusive privileges and services to the long established and proved source of revenue.

Must Have Films

Television *must* have films in order to survive. To the producer and distributor this offers a potentially profitable sideline deserving of every businesslike consideration. But it should be treated as a sideline and not permitted to raid the assets for which another customer—the theatre—is principally responsible. If television is to be—as some complacent theatre executives have declared—an adjunct to the film industry and a sort of nationwide talent scout to search out new screen personalities, why not let them start at the bottom and develop their own talent? As I see it, theatremen, for the reason of dollar expenditures and the service of public introduction mentioned above, are fully justified in claiming part ownership and prior controlling rights to the services of the Hollywood personalities and being resentful of their performances in the interest of a competitive enterprise. After all, to this very instant, the fashioning of folks of common clay, however talented, into popular public idols depends principally if not entirely on the use of the picture screens of theatres.

To further support my contention that television promises to be more of a bane than boon to the motion picture theatre, particularly in other than metropolitan cities, let me refer you to the Dec. 13 issue of *Newsweek*. This journal published the results of interviews with the top men of the sports world—those chaps whose wares have been the principal subjects of television broadcasts for a year and more. Statistics quoted show 718,000 sets now in operation with additions being made at the rate of 1,000 per week and expected to more than double that figure. The article goes to show that in every area outside New York and Chicago television has affected attendance adversely. Professional football and wrestling promoters are admittedly scared of its effect on patronage, while in baseball's minor leagues even the one highly profitable Newark, N. J. club chalked a heavy drop last year which they attribute to the air pictures of the major league games.

Offers An Opportunity

Of course, television does—as a few big theatre operators have asserted—offer an opportunity to display trailers on current attractions in the very homes of prospective patrons. Whether or not this will sell enough tickets to defray the expense of added trailer rental and fee of broadcast is a matter for each individual theatre to decide. But I'll bet a chicken dinner against the dead chicken's feathers that in most instances the benefits, if any, will be confined to theatres located in the same city that houses the television broadcasting station. Just where does that leave you, Mr. Average Theatre Owner?

A recent confab with Ted Hills, general manager of KLEE-TV in Houston, Texas,—which will be in operation before this gets into print—developed that his and most other stations are figuring on three hours of broadcasting per day during the inaugural period. What hours? You guessed it—from 7 to 10 P.M.

Mr. Hills also advised me that his station—and I presume that the same pattern applies to others—will use the between-innings time of baseball games, the times-out of football games and similar interruptions in other televised sport events for the projection of paid advertising messages. One of his biggest accounts is a brewery, and it is to be expected that most television will follow the radio format of accepting this type of advertising.

Deliberate Affront

The present trend of theatres to capitalize on the novelty of television—and some circuit heads have spent as much as $2,500 per unit with a few independents giving free lobby space to dealers—by placing sets in theatre lobbies, seems actuated by a silly-dilly type of reasoning. Many of these same theatres refuse money offered by local merchants through reputable screen ad outfits for brief screen time and all have, since I can remember, refused the messages of alcoholic beverage companies. Just what gain is expected, particularly with every video distributor appointing neighborhood dealers who will have active sets in their windows where they can be seen for free by all and sundry, somehow or other escapes every tendril of a deep-rooted imagination. On the surface it looks like a deliberate affront to local merchants who find the wares of competitor companies—some in distant cities—being advertised "for free" in an establishment that refused them similar cooperation for hard cash; a foolish granting of access to theatre crowds to swell the argument of sales potential and augment cash tills of a competitive business and a deliberate tearing down of our long-standing fences against offering offense or insult to our many customers not in sympathy with the sale of alcoholic brews.

Who Is to Foretell?

Pacify yourself, if you will, with the thought that television is just a fad and that the novelty will wear off in a few months. But before you close your eyes completely, let me remind you that the same remark was made about motion pictures. Who is to foretell what strides can or will be made by television in the months to come that will make it an integral part of the American Way of Life? And who can foretell what it can or will do to or for those folks who are now your customers? Only one thing is certain. Television has to depend on advertising revenue to finance its way to public favor. You, Mr. Showman, can throw an effective block against the gains of television by using your screen and your lobby to fullest advantage in garnering as many advertising dollars as possible from the merchants of your community. Every dollar you get is one less available for an enterprise that offers a genuine threat to your box-office.

Don't let anybody soft-talk you. This is "D"-Day. Get busy.

Wants to Know Patrons

Two thousand patrons of a Springfield, Mass., theatre received postcards with this copy: "Mike McAndrews is my name and I am the new manager of your neighborhood Strand Theatre. I've spent six months here painting, cleaning and improving the operation so that you may enjoy to the fullest our excellent shows. Now I'd like to know you better and this is my gift offer—

"This card and 25 cents per person will admit you and one other friend to the Strand Theatre any Monday, Tuesday, Friday, or Saturday. I am happy to discuss problems or suggestions for improved service or cleanliness."

Watch the Marquee

Who is it that sees a theatre's marquee ads the most frequently? Answer: Passing motorists. Therefore, the exhibitor should keep a watchful eye on the marquee and all theatre front exploitation effects. Copy should be clear, large enough to be read at a glance, correctly spelled, and with frequent change in layout to avoid monotony and attract the eye of passing autoists. Change in color of lettering as well as of the lighting attracts attention.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation



ONCE DIRECTED LARGE GROUPS, NOW ATTRACTS LARGE CROWDS. The large group is the Rochester Community Choir which Ed May founded and directed in 1937. The group appeared on weekly programs via station WHAM and the NBC Blue Network, and appeared in many summer concerts with the Rochester Concert Park Band, Highland Park. Today, the man who directed such large groups is now attracting large crowds through his showmanship at Wometco's Lincoln Theatre, Miami Beach, Fla. That's Ed in the center in the white suit back in 1937, when the above photo was taken.

I.M.P.S. Member Report

Showman's Organ Concerts Soothe Harried Shoppers at Christmastime

By this time I.M.P.S. members and other industry observers are familiar with the showmanship demonstrated by Manager Ed May at Wometco's Lincoln Theatre, Miami Beach, Fla.

But while May is an ace showman, his talents do not end there. This energetic, live-wire I.M.P.S. member is also a musician, and had it not been for the fact that show business proved irresistible, he might well today be a church organist or an orchestra leader.

During the recent Christmas and New Year's season crowds throughout the Miami Beach shopping area were cheered and calmed in their Christmas shopping activities by organ music from the Lincoln Theatre.

Presiding at the organ in the theatre lounge was Manager-Musician May, whose Christmas music was relayed to the area through speakers installed the length of the Lincoln Road. This unique arrangement, which May feels was the best possible public relations for his theatre, was the result of tie-ins (see that old showmanship coming out in the "long hair"?) with the Hammond Organ Co., its local agency and Muzak, Inc., and was made possible through the cooperation of the merchants and real estate owners' associations in getting a special exemption from the anti-noise ordinance.

The theatre lounge was an ideal place for the console, provided by the Hammond agency, for the performer, bathed in colored spots, could be seen both by patrons awaiting the next movie show and, through a large bay window, by passersby on the street. The agency also paid for the engagement, which lasted from Dec. 11 until Jan. 3, and Muzak installed the speakers.

When an usher or some other theatre staff member finally emerges as a full-fledged manager, he does the expected. But when a musician ends up by being a showman and by frequently combining his musicianship with his showmanship, then he does the unexpected. How did it happen to Ed May? Well, let's go back several years.

As a youth of 14 Ed was playing the piano in movie and legitimate theatre pits (remember the old silent days?), and he has been before the public ever since as a piano-organ player, musical director and teacher. He studied at the Eastman School of Music and the University of Rochester, in Rochester, N. Y., where his intention of becoming a minister led him to take up the organ.

Later, he got show business in his blood, but he has never lost contact with the church. In addition to organizing a dance orchestra during his high school and college days and playing individually at vaudeville houses, at resorts and on the radio, he has been a church organist

(*Continued on Page* 15)



AT THE CONSOLE. Here's I.M.P.S. Member Ed May as he presided at the console during the Christmas music concerts emanating from Wometco's Lincoln Theatre, Miami Beach, Fla.

Hummel Ballyhoos Films Via Star Blowups, Stills

Thirty- by fifty-inch blowups of stars in current and coming attractions, flanked by stills of scenes from their pictures is one way Manager Irwin I. Hummel of the City Theatre on New York's Fourteenth Street ballyhoos his attractions.

Hummel runs a foreign-language picture house in an area which can draw from almost every foreign-language section. Long ago he found that the continuous flow of people passing his theatre made his lobby and his front a potentially potent sales medium whose possibilities he hastened to realize.

That's where the blowups come in. They have eye-arresting value and the stills carry on a silent salesmanship for the picture once the passerby has stopped to look.

Recently Hummel had blowups of Pierre Blanchar, appearing in the French "Naked Fury" and of Anna Magnani, whose Italian "Angelina" shared the bill with the Blanchar film. Facing these across the lobby was the coming attraction with Arletty and Danielle Darieux.

Hummel also uses critical quotes from all eight metropolitan dailies mounted on a 30x50-inch board standing in the center of the lobby, to influence those who are influenced by the critics.

World Premiere Set on 'Down to Sea in Ships'

World premiere of 20th Century-Fox's "Down to the Sea in Ships" will be held February 15 at the State Theatre in New Bedford, Mass. The New England coastal community was selected after Mayor Arthur N. Harriman, State Theatre Owner Harry Zeitz and Earle D. Wilson of the *Standard-Times* presented a petition to General Sales Manager Andy W. Smith on behalf of the city's population of 125,000.

Paul A. Dever, governor of Massachusetts, mayors of New England coastal cities and numerous other dignitaries will be invited guests at the premiere festivities, Harriman told Smith. The film will have its New York premiere at the Roxy Theatre on February 22.

'Tuna Clipper' Premiere In San Pedro in March

Plans for a gala world premiere of "Tuna Clipper," recently completed Roddy McDowall starrer, are being set to be held in San Pedro, California, according to Producer Lindsley Parsons. Most of the backgrounds for the Monogram picture, which is about the tuna fishing industry, were made at San Pedro harbor. Premiere will be held sometime in March.

Women Went for It

Taking a child away from its mother is a subject that arouses the sympathy of all women, and Manager Bill Straub of Schine's Colonia, Norwich, N. Y., approached all women's clubs in the town on that angle, and others of feminine appeal in "Johnny Belinda" and garnered much discussion and word-of-mouth publicity.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: a PROJECTIONIST

By J. A. JACKSON

Manager, Empire Theatre, Birmingham, Ala.

It is my opinion that it is not important where one starts in the theatrical business but the method in which he applies himself. However, I have had 27 years' experience in the projection booth, and I am very happy to have had this valuable knowledge.

In the majority of the cases for executive positions, I would select one from the staff. He need not be a college graduate but rather a person who will apply himself. He must show ability and enjoy the work. This, I feel, is most important. No one can succeed in anything unless they enjoy the type of work that they are doing.

In my opinion also, not one out of a hundred would be capable of holding managers' jobs for various reasons. For instance, one must have mechanical ability, a certain amount of psychology in dealing with people, engaging employes, etc. You must be both capable and mindful of these characteristics at all times. I also do not think that any man who is high-strung and easy to fly off the handle, has any place in theatrical business, because we must take quite a bit and say we're sorry, and smile.

I.M.P.S. Member Report

Organ Concerts Soothe Harried Xmas Shoppers

(*Continued from Page* 14)

and directed many church choirs. Some of this work, which was continued after he became a theatre manager, helped get Sunday movies in "blue law" towns—one indication that Ed's public relations awareness goes back a few years. He crowned his choral career when he formed the Rochester Community Choir, now numbering over 1,000 members. He has taught both piano and organ and directed a student symphony orchestra.

The theatre took its firm hold on him when he left school to become an organ demonstrator in new theatres. After "opening" many independent houses he became a featured attraction with a large circuit. This experience served him well in later managing various houses in a midwest chain. He joined Wometco Theatres three and a half years ago.

Showmen-musicians (or musician-showmen) like Ed May are indeed a rarity, but there may be others among I.M.P.S. members who also excel in other talents besides showmanship. If so, why not let your fellow members know about it?

Residents in Cast

A. Leo Ricci, manager of the Capitol in Meriden, Conn., got extra newspaper breaks by discovering that several local residents appeared in "15 Fathoms Deep," playing at the theatre. The resident were extras during the film's production in Florida.—HFD.

Handle Citrus Campaign

Appointment of Monroe Greenthal Co. to handle their advertising campaign for 1949 has been announced by the Florida Citrus Canners Cooperative in Lake Wales, Fla.

'Hoot & Holler' Campaign on 'Siren'



Relate Your Dream Spot To Win Prize

If someone were to ask you to name the "loveliest place on earth" what would it be?

Here is your chance for a mental journey that might reward

by the theme of "Siren of Atlantis," movie holding its premiere Saturday at the Mayfair Theater. The picture is a new version of the story of the lost island of Atlantis.

Film Premiere Highjinks Stir Up A.Of C. Quarters

The Association of Commerce, ever scanning the horizon for signs of a new import, yesterday knew the triple bliss of orchids, the hula, and mud.

A.of C. moguls actually had little to do with it, except for an occasional curious glance in at the goings-on in their board room.

This was one of those simple little afternoon affairs, invitations to which arrive with the assistance of Western Union, and guests which usually are expected to bring along a television camera, or radio recorder, or copy pencil.

Phone Girl Explains

those with pencil passports and provided a predance briefing.

"Hawaii's most famous cover girl," he said. "Taught the hula to 5,000 people. Old friend of George Jean Nathan.

"Name's Mrs. Pualani Avon, lives in Washington, husband's a Government official, three kids. As a matter of fact, you know, she's a nice girl.

"Anyway, she comes in and accepts the orchids from a United Air Lines hostess, see, and presents them to Hargreaves."

That was Albert H. Hargreaves, aviation director for the A.ofC.

"He gives her back a crock of

QUEEN—Maria Montez

Two of the publicity breaks on stunts for UA's "Siren of Atlantis" Baltimore premiere.

United Artists hit the world premiere of "Siren of Atlantis" with a "hoot and holler" campaign that emphasizes the unusual features of the picture and with stunts which made the pages of the Baltimore *Evening Sun* and the *News-Post*. The *Sun* went for a two-column story on the UA idea to bring in orchids from Honolulu, tieing-in the "lost" Island of Atlantis theme with the line, "One Island of Enchantment to Another." The plane also brought in a Hawaiian girl who did a native dance in the board room of the Chamber of Commerce, with good publicity results.

The *News-Post* gave two-column breaks to a "dream spot contest" in which contestants were asked to describe the spot where they "would like to spend an extended vacation or enjoy" their "declining years in leisurely comfort."

UA has prepared national promotion in which Maria Montez will be featured in General Electris radio alarm clock ads appearing in *Life, Look, Saturday Evening Post* and *Collier's;* in Royal Crown Cola national advertising; in magazine ads for Deltah pearls and for Cashmere Bouquet soap in *Cosmopolitan, Photoplay, True Story, Modern Screen, Modern Romances* and *Screen Romances.*

In addition, Raleigh Cigarets will plug the picture in newspapers and over the radio, while Lux Soap will use day-and-date ads in 35 towns where the film breaks.

UA itself is emphasizing the importance of outdoor advertising for this one and is ready with 24-sheets for away-from-theatre posting.

GRIST FOR THE SHOWMANSHIP MILL

A national tieup with Marlboro Cigarettes has been made by Warner Bros. in behalf of "John Loves Mary" as part of an extensive promotion campaign. Marlboro has prepared 24- and one-sheets and car cards in full color which it will distribute to dealers throughout the country. It has also scheduled a full page ad in *Life* with full film credit. The picture will be nationally released on Feb. 19.

* * *

MGM's "Command Decision" has been published by Pocket Books and will be given the regular distribution of that popular paper-bound series the last week in January. Clark Gable appears on the cover and cast and credits are listed inside. The film, pre-released on the coast to qualify for the Academy awards, opened on Broadway at Loew's State this week.

* * *

Twenty-seven national food and marketing organizations are now pushing the wishbone contest sponsored by 20th Century-Fox and the Poultry and Egg National Board in connection with "Chicken Every Sunday." The movie company is sending exhibitors this month a special four-page pressbook supplement with art and publicity material and ideas for local tie-ups. PENB has started moving promotional material covering national consumer, wholesale and retail levels. A United Press story has been carried by member newspapers and is being distributed by mat services to several thousand more. The contest, which runs during February, will be based on statements of 100 words or less on "Why I Like Chicken Every Sunday" (the dish). Each contestant must also submit a real chicken wishbone and a statement of his most desired wish. Three regional winners will receive trips to Hollywood for the final judging, which will take place at a chicken dinner with Celeste Holm and Dan Dailey, stars of the film, as hosts. The national prize winner will have his wish granted. It was also learned this week that Pocket Books has printed a new edition of the Rosemary Taylor novel upon which the picture is based, and 120,000 of these books will be distributed in key cities at the time the picture premieres in these spots.

* * *

An exhibitors' handbook on Jean Cocteau's "Eagle With Two Heads," which might well serve as a souvenir book, has been prepared by Vog Films, American distributors. It is an attractive brochure of 36 pages.



SEAMAN BEATS THE CHRISTMAS SLUMP. Manager Ed Seaman of the Avon Theatre, Savannah, Ga., beat the Christmas slump for the first time in his experience by utilizing smart showmanship in his campaign on Warners' "Fighter Squadron." From the Georgia Air National Guard Seaman borrowed a jet engine and a P-47 engine for lobby display. A jeep stationed in front of the theatre (see above) controlled a 30-plane salute of P-47s over the city on opening day. The Air Force also loaned a sound truck (at far left) which toured the city and parked in front of the Avon.

Savannah 'Fighter Squadron' Drive Gets Top Business in Slump Season

A jet-propelled campaign for Warners' "Fighter Squadron" got Ed Seaman top business in a slump season at the Avon Theatre in Savannah, Ga. "It's the first time I've been really successful in breaking the Christmas slump," he wrote. "One of the best weeks of the year at the Avon."

Having booked the Technicolor film for one week, Seaman got to work on an Air Force tieup and a local angle that offered itself. He came up with good street, lobby and stage stuff and unwonted publicity in the local papers.

The Georgia Air National Guard was very cooperative. They lent the Avon a jet engine and a P-47 engine mounted on dollies for lobby and front display for 10 days. Seaman declares that the jet engine was a real crowd-stopper, the best ballyhoo of the year for him.

The Guard also flew a 30-plane salute of P-47s over the city on opening day, with a jeep stationed in front of the theatre controlling the flight by radio.

The Air Force furnished a sound truck that toured the city four days in advance and during the playdate was parked in front of the theatre.

Marches were played from the well-postered vehicle, with plugs for the picture at frequent intervals.

Members of the Guard selected a young lady to sponsor their group, naming her "Miss National Air Guard." Her picture appeared on the society page of the papers and she was introduced and interviewed on stage in opening night ceremonies.

Seaman, for his part, let the Guard put a special recruiting booth in his lobby; he probably gained from this himself, and the Guard found recruiting more than tripled.

Those opening night ceremonies centered around the local angle. It happened that three Savannah youths, former Army and Navy pilots and members of the Guard, were among the 18 who did the flying sequences for the film. They were good for stories and pictures in the papers and were mentioned in all of the Avon's ads. Seaman had photos made of them for use on special lobby boards used seven days in advance.

As a climax, the youths appeared on the stage opening night, along with "Miss National Air Guard" and their Guard squadron commander, and related their experiences in making the action shots for the film.



FIRST TIME? We've heard of many unusual selling angles on Warners' "Rope," but we've never heard of the street stunt shown above, used by Manager Ansel Winston of the RKO Coliseum Theatre, New York. An usher, wearing a sweater with a large "R," stopped at busy intersections to spell out the film's title with rope. And he drew large crowds, too. Swell stunt, Ansel.

Hosiery Bag Tieup For 'Coroner Creek'

Outstanding among Manager Sid Kleper's stunts for Columbia's "Coroner Creek" at the Loew Poli College Theatre, New Haven, Conn., was a tieup with the John Irving shoe stores with the shops distributing 5,000 hosiery bags to their customers for a week in advance of the playdate. Imprinted on the dotted green-paper bag was an ad for the picture, showing up faintly white against the greenish background. It made a very effective display with its several dramatic scenes from "Coroner Creek."

525 Prints Set for Paul Short's 'Bad Boy'

An order of 525 prints, largest in the studio's history, has been set by Allied Artists for "Bad Boy," the Paul Short production which will open simultaneously in 43 cities on Washington's Birthday, with 500 prints set for the following week. The picture is sponsored by Variety Clubs International.

SHOWMANSHIP SLANTS

Current Theatre Exploitation Briefed Down to Basic Ideas

Jim Preddy, manager, Telenews, Dallas, Texas, found an angle on "The Search" that netted a two-column cut and story on the fact that Montgomery Clift, who boomed into popularity with his "Search" role, had a twin sister in Dallas, Mrs. Robert C. McGuinness, in the *Times-Herald.* Clift's appearance in the film and that of the New York Metropolitan star, Jarmila Novotna, netted him further free newspaper space. For such reissues as "Gung Ho," "Four Feathers" and other attractions, Preddy experimented with film advertising through a Sono-Vision machine in the lobby. It is a miniature mechanical automatic movie machine consisting of a projector, screen and a continuous film. One week it ran a "Four Feathers" trailer and March of Time subject, varied later on with "Visit to the San Diego Zoo" and trailer. It proved a sure-fire attention-getter. Later, Preddy moved the machine outdoors to attract the attention of shoppers. Film used is 16-mm.

D. R. Cooper, manager, the Kings, Shrewsbury, England, with the use of electricity forbidden for theatre exploitation, made a quick tieup with the Road Safety Committee which was permitted to use power for its flasher safety first lights, and got one of its flashers for his lobby to promote "Body and Soul." The flasher was arranged alternately to flash: "Stay alert and never get hurt" and "Body and Soul for safety's sake." Surmounting the display was a slogan adapted to read: "Look right, look left and look into the Kings for good entertainment"; dominating the entire display was this: "Mind how you cross the road when you leave the Kings and keep Body and Soul together."



MGM SWITCHES to the tabloid-style newspaper ad to sell "Command Decision" as a screen scoop to New York moviegoers. Note how this particular style, often used in throwaways but seldom in ad layouts, gives a newsy timeliness to the ad that creates an urgent "must see" desire in the reader.

RADIO CITY MUSIC HALL HAS OPENED "A LETTER TO THREE WIVES"!

* It's from 20 CENTURY-FOX with big news for every boxoffice!

Jeanne Crain
Linda Darnell
Ann Sothern

"A Letter to Three Wives"

Co-starring
KIRK DOUGLAS · PAUL DOUGLAS
BARBARA LAWRENCE · JEFFREY LYNN
with Connie Gilchrist · Florence Bates · Hobart Cavanaugh
Screen Play and Direction by
JOSEPH L. MANKIEWICZ · SOL C. SIEGEL
Produced by
Adapted by Vera Caspary · From A Cosmopolitan Magazine Novel by John Klempner

There's No Business Like 20th Century-Fox Business!!!

the Snake Pit

That Wonderful URGE

YELLOW SKY

Chicken Every Sunday

DOWN TO THE SEA IN SHIPS

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Flaxy Martin

Warner Bros. Crime Drama 86 mins.

AUDIENCE SLANT: (Adult) A lightweight program crime picture that will entertain average fans not too particular about their screen fare if only there is plenty of incident with a good fight or two.

BOX-OFFICE SLANT: Will pass muster as the second half of a dual bill. Marquee names will mean little and exhibitors should dwell on the film's interest-arousing incidents and its two good fights.

Cast: Virginia Mayo, Zachary Scott, Dorothy Malone, Tom D'Andrea, Helen Westcott, Douglas Kennedy, Elisha Cook, Jr., Douglas Fowley, Monte Blue, Jack Overman. Credits: Produced by Saul Elkins. Directed by Richard Bare. Written by David Lang. Photographed by Carl Guthrie.

Plot: A no-good nightclub singer is willing to do anything for money. She helps frame a respectable lawyer, but the legal eagle manages to escape the law with the help of a newly acquired girl friend. The no-good singer shoots her lover, and police take her away; and the lawyer and his girl friend surrender to authorities.

Comment: A lightweight program crime picture that will entertain average fans not particular about their screen fare, provided it has plenty of incident and a few good fights. Story by David Lang is loosely knit, often not credible, yet with a number of scenes with enough zip for those who are easily interested. Production chores are adequate, the camera work mostly on the good side. It is in the casting that weakness develops. Zachary Scott fails to excite the sympathy the lawyer's plight should arouse; he stares too much and his face is often expressionless. Virginia Mayo works hard as the two-timing sweetheart and gets the part over passably well, though her attractively innocent face belies the viciousness of the character. Dorothy Malone exudes sweetness and light, while Elisha Cook, Jr., is venomous as Kennedy's youthful henchman; writhing under Scott's scorn, he plays at being a killer in the grand style when he gets a chance for vengeance. Players' names will mean little in ads or on the marquee. Exhibitors will do well to dwell on the film's many interest-arousing incidents and the two good fights.

The Lucky Stiff

United Artists Crime Drama 99 mins.

AUDIENCE SLANT: (Adult) A complicated story that fails to provide some needed information, but with enough incident and comedy moments to be fairly entertaining. Followers of the three stars will likely find it pleasing, though critical patrons may grumble at some of its improbabilities—especially the live "ghost" basis for the entire action.

BOX-OFFICE SLANT: Better adapted for smaller cities and neighborhoods than for big-town first-runs. Word-of-mouth won't help it too much, and exhibitors should stress the stars in all promotion, the success of Craig Rice's murder mysteries and the fact that this is a murder story with an unusual allotment of comedy.

Cast: Dorothy Lamour, Brian Donlevy, Claire Trevor, Irene Hervey, Marjorie Rambeau, Robert Armstrong, Billy Vine, Warner Anderson, Virginia Patton, Richard Gaines, Joe Sawyer, Larry Blake, Bob Hopkins, Sidney Miller, Charles Meredith, Jimmy Ames. Credits: An Amusement Enterprises presentation. Produced by Jack Benny. Directed by Lewis R. Foster. Adapted from the Craig Rice novel by Lewis R. Foster. Photography by Ernest Laszlo. Song, Loneliness, by Victor Young and Ned Washington.

Plot: Attorney Brian Donlevy's heart is set a-flutter by the curves and the singing of a nightclub entertainer, Dorothy Lamour, but remains indifferent to the adoration of his fathful secretary, Claire Trevor. Miss Lamour is framed as the murderess of her night-club-owner-lover, sentenced and publicly reported "executed," returning as her own "ghost" to help Donlevy discover the murderer. In the end she is exposed as the head of a "protection" racket, falls into the clutches of the law, leaving Donlevy and Miss Trevor for he long-delayed clinch.

Comment: The story is too complicated, involving a live "ghost," a "hot" stiff, a kidnapped corpse, live "corpses," and protection racketeers. It is too long-drawn-out, due perhaps to the attempt of Lewis R. Foster, the director-adapter of Craig Rice's successful murder mystery, to compress too much of the book into 99 minutes running time. Some incidents are improbable; others not satisfactorily explained, resulting in a loss of interest. Producer Jack Benny spared no expense in settings and casting, and Ernest Laszlo's photography is always adequate, often more than that. Dorothy Lamour heads the three-star cast in the dramatic role of the live "ghost" and gives a performance that will probably satisfy her following. Her one song is rendered effectively. Brian Donlevy as the attorney and would-be lover acts naturally and easily, playing the role "straight," though seemingly in tongue-in-cheek fashion. Claire Trevor, third of the trio of stars, gives her role the air of long-suffering adoration it requires, tinged now and then with humorous boredom. Best acting is contributed by Marjorie Rambeau who learned how to act when the present crop of screen stars were unborn or still playing with teething rings. Remainder of the cast gives excellent support, particularly Billy Vine as an Italian barkeep who is responsible for some salty, comic moments, and Robert Armstrong as a touchy homicide lieutenant. Exhibitors shouldn't place too much reliance on word-of-mouth publicity, but play up the cast names for Miss Lamour, Donlevy and Miss Trevor have followings—and stress the success of Rice's novel and the picture's unusual amount of comedy. Film is better adapted for smaller cities and neighborhoods.

National Reviewing Committees' Classifications

FAMILY HONEYMOON (U-I)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

A MAN ABOUT THE HOUSE (20th-Fox)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
Objection: Suggestive sequences.

ONE SUNDAY AFTERNOON (WB)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

DON'T TAKE IT TO HEART (Eagle Lion)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

Tarzan's Magic Fountain

RKO Radio Drama 73 mins.

AUDIENCE SLANT: (Family) Average moviegoers will eat up this one; adults will get some laughs and the kids will be thrilled.

BOX-OFFICE SLANT: The Tarzan series is one of the best established of all. Some exhibitors will want to book this one back again.

Cast: Lex Barker, Brenda Joyce, Cheeta, Albert Dekker, Evelyn Ankers, Charles Drake, Alan Napier, Ted Hecht, Henry Brandon. Credits: Sol Lesser Production. Director, Lee Sholem. Based on the character created by Edgar Rice Burroughs. Screenplay, Curt Siodmak and Harry Chandlee. Photography, Karl Struss.

Plot: Tarzan gets an Englishwoman out of the jungle so she can return to England to free a man falsely imprisoned for 20 years. The woman and her husband return, so they can be guided back to a tribe which knows the secret of retaining youth. However, trouble ensues, with several deaths resulting. Tarzan guides them safely, and he and Jane and Cheeta manage to get back home at last.

Comment: Average moviegoers will eat up this one; adults will get some laughs and the kids will be thrilled. The major share of credit should go to an unlisted gentleman named Al Antonnucci, who trains the chimp. Cheeta is nothing short of miraculous in her human-like actions, and steals the scene every time she appears. Lex Barker is very good in his debut as the new Tarzan, having succeeded Johnny Weissmuller. Barker, incidentally, becomes the 10th Tarzan in the perennial series. Brenda Joyce is okay as Jane, and the rest of the cast is adequate. The Tarzan series is one of the best established of all. Some exhibitors will want to book this one back again.

Bad Boy

Allied Artists Drama 87 mins.

AUDIENCE SLANT: (Family) Based on the work done at the Variety Clubs Boys Ranch at Copperas Cove, Texas, here is a picture that the entire family will enjoy. It is a dramatic offering with human interest, touches of comedy and plenty of heart appeal.

BOX-OFFICE SLANT: This has all the qualifications to make it a top box-office favorite and thus bring in very satisfactory returns. Especially with the advance exploitation and backing the studio and the Variety Clubs are giving it.

Cast: Lloyd Nolan, Jane Wyatt, Audie Murphy, James Gleason, Stanley Clements, Martha Vickers, Rhys Williams, Selena Royle, James Lydon, Dickie Moore, Tommy Cook, William Lester, Walter Sande, Stephen Chase, Charles Trowbridge, Francis Pierlot, Florence Auer, George Beban, Bill Walker, Barbara Woodell. Credits: Produced by Paul Short. Screenplay by Robert D. Andrews. Story by Robert D. Andrews and Paul Short. Additional dialog, Karl Kamb. Photography, Karl Struss. Directed by Kurt Neumann.

Plot: This is the story of the rehabilitation work being done on young criminals at the Copperas Cove Ranch run by Variety Clubs International, in Texas. It tells the story of one boy, who has been a problem to the courts and whom the court turns over to the supervisor of the ranch, to see what he can

do to rehabilitate him. The work being done there is shown and his eventual straightening out is accomplished.

Comment: With the Variety Clubs International Boys Ranch at Copperas Cove, Texas, as a background and with the full cooperation of the Variety Club members, Producer Paul Short has turned out a picture that is one of the best to come from Allied Artists. It is a dramatic offering that has universal appeal, with America's Number One Hero, Audie Murphy (the most decorated soldier in the history of this country) an additional attraction in the leading role. Story concerns the work done at the Ranch, and as presented in the film is an interesting, entertaining tale that the entire family can enjoy. Scrupulous care was given to all the production phases, which are tops, with the services of the ranch assistant, James O. Cherry, supplying the technical details. Audie Murphy, though playing a starred role for the first time, does an excellent job as the young criminal "too hot to handle"; Lloyd Nolan, chosen for the part of the Superintendent of the Ranch by the Variety Club Members, is excellent too, and Jane Wyatt turns in a natural delineation as Nolan's wife. James Gleason is swell as Nolan's assistant (the above mentioned Mr. Cherry) with Rhys Williams and Martha Vickers rounding out the toppers in the cast. Kurt Neumann's understanding direction gives the picture human interest, touches of comedy and plenty of heart appeal. Picture is a potential top grosser, first, for its own qualifications and second, because of all the advance exploitation.

Don't Take It To Heart

Eagle Lion Comedy 90 mins.

AUDIENCE SLANT: (Family) A charming, chucklesome British comedy spoofing the British aristocracy, with many humorous incidents and characterizations that will entertain and amuse discriminating moviegoers.

BOX-OFFICE SLANT: One of the genre of films the British do superbly well, this should win word-of-mouth publicity that will help the balance of the engagement. It should be exploited as highly-satisfying entertainment for discriminating moviegoers.

Cast: Richard Greene, Alfred Drayton, Patricia Medina, Richard Bird, Edward Rigby, Brefni O'Rorke, Wylie Watson, Joan Hickson, Moore Marriott, Claude Dampiere, George Bailey, Ernest Thesiger, Ernest Jay, David Horne and many others. **Credits:** Presentation by J. Arthur Rank. A Two Cities Film. Produced by Sydney Box. Written and directed by Jeffrey Dell. Photography, Eric Cross.

Plot: A war bomb releases a ghost and some old manuscripts froma walled-up room in Chaunduyt Castle. Sightseer Richard Greene falls in love with engaged Lady Mary, daughter of Brefni O'Rorke, holder of the title. Poacher Wylie Watson and friends are haled into court by newly-rich landowner Alfred Drayton. Greene defends them, winning the case when the ghost identifies as genuine the signature to one of the manuscripts proving O'Rorke a descendant of a 15th century poacher and Poacher Watson the rightful Lord Chaunduyt. Greene wins Lady Mary.

Comment: A refreshingly charming comedy spoofing the British aristocracy with many delightfully humorous scenes and characterizations, the latter sharply defined as cameos and most of them brilliantly acted. Discriminating moviegoers will be entertained and amused by the entire proceedings, even the ghost lending a note of proofing humor. Writer-Director Jeffry Dell has turned in a fine bit of craftmanship in both categories and Sydney Box's production chores are exactly right. Eric Cross' camerawork is excellent. The star, Richard Greene as the lover and defender of the poacher, Brefni O'Rorke as Lord Chaunduyt, Wylie Watson as the poacher, Alfred Drayton as the newly-rich landowner, Edward Rigby as the butler and Richard Bird as Chaunduyt's brother, doubling as the ghost, turn in excellent and amusing performances. Attractive Patricia Medina as the daughter carries the feminine portion of the love story capably. All the minor characterizations are worthy of praise. The picture, if properly exploited, should draw delighted word-of-mouth publicity from first audiences that will draw the public for the rest of the engagement. As most of the marquee names mean little here, the film should be played up as highly-satisfying entertainment for discriminating moviegoers who like the light comedy touch and down-to-earth characters. It is a British comedy that can be made to score at American box-offices.

'Miranda'

Mermaid-on-vacation Glynis Johns has a high time of it flirting with all available men, posing as she does as Dr. Griffith Jones' blanket-swathed patient. The strong novelty and the double entendres overcome the ridiculous in this Gainsborough production and most audiences should be amused. "It can stand alone in some spots," said our London man (STR, Apr. 10, 1948), but generally it should be played with a drama." And not too close to "Mr. Peabody and the Mermaid"! An Eagle Lion release running 80 minutes.

A Place of One's Own

Eagle Lion Drama 95 mins.

AUDIENCE SLANT: (Adult) Charming performances by James Mason and Barbara Mullen carry a mystery that loses suspense and a psychological study that discards credibility.

BOX-OFFICE SLANT: Will depend mainly on Mason and Lockwood fans who are pretty well known in this country.

Cast: Margaret Lockwood, James Mason, Barbara Mullen, Dennis Price, Moore Marriott. Dulcie Gray, Helen Haye. **Credits:** A J. Arthur Rank presentation produced by R. J. Minney. Director, Bernard Knowles. In charge of production, Maurice Ostrer. Screenplay by Brock Williams from the novel by Sir Osbert Sitwell. Photography, Stephen Dade. Art direction, John Elphick.

Plot: James Mason and his wife, Barbara Mullen, buy a house that turns out to be haunted. Chief victim of the unnatural goings-on is Margaret Lockwood, Miss Mullen's companion, through whom the ghost of the last resident of the house seeks to complete her earthly life. Miss Lockwood nearly wastes away from fright before the spirit visiting within her is put to rest by the coming of a Dr. Marsham—who, it turns out, died an hour before his arrival.

Comment: The finishing touch about the death of Dr. Marsham and perhaps an earlier sign or two label this as supernatural, so that it will not be taken as a serious psychological study. On the other hand, the ghostly manifestations are so thinly spread that the film is not a real chiller. But whether this is the realm of the rational or the irrational, the dramatically obvious salvation for Miss Lockwood is to send for Dr. Marsham—a step which her friends are incredibly slow to conceive. Mason and Miss Mullen carry the film, however, with charming portrayals of a retired couple in a delightfully designed and photographed setting. The attractive Miss Lockwood—a consistent box-office favorite in England—does well with her part and the supporting cast, which includes some humorous elements, is good. Followers of the star performers will be the most important audience for this film.

Alias Nick Beal

Paramount Drama 93 mins.

AUDIENCE SLANT: (Adult) A fantasy in which the sinister mood and good acting will please a large audience. An interesting commentary on political life.

BOX-OFFICE SLANT: Popularity of Milland, Totter and Mitchell should help inflate box-office grosses. Playing up of Miss Totter as a sexy devil's device in all advertising should also attract patronage.

Cast: Ray Milland, Audrey Totter, Thomas Mitchell, Geraldine Wall, George Macready, Fred Clark, Darryl Hickman, Henry O'Neill, Nestor Paiva. **Credits:** Producer, Endre Bohem. Director, John Farrow. Screenplay, Jonathan Latimer. Original story, Mindret Lord. Photography, Lionel Lindon.

Plot: A district attorney wins the governorship, after increasing concession of his good principles, with the aid of a mysterious Nick Beal. By the time he is inaugurated he sees his triumph a mockery, so he dramatically confesses his unworthiness and resigns. Nick is recognized as the devil and the d. a. is saved from his clutches.

Comment: The fantasy element of this film may make it sound like poor box-office, but it should please a large audience. The star names, ominous ads, the theme of an honest man's struggle with evil and pictures of Audrey Totter should attract a large initial audience. They will be kept happy by good performances and plenty of sinister mood, which give the film story value. Furthermore, when idea value is looked for it will be found interesting; the commentary on the political mind is consistent and doubtless valid. Ray Milland's deadpan devil is indeed sinister. Thomas Mitchell's fine ability does much for his trite district attorney role. As a sexy devil's device Audrey Totter is not only good-looking but a good actress, and Geraldine Wall is warm and real as Mitchell's wife. A murky waterfront and a Dali-esque interior help the cast establish the mood.

Schmidt Camera Studies On View at the Rivoli

The New York Rivoli's one-man show of the camera studies of one of the country's foremost amateur photographers, Dr. I. W. Schmidt, went on view this week. In the show are about 30 of Dr. Schmidt's prize-winning photographs, including his notable "The Merry Heart" which many leading photographic authorities esteem one of the world's best camera character portrayals.

Toronto Preview Night

A first-nighters' preview of coming attractions is being conducted each Thursday at the Capitol Theatre in North Toronto, a unit of Famous Players Canadian Corp. The "sneak" showing constitutes the one performance of the evening, and the admission is 66 cents.—TOR.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

DENVER

With attendance cut somewhat by the storm, the board of directors of Allied Rocky Mountain Independent Theatres held a one-day meeting here and voted to okay the resolutions passed by the Allied New Orleans convention against forced percentage films and to ask that stars that overstep the bounds of decency be disciplined. The directors voted to ask each theatre in the organization to donate either a matinee or night receipts to the March of Dimes instead of collecting in theatres. It was decided to hold one or more social gatherings each year. The next board meeting was set for March 1 in Denver.

Ross Bluck is the head booker at Universal, succeeding Dick Stafford, transferred to Kansas City. In the first week of the midwinter managers' drive, Don Campbell, Fox Intermountain city manager in Walsemburg, Colo., was named Manager of the Week. Vern Fletcher, Fox Intermountain city manager in Idaho Falls, Idaho, is daddy of a new daughter. Jack McGee, Cheyenne, Wyo., Fox Intermountain city manager, has been placed on the arrangements committee for Frontier Days, the big event of each year in Cheyenne.

Airplanes shod with skis were among the conveyances pressed into service during the recent blizzard in getting film from one town to another. Some theatres played a film for a week, unable to get a change. Bookers are all snarled up trying to straighten out the mess. Colorado Association of Theatre Owners (CATO), entertained branch managers at a luncheon at the Brown Palace Hotel.

J. R. Clark, Film Classics salesman, has resigned and will cover the Salt Lake City and the Denver areas for Screen Guild, working direct from the studios. Robert Herrell, FC booker, has also resigned and will announce his plans next month. Mike Stewart, Warner Bros. booker, moves to FC's booking job. Peter Nelson has bought the Post, Ft. Logan, Colo., from Robert Patrick.

Date of the first convention of Colorado Association of Theatre Owners has been changed to April 4-5 because of lack of hotel accommodations. The TOA national board of directors will be invited to hold its next meeting at the same time in Denver.

L. E. (Bill) Hobson, out as Selznick special representative, is looking for a spot. The Selznick office is still open, in charge of Booker Frank Hale. Thomas Smiley, Selected Pictures general manager, has moved his family to Denver from Cincinnati. Selected will soon open an exchange at Des Moines to care for that and the Omaha territory.

NEW ORLEANS

W. A. Prewitt, Jr., was unanimously re-elected president of Gulf States Allied by the board of directors in session here. Don George was re-elected vice-president and Maurice J. Artigues as general manager. Elected as treasurer was F. G. Pratt, Jr., and Harold Bailey as secretary. Prewitt sent a wire to Allied General Counsel Abram F. Myers stating that the Gulf States organization had approved the Finneran plan for disciplining stars whose conduct smirched the industry.

J. S. Moreland, office manager at United Artists, has been promoted to branch manager. He replaces W. T. Keith who went to Kansas City, Mo., as office manager of United Artists there.

Charles Peron, 71-year-old Negro ticket taker at the Palace, was slugged and robbed Jan. 8. Peron, who lives on the property, went into the yard at the rear of the theatre to investigate a suspicious noise. He was struck over the head by an unidentified man (Negro), sustaining a compound skull fracture. The assailant took $33 from Peron.

RKO's "Joan of Arc" is in the fourth week of its first-run at the Orpheum at New Orleans. Manager J. V. Dostal said it was the longest run in recent years at the downtown house, with a possible fifth week holdover.

Mrs. Sally Granger, mother of John Granger, office manager at Columbia, died Jan. 7 at her home in California. Mr. Granger, who has been ill, did not go to California for the funeral. Kay Kaiser, employe at Columbia, is ill at her home.

Ralph L. Chabao, 62, financial secretary of the musicians' union here, and pioneer motion picture theatre orchestra trumpeter, died of a heart attack last week at his home.

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Cincinnati	20
Cleveland	30
Columbus	25
Denver	20
Des Moines	25
Hartford	26
Indianapolis	22
Kansas City	26
Los Angeles	24
Louisville	30
Minneapolis	25
Milwaukee	23
New Haven	22
New Orleans	20
New York	23
Oklahoma City	24
Omaha	20
Philadelphia	27
Phoenix	26
St. Louis	30
Salt Lake City	23
San Francisco	22
Toronto	27
Vancouver	23
Washington	25

Admission Prices Cut

Two of Milwaukee's principal first-run theatres—Warner and Fox Wisconsin—have cut admission prices to 37c plus tax to 1 P. M. on weekdays. Outlying theatres in the Fox and Warner groups do not open their doors until 6 P. M. and still charge 42c plus tax (50c total) for early comers. The cuts in Milwaukee are to continue indefinitely.

CINCINNATI

Employes over at Lee Goldberg's Popular Pictures were a pretty happy crew this week. Lee, who is the local Realart franchise holder, came out on the winning end of that company's national sales drive held to honor the silver jubilee of Realart Vice-President Budd Rodgers. For winning Lee got a check for $500, which he promptly divided with his employes. Columbia Manager Allan Moritz is sporting a brand new convertible. Anne Milligan, former Columbia telephone operator, whose married name is Mrs. Arthur Clause, has a new baby girl, born New Year's Day. A number of members of the local Variety Club donated blood to the General Hospital to replenish blood given to two babies of the club's foundling home. The home now has a total of nine infants—according to retiring president, Irving Sochin.



Lee Goldberg

William Pullin, Jr. son of the owner of the New Linden Theatre, Columbus, Ohio, took over the booking and buying for the house effective Jan. 1. This had formerly been done by Tom Bennett, who has resigned. Dolores Chaney is the new assistant cashier at Columbia, replacing Rose Nordman, resigned. Robert Morrell, MGM salesman, is recovering from a siege of pneumonia; and his daughter Carol is on the road to recovery from an attack of chicken pox, contracted while her dad was in the hospital.

The past week saw some out-of-town exhibitors whose appearances on the row are very few and far between—Leo Kessel, who operates the Palace and Broad Theatres, Lancaster, Ohio; and Harry Schreiber, manager of the RKO theatres in Columbus, Ohio. Universal Salesman Bill Blum, his wife, and child, spent their holidays vacationing in Florida. William A. Carmichael, sales manager, and J. J. Oulahan, district manager, of the local Selznick Releasing Organization severed their connections with the company as of Friday, January 14. MGM has promoted Carl Gentzel for some years in the field auditing department, to salesman in the Cincinnati branch, effective Jan. 31.

OMAHA

The Omaha Variety Club is billing Col. William McCraw as guest of honor to highlight its installation of officers Jan. 22. Snow bottled William Laird, Universal-International salesman, in South Dakota over the weekend. MGM is getting some temporary help in the territory from Irvin Good who arrived here from Cincinnati. Robert Long, Warner Brothers auditor, is in town. Mort Ives, who owns a theatre at Shelby, Ia., has resigned his salesman position with Columbia out of Des Moines.

Robert Livingston, dean of Nebraska theatremen, arranged another of his dinners for Nebraska legislators. Exhibitors from about the state and branch managers also turned out. Tillie

(*Continued on Page 22*)



Everybody Will Be Talking About...

The one picture in a thousand that's DIFFERENT. Yes, so different, so unusual, so compelling as to mark a new milestone in screen entertainment!

A **DORE SCHARY** *Presentation*

THE BOY WITH GREEN HAIR

COLOR BY **TECHNICOLOR**

starring

PAT O'BRIEN · ROBERT RYAN · BARBARA HALE and DEAN STOCKWELL
AS "THE BOY"

RKO RADIO PICTURES

Produced by STEPHEN AMES · Directed by JOSEPH LOSEY
Screen Play by Ben Barzman and Alfred Lewis Levitt

REGIONAL NEWSREEL

(*Continued from Page 20*)

Neve replaces Carol Mavis as RKO stenographer.

New officers of the Omaha Coloseum include: Eddie Rostermundt, United Artists, chairman; Dave Arthur, RKO, vice-chairman; Leon Mendelson, Warner Bros., secretary-treasurer; William Barker, sergeant-at-arms; Bill Wink, Warner Bros., Hymie Novitsky, 20th-Fox, and Paul Back, RKO, board members.

Elaine Kuklin, MGM information girl, has resigned. Manager J. H. Reis of the theatre at Battle Creek, Neb., has locked up its doors. Merchants had sponsored the theatre. Dale Russell, manager of the Hollywood Theatre at Sioux City, reports the birth of a daughter. Helen Kennison, MGM office manager, gave a shower for Cashier Evelyn Cannon who is resigning to await the stork. Coffee and cake helped in the celebration of the birthdays of MGM Branch Manager William Gaddoni and Lorraine Waldman.

Meyer Stern, who heads Hollywood Pictures Corporation, has been appointed to handle the Masterpiece product in the Omaha and Des Moines territories.

NEW HAVEN

Many local industryites and others from Connecticut and New York attended the bachelor dinner given this week for Manager Ben Segal of the legit-screen Shubert Theatre, whose marriage to Clarice C. Blanshan of Southport, England, will take place in Stamford, Conn.

MGM District Manager Herman Ripps was here from New York conferring with Manager Harry Rosenblatt. Al Pickus, operator of the Stratford, is using the facade of the theatre as the new cover design for his weekly program. Jack Schwartz has installed new equipment in the West End, Bridgeport. The Hi-Way Theatre between Bridgeport and Stratford was set for a gala opening on Jan. 20.

Sam Rosen, head of Rosen's Film Delivery, left here for a month's vacation in Florida. Screen Star John Garfield plans to rehearse his new legit show, "The Big Knife," in New Haven. Screen personalities in the cast are Nancy Kelly, J. Edward Bromberg and Joan McCracken.

Believes in Santa

Mrs. Kathleen Craig, a Republic front office employee in St. Louis, officially announced this week that she believes in Santa Claus again, a person she has had her doubts about ever since the age of nine.

Mrs. Craig, who piled up a mountain of bills due to an illness suddenly found that she was the recipient of $700 raised through a benefit given for her by her union, Local F1 and the St. Louis Theatrical Brotherhood Local 6, the Moving Picture Operators Union Local 43—all IATSE locals—and the Central Trades and Labor Council.

"Up until this Christmas, since I was nine years old, I did not believe in Santa Claus," she declared. "But I am one person who started believing all over again at the age of 23, when representatives of our union presented me . . . with the most generous and warm-hearted gift I have ever received in my life."

Installation of the new officers of Tent No. 11, Variety Club of Connecticut, drew the largest attendance Tent 11 has ever had. City was represented by Mayor William C. Celentano and Police Chief Henry Clark, with many film notables present. Officers installed were: Lou Brown, chief barker; George H. Wilkinson, Jr., first assistant; Ben A. Simon, second assistant; Hugh Maguire, property master; Harry Rosenblatt, dough guy. On the board of directors are: Harry F. Shaw, Maurice Bailey, Herman M. Levy, Arthur Greenfield, A. J. Mattes and William Brown.

BALTIMORE

I. Makover has resigned as manager of the New Albert and been succeeded by Aaron Seidler; Morris Oletsky does the booking and buying. Julius Goodman is breaking in his son Sol as booker and buyer for the Ideal. Manager George Ward of the Palace, Cape Charles, Va., was in Washington booking and buying. Milton Schwaber is doing some remodeling on the Radio. The Malle in Bird's Nest, Va., was held up last week.

Lou Cohen of the New Essex Theatres is at Mt. Sinai Hospital, recuperating after an operation. Mrs. Barry Goldman is at home ill with the grippe. Mr. and Mrs. Morris Flax and son were among those injured in the train wreck at Groveland, Fla., recently, and Mrs. Flax is still in the hospital. Pudgy Oletsky, daughter of Morris and Ruth Oletsky of the Windsor Theatre, has the measles. Universal Salesman Nince Daugherty sustained a mishap to his car while crossing the Delaware line. Gordon Contee of 20th-Fox is back on the job after a long illness.

Fred Sande flew to Roanoke and from there will drive with Salesman Sampson Pike to Charlotte, N. C., to call on the Craver Circuit personnel. Nat Rosen, formerly of the Royal here, is back from a Florida visit. Berlo Vending has started a new radio program over station WITH on Saturday evenings, with audience participation and prizes. The Milton in Milton, Del., is showing its own 16-mm. newsreel, photographed by Manager Howard Carey.

Layton Ayres of the Ayres circuit and his wife are the parents of a new son. Insley Circuit Booker-Buyer Herman Purnell was in Washington for three days. Lee Insley is in Florida enjoying Palm Beach from his yacht. Motion Picture Theatre Owners of Maryland President Lauritz Garman was named chairman of the premiere committee at the Variety Club showing of the sponsored film "Bad Boy," New officers were installed. New members of Tent No. 19 include Pete De Fasio, Paul Huddles, Sid Zimmerman, Jacob Schapiro, Marvin Schapiro, Aaron Zeligman, Frank Durkee, Jr., Gordon B. Mills, Harry Silbert, and Herb Thacher, Arnold Klein, Charles Weisman, Avron Waskins.

SAN FRANCISCO

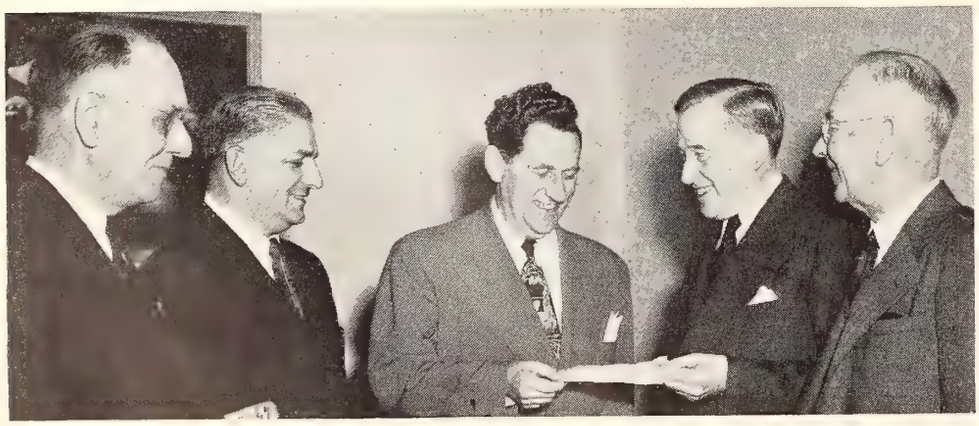
Rotus Harvey was last week named chairman of Tent No. 32's committee to make arrangements for the convention of Variety Clubs International to be held in San Francisco in May. Harvey reported that special headquarters had been arranged for the committee in the club rooms. Hannah K. Oppie, convention secretary, is distributing convention information from her office at the 70 Eddy Street Club building. Publicist-Editor Pat Martin was named to head the *Variety Journal*.

Graham Kislingbury has opened his office as new head of publicity for North Coast Theatres' three San Francisco houses—Orpheum, United Artists and Esquire. Golden State's Strand, managed by Reek A. Feliziani, has had a "face-lifting" with new high-intensity marquee lighting and a paint job. Rod Kurry, both a showman and an actor, has been named assistant manager at San Francisco Theatres' Balboa; for two and a half years recently Kurry acted the villain in a local "Drunkard" production. Paramount New York Official Joe Dietch was a visitor here on a business tour.

INDIANAPOLIS

Ned Tilman, Warner Bros. office manager, is confined to his home by radial bursitis. Jack Dowd, former manager for Selznick here, joined the sales organization at Eagle Lion. Salesman James H. Kaylor will remain at the Selznick office, which is closing, to liquidate existing contracts. The Pal Theatre, at Palmyra, Ind., is scheduled to open March 1. The house is being built by James Keisler.

The Star, Geneva, Ind., operated by Walter Ward, has been taken over by Clyde Neihamer. Hobart Hart, operator of the Court and Smart



CAMPAIGN CONTEST WINNER RECEIVES AWARD. Ivan Ackery (center), manager of Vancouver's Orpheum Theatre, receives from J. J. Fitzgibbons, president of Famous Players Canadian Corp., a check as his award for his campaign in the Campaign Contest conducted by International Film Distributors, Canadian makers of the Edward Small-Eagle Lion release, "T-Men." Looking on are (l-r): Maynard Joiner, F. P. Vancouver supervisor; Larry Berg, western district manager, and Frank Gow, British Columbia district manager.

REGIONAL NEWSREEL

theatres at Auburn, Ind., is confined at home by illness. A. B. Thompson, operator of the Ritz and Park at North Vernon, is en route to Florida where he expects to remain until March 1. Earl Gingery, replaces Ora Jolly, as head shipper at Warner Bros. exchange.

William Carr, treasurer's representative for Warner Bros., is checking the local branch. Doyle Carter, operator of the Roxy, Bloomington, Ind., recovered from his recent illness, is back at his desk. Don Hammer, concessions operator in several of Indiana Theatres, was saddened by the death of his aged father on Jan. 8. RKO Booker John Keller has resigned. Alica Odaffer is the new contract clerk at Eagle Lion. Peggy Swing, secretary to EL Manager Gordon Craddock is reported on the sick list. Paramount Salesman Thomas Goodman has resigned, and will take over the management of his fathers theatres at New Harmony, Poseyville and Corydon, Ind.

Walt Disney will assist the Marion County Infantile Paralysis Chapter to open its 1949 campaign for funds, Judge Alex M. Clark, fund director announced. Highlight of the drive was a Walt Disney Polio Dinner and Entertainment, Jan. 18, in the Claypool Hotel.

NEW YORK

New Jersey Allied held its regular "legislative luncheon" Monday at the Stacy Trent Hotel in Trenton with President Ed Lachman and members of the state legislature attending. A fight program to prevent legislation legalizing certain types of gambling and a state censorship enabling act for first-class cities was mapped. Legislation was also suggested to raise the age limits for those attending movies unescorted from 14 to 16 years.

New York exhibitors planned a united front against inimical legislation in that state at a general get-together meeting held by the Metropolitan Motion Picture Theatres Ass'n. Speeches were made by President Leo Brecher and Independent Theatre Owners of America President Harry Brandt and a temporary committee on legislation was appointed consisting of Fred J. Schwartz, D. John Phillips, J. Joshua Goldberg, Morton Sunshine, Harry Lamont and Leonard J. Rosenthal.

P. A. McGuire of the International Projector Corporation was tendered a testimonial dinner last Thursday night by the 25-30 Club, an organization of veteran projectionists. A gold membership card was also presented Larry Davee the Century Projector Corporation. Club officers installed at the dinner included President Cecil Woods, Sr., Vice-President Albert Kay. Financial Secretary Ben Stern. Recording Morris Klapholtz. Testimonial bronze plaques were awarded to McGuire and one of the club's past presidents, Morris Rotker.

MGM Pictures of Canada General Sales Manager Ted Gould, Montreal Manager Hillis Cass and Toronto Publicist Dewey Bloom spent a few days at the New York home office.

A daughter named Leslie Jill was born Jan. 7 to Stanley S. Unger of Forest Hills, L. I., and Mrs. Unger, the former Alyce Mandel, daughter of Harry Mandel, national director of advertising for RKO Theatres, and Mrs. Mandel. A son named Oliver was born Jan. 2 at Doctors Hospital to Robert M. Gillham, eastern advertising and publicity director for David O. Selznick, and Mrs. Gillham, the former Elizabeth Enright.

Ted Birnbaum, assistant to Film Classics Vice-President and Sales Manager B. G. Kranze, was married Jan. 8 to Joan Welker, Wellesley graduate living in Oil City, Pa. The couple is honeymooning in Florida.

Funeral services were held Thursday for Mrs. A. L. Simons, 73, mother of M. L. Simons, editor of MGM's *The Distributor* and assistant to H. M. Richey. A second son and three daughters survive.

'The Child City'

San Francisco premiere of the Loyal Order of Moose's two-reeler, "The Child City," was held at the Embassy Theatre, following an arrangement between W. Lee Porval, representative of the Moose in that city, and Embassy Manager Dan McLean. The picture displays the work rendered by the Moose in behalf of the children's home which it supports.

SALT LAKE CITY

Fox Intermountain District Manager Hal Baetz held a private screening for the Montana legislature at Marlow and Helena, Mont., last week and a number of managers from Montana towns also looked at the picture with the solons. The managers attending included: Don Sheedy of Billings; Will Steege of Great Falls; Frank Larson of Missoula; Bob Anderson of Butte; Jack Casey of Livingston; Don Driscoll of Helena. This is a bi-annual affair, every time the Legislature meets in Montana. State officials were also invited.

Baetz reported that Fox Intermountain has an elaborate remodeling job in view for the Rainbow at Great Falls, Mont., and that the company has also broken ground for its new $350,000 Fox at Missoula, with a midsummer opening hoped for. Joe Nercession, Salt Lake manager for Associated Films, Screen Guild and Master Productions, has sold a number of recent releases to the Fox circuit.

The high school auditorium in Manti, Utah, was the scene of last week's screening of the three films released by the Utah department of publicity and industrial development—"Valley of Triumph," "Land of the Crimson Cliffs" and "Lest We Forget." Another high school, the local Granite, was the locale of the screening of "China Journey," post-war China documentary. At the Dixon junior high school this week, parents were given a preview of the sex-education film, "Human Growth" at a meeting of the Parent-Teachers Association.

NEWSREEL SYNOPSES

(Released Wednesday, January 19)

ALL AMERICAN (Vol. 7, No. 326)—New Air Force chevron; Jackson College honored; St. Louis Negro police platoon; Girl boxer; Annual Scout awards; Bunche congratulates sorority; Levi Jackson named Yale captain.

MOVIETONE (Vol. 32, No. 5)—Acheson before Senate committee; Unprecedented snowfall in Southern California; Miami Beach bathing fashions; French Gratitude Train; Marionette show for German kids; Basketball; Golf; Silver Skates.

NEWS OF THE DAY (Vol. 20, No. 239)—Hollywood snowbound; Miami Beach bathing fashions; Russia marks 1917 revolution; Naval vessels return to duty; French Gratitude Train; Golfer Mangrum; Marionette show for German kids.

PARAMOUNT (No. 42)—Russia marks 1917 revolution; Snow in California; Acheson before Senate committee; U. S. tightens Mexican border patrol; Marionette show for Austrian kids.

TELENEWS (Vol. 3, No. 3)—Egypt-Israeli peace talks; Arab refugees; Russia marks 1917 revolution; Red peace drive; Is Nazism dead; Inside Mexican volcano; Top U. S. Reds on trial; Barkley on war; Treasury war on counterfeiting and narcotics.

UNIVERSAL (Vol. 22, No. 213)—California snow; French Gratitude Train; Naval vessels return to duty; Marionette show for German kids; Golfer Mangrum; Silver Skates.

WARNER PATHE (Vol. 20, No. 44)—Acheson before Senate committee; New liner Caronia arrives in New York; California snow; French Gratitude Train; Marionette show for German kids; Silver Skates; Basketball; Great American—John Hancock.

(Released Saturday, January 22)

MOVIETONE (Vol. 32, No. 6)—Top U. S. Reds on trial; March-of-Dimes poster girl and Mrs. Roosevelt; Snow in western states; Odom's light plane distance record; Guided missile; Speed skating; Ski tournament.

NEWS OF THE DAY (Vol. 20, No. 240)—Top U. S. Reds on trial; Guided missile; Inauguration-day cabinet; Ski tournament; Dog show; March-of-Dimes poster girl; Rare birds.

PARAMOUNT (No. 43)—Guided missile; X-1 rocket; Cotton fashions for Spring; Truman joins Petrillo's union; Garry Davis campaign in Paris; Top U. S. Reds on trial; Ski tournament.

UNIVERSAL (Vol. 21, No. 214)—Top U. S. Reds on trial; March-of-Dimes poster girl and Mrs. Roosevelt; Talkie traffic sign; Truman joins Petrillo union; Dog Show; Pigeon show; X-1 rocket; Guided missile; Ski tournament.

WARNER PATHE (Vol. 20, No. 45)—Top U. S. Reds on trial; X-1 rocket; Guided missile; Odom's light plane distance record; March-of-Dimes poster girl and Mrs. Roosevelt; Dog show; Feeding cattle from air; Paris hats; Ski tournament.

MILWAUKEE

Opening of the new Cass Theatre in Cassville drew capacity crowds, with long lines of customers waiting in the frigid night air. Operator Ernest Bozyske takes turns with Bill Wildman, apprentice under the G.I. Bill, as projectionist, and Mrs. Bozyske takes tickets.

Work on the new theatre for the Swermoff and Marcus circuit at Whitefish Bay has been stopped temporarily after excavation, due to lack of structural steel. New manager of the Town in Sun Prairie is Charles Nygaard, Harry Day having requested leave of absence. Mr. and Mrs. Day are reported to have left for Arizona and other western points to escape Wisconsin's cold.

Howell Theatres of this city has taken over the Greendale from Koenigsreiter. The theatre is in Greendale, a village built during the depression to house low-income families, and is farmed out on a percentage basis by the town.

Head Booker Ray Schulz of 20th-Fox is doing what he can back at the office after staying home a week with a broken collar bone. Ray Smith of the Ray Smith Company, Milwaukee theatre supply house, is in St. Joseph's Hospital with prostate gland trouble. He expects to be back at work by Feb. 1. James Gallagher of Gallagher Films in Green Bay and Milwaukee and Ray Bonner, his Milwaukee manager, were in Chicago on business in mid-January and the boss stopped off at the branch here on his way back to Green Bay.

VANCOUVER

John Danz, Seattle operator who once planned to erect a newsreel house in downtown Vancouver, has passed up the idea and sold the site for $188,150 to a Seattle jeweler who will build a store.

Promoters of a proposed drive-in for Richmond near here presented the town council with a 300-name petition from home owners of the district as answer to a 20-name protest that the theatre would encourage drinking and loose morals. The council is weighing the matter.

If the established theatres in the Duncan district of the Island want to know where their patrons are going, they are attending Film Council showings of National Film Board

(Continued on Page 24)

REGIONAL NEWSREEL

(*Continued from Page 23*)

16-mm. films; 149 showings have drawn 7,087 persons.

Vancouver faces a power shortage unless rain arrives. A rationing scheme which would darken theatre marquees, signboards, outside theatre lights and window displays, is being discussed.

Local B-71, IATSE back shop Film Exchange Employes Union, recently elected for 1949 Marvin Proudlock of Warner Bros., president; Luke Doucette, vice-president; Rod McArthur of MGM, business agent; and George Hislop of 20th-Fox, secretary. Local F-71 elected Charles Backus of Universal, president; David Soutar of Eagle Lion, vice-president; Della Garland of RKO, secretary-treasurer; Rose Isman of Warner Bros., recording secretary; Larry Strick of Columbia, business agent; and Theo. Ross of 20th-Fox, marshal. Formed by front-office staffs last year, F-71 is still negotiating with the nine distributors for a wage and working contract to cover 38 employes here.

Doug Redgrave has resigned as assistant manager of the Odeon in Victoria to enter other business and has been succeeded by Lisle Kinnee of the Odeon in New Westminster.

Canadian Monogram Head Oscar Hanson was here on a routine visit and left for Calgary. Plaza Theatre Manager Al Jenkins is on a two-week trip to Hollywood and points south of the border on a delayed vacation.

BOSTON

Charles Kurtzman, head of Loew's in New England, Upper State New York, and Canada, reports that the March of Dimes plans are all complete for a bigger and better campaign than ever.

B. A. Rolfe, formerly leader of the Roxy Theatre orchestra, is in town as the guest of MGM Publicist Ken Prickett. Joan Mansfield assistant in the Warner Bros. publicity offices here is resigning effective Jan. 22.

Edward M. Fay of Providence called on film friends in Boston at the weekend. William O. Canning of the Fall River theatres called on local exchanges. Herbert Philbrick formerly assistant to Harry Browning of the M and P circuit goes with Paul Levi, who becomes publicity chief with the American Theatres Corporation. Gael Sullivan, executive director of the Theatre Owners of America was here two days of the past week visiting friends in the film district. Ralph Banghart of RKO publicity spent several days at New Haven this week.

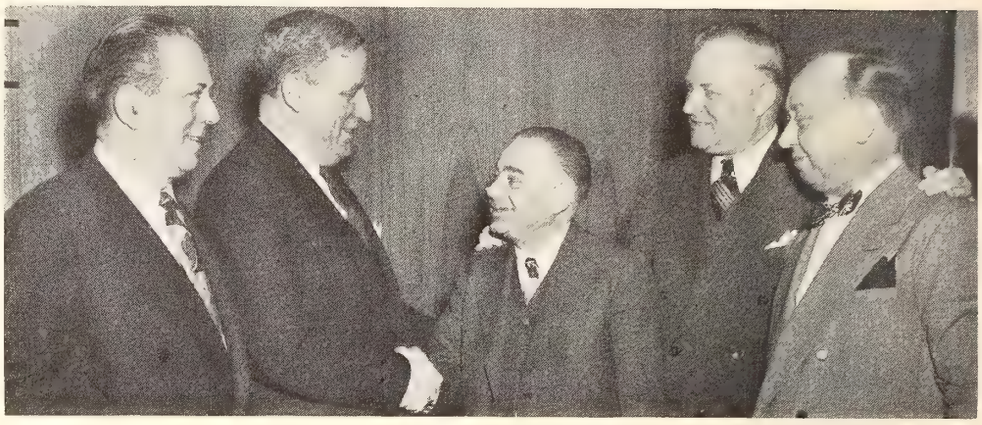
Paul A. Dever, long an attorney for motion picture interests, and former attorney general of the state, has been inaugurated as Governor of Massachusetts. The next business meeting of the newly-formed Publicity Club of Boston will be held at Hotel Touraine the evening of Feb. 1. Miss Elsie Briggs has been named chairman of the committee on by-laws.

OKLAHOMA CITY

Bob Pfotenhauer, who has been managing a theatre in Wichita, Kan., for the past six months, is returning to Oklahoma City to join National Theatre Supply. For more than five years he was manager of the local State Theatre. Bob Hope is set for a return one-night engagement at the Municipal Auditorium in February. The Rome has booked "Show Boat," legit show, for Jan. 24-25.

Lone Star Theatres of Delaware has amended its Texas charter with its stock in that state totaling 2,170 shares, divided into 1,539 shares of preferred at $100 and 631 shares at $1.

The Oklahoma Safety Council, through the cooperation of the Griffith Theatres, will put on an Oklahoma state educational campaign to explain the state's new traffic code, starting about Feb. 15. Griffith and affiliated theatres will run a full program of safety films for two days in the larger cities and for one day in smaller towns. Griffith Theatre Executive C. F. Motley has pledged that all profits from the showings will go to the Safety Council.



PLAN PROMOTION OF VARIETY CLUB-SPONSORED FILM. At a general meeting in the Variety Club Rooms in Washington, D. C., one day last week, plans for promoting Paul Short's Allied Artists release, "Bad Boy," were discussed. The picture, which has as its background the Variety Club's Boys' Ranch in Texas, is being sponsored by Variety Clubs International, and proceeds from its premieres throughout the country in February will go to Variety charities. Seen above (l-r) are: Ed Lurie, Monogram Pictures; Col. William McCraw, executive director of Variety Clubs International; Jake Flax, chief barker of Tent No. 11, Washington; George Crouch, Warner Bros. Theatres general zone manager, and Jack Safer, local Monogram branch manager. The Washington premiere is scheduled for Warners' Metropolitan.

LOS ANGELES

Damage estimated at nearly $60,000 was caused by a fire at the Pantages Theatre last week. It started in the morning, damaging drapes, title curtain and the grand drop. The house was closed until six that night while repairs were made.

The Fox West Coast stationery department is for rent—the space, that is. It is not certain just where the department will be switched or when, depending on the new occupant.

Martha Sellesmeyer resigned her biller's post at MGM, and has been replaced by a newcomer, Patricia Halstead. Signe Garberg of MGM's accounting department, has returned from a visit to her folks in Wyoming.

J. M. Boyd has moved his company from 2013 S. Vermont across the street to 2032 S. Vermont. Boyd is local distributor for the Holmes Projectors. He has the same telephone number.

Jack Valpey, MGM office manager, was mighty glad to see his wife last week when she returned home from an extended visit to Sacramento. Mrs. Valpey had been at the side of her mother, Mrs. Marie Dempsey, who is now recovering from a bad heart attack.

Condolences are being extended the family of Jessie Lingo, MGM inspectress, who passed away recently of heart trouble.

New Theatres

St. Louis—Ed Clark and J. Bianco, a drive-in between Charleston and Mattoon, Ill.

Hempstead, N. Y.—Erone Corporation, a 2,400-seat theatre here to cost $900,000.

Denver—Wolfberg Theatres, a 1,000-car drive-in to cost $250,000, south of Denver.

Hartford, Conn.—Lawrence Meceli, a 700-car drive-in at Palmer, Mass. Edward McNulty (sports arena operator), an outdoor theatre at Lonsdale, R. I.

Lubbock, Tex.—Preston E. Smith, a 700-seater here to be called the Arnett-Benson.

Houston, Tex.—J. G. Long, a 1,700-seater here to cost $165,000.

Phoenix, Ariz.—Harry L. Nace, a theatre to cost $60,000, to be called the Glen at Glendale, Ariz.

Louisville—Columbia Amusement Company, a new drive-in here. Nicholasville Amusement Company, a new theatre at Lexington, Ky.

ATLANTA

New owner of the Family Drive-In near Gainesville is John Thompson, former Pal Amusement head booker. J. B. Liles is the new owner of the Roberta Theatre in Roberta. Mrs. Agnes Rutledge has moved over from Monogram Southern to Screen Guild. Jack Callaway, former sales representative for Eagle Lion, has resigned to go with the Miami Drive-In in Florida, and Ann Mauldin has also left EL. Joan Hames is with Kay Exchange following work with Universal-International. Mrs. Ray Collins is new at U-I; Doris Barber replaces her as secretary to Film Classics Manager Ralph McCoy.

L. A. Stein opened the new Cook Theatre in Adel on Jan. 17 for the Stein and Floyd chain. The Rochelle in Rochelle has closed for the month.

Motion Picture Operators Local No. 225 has elected the following officers for 1949: Al Kemp, president; Jake Pries, business agent; Price Foster, vice-president.

Peregrinations: Republic's Tampa Manager H. Laird was here on business, as was Jack King, sales representative in Florida for Film Classics. On the row visiting friends was Mike Carmichael, former branch manager here and in Memphis and Charlotte, who is now with Selznick in Cincinnati. Meyer Coleman of the National Screen Service home office is visiting the local branch. Paramount Manager Saul Frifield has returned to his office in Cleveland following a Florida visit. Another Florida visitor back at his desk is Charlie Durmeyer, president of Southern Automatic Co. Eagle Lion Southern

REGIONAL NEWSREEL

District Manager Grover Parsons is back from a trip to the New Orleans branch. Mrs. L. V. King of the Capital City Supply Co. has returned from a visit in Dallas. Jimmy Wilson and Charlie Moore of Wilson and Moore Enterprises checked in at their office after a visit away from the city.

Warner Bros. gave the "axe" to J. D. "Woody" Woodard, Atlanta publicity agent who has held that job for a good many years. Woodard said that nine other press men were let out. He has no plans as yet. Barney Ochs, Atlanta radio announcer for station WATL has resigned and will leave for Hollywood where he will take over the publicity department of Hallmark Pictures.

COLUMBUS

Robert W. Greer has been re-elected president of the local operators' union for a two-year term. Other officers are. Everett E. James, vice-president; Donald Gardner, secretary-treasurer; Chester Warner, financial secretary; Bill Weltz, recording secretary; Willis Persons, sergeant-at-arms; Edson James, trustee, three-year term; Dave Cornwall, health committee, two-year term; Orland Mackey, health committee, one-year term; Ned Welch, business agent.

The city admission tax of three per cent may be levied against privately-sponsored events in the Ohio State Fairgrounds Coliseum, it has been ruled by Common Pleas Judge Cecil J. Randall. This was a declaratory judgment growing out of the suit against "Holiday on Ice." Delegates to the Ohio Fair Managers' convention here urged members of the Ohio Legislature to reappropriate $500,000 for the Ackerman Road site for the new Ohio State Fairgrounds.

Edward J. Mackay died at 74 in Elizabeth, N. J., recently. The former stage and screen actor and film director, who played leads with Blanche Sweet and Jane Gray in silent days, was the husband of Alice Coon Brown Mackay, former *Ohio State Journal* drama critic.

MINNEAPOLIS

North Central Allied will join with Minnesota Amusement Co. in combating adverse industry legislation in Minnesota, North Dakota and South Dakota. Plans are being worked out by Joseph Finley, counsel for Minnesota Amusement, and Stanley Kane, NCA executive director.

At a recent meeting of the NCA board it was voted to oppose all admissions tax legislation in Minnesota and the Dakotas and president Ben Berger was instructed to appoint legislative committeees for each state, to work with Kane. Berger also was granted a three months' leave to tour Europe with Mrs. Berger, and E. L. Peaslee was named acting president of NCA. The Bergers will leave for Europe on Jan 25.

North Central Allied will seek to have national Allied's fall convention in Minneapolis. NCA Vice-President Peaslee and Stanley Kane will attend the national Allied board meeting in Washington Feb. 14-15 to plug for the convention.

New on film row are Eileen Saxvik, bookers' clerk at MGM, and Russell McCarthy, booker at Paramount, formerly of Monogram. Columbia Manager Hy Chapman is back from Tucson, Ariz., recovered from a recent illness. Walter Hoffman, 20th-Fox exploiteer in the prairie district, stationed at Minneapolis, has been let out in a new move in which 20th-Fox has dropped all fieldmen except one in each division. The exchange also has notified all accounts it will not participate in cooperative ads after Jan. 22.

Recent out-of-town exhibitors on film row were Floyd Hodd, Abbottsford, Wis., and Max Edelstein, Hibbing, Minn. Ehlers Bros. will open the new theatre at Arlington, Minn., on Feb. 5

Kentucky Rules Overtime for 7th Day

Kentucky exhibitors were girding this week to fight a new ruling by the state Industrial Relations Commissioner, which is an apparent reversal of a former ruling, and would compel theatres to pay employes time and a half salaries for the seventh day's work in each week. The new Commissioner, George C. Burton, construes the law to require that any employe should take one day off in each calendar week and that if he works the seventh it is overtime. The previous commissioner had apparently ruled otherwise.

Members of the Kentucky Association of Theatre Owners, and executives of the Crescent, Schine, Boyd and Chakeres circuits are to meet again on Jan. 31 with the commissioner to thresh the matter out.

DES MOINES

Several bills proposing to change the Iowa two per cent sales tax have been introduced. The bills, if enacted into law, would affect the theatre admission tax since it comes under the sales tax. Rep. Ernest Kosek, of Cedar Rapids, would boost the sales tax from two to two and one-half per cent to help pay for a state soldier bonus, while Rep. Harry Weichman, Republican floor leader, would make the state tax start with 24-cent tickets instead of 15 cents as now.

Don Brown, owner of the Orpheum, Strawberry Point, Ia., has installed a new front covered with permastone, new neon lights and redecorated the lobby and auditorium. The new State, Bridgewater, Ia., has been opened by Owner G. O. Dunkerson of Fontanelle. Mrs. Margaret Shields has joined National Screen Service as a booker. Her husband, Dick Shields, is a NSS salesman.

The Des Moines Variety Club, Tent No. 15, will hold its annual meeting and election of officers on Monday, Jan. 24, at the Standard Club.

A Des Moines jury denied $3,000 damages to Mrs. Ramona Rohm of Des Moines in a suit filed against Tri-States Theatre Corporation, claiming she suffered a sprained ankle when she fell from the exit door of the Paramount Theatre. The Lyric, Preston, Ia., suffered water and smoke damage when a fire destroyed three adjoining business buildings. The Shelby, Shelby, Ia., has reopened after being closed for 11 days for redecoration. A new sound system was also installed. The Southerland, Southerland, Ia., is giving three Sunday performances of vaudeville acts.

WASHINGTON

The following persons received gifts from the Variety Club of Washington at the installation of officers luncheon on Jan. 10: Herbert Sachs, a watch, for selling the most welfare awards books; Archie Engel, a watch, for his fine work in handling the advertising program for Tent No. 11's anual program; Wade Skinner, of Warner Bros., and Joel Margolis of Loew's Theatres, watches, for their fine work in selling welfare books. Presentation was made by Frank Boucher. Tent No. 11 was deeply saddened to learn of the death of Associate Barker W. Stokes Sammons on Jan. 6. Barker Sammons had been a member of the club since 1936 and was active in all of Tent No. 11's welfare programs.

Anne Griffin, 20th Century Fox booker in Washington for many years, is being trans-

(*Continued on Page* 26)



VIRGINIA MAC PHERSON* HAS SWITCHED TO "FAMILY HONEYMOON"

"My all-time favorite comedy was 'The Awful Truth'...until I saw Claudette Colbert and Fred MacMurray in 'FAMILY HONEYMOON'"

* Noted United Press Correspondent

REGIONAL NEWSREEL

(*Continued from Page 25*)

ferred to its office in Minneapolis, her home, and will say goodby to her friends on Jan. 29. Mrs. Sara Young, 20th Century Fox booker, visited her family in Brookline, Mass. over the Jan. 15 weekend.

The biggest all-star variety show ever assembled appeared at the Washington Armory on Wednesday, Jan. 19, for the inaugural gala. There were 500 musicians on stage at the finale, and the whole show was televised.

Fred Klein, chairman of the Women's Committee of Tent No. 11 for 1949 met with a group of ladies for luncheon on Wednesday to map out plans for the year. Present were: Mrs. Frank Boucher, Mrs. I. S. Burka, Mrs. Clark Davis, Mrs. Alvin Q. Ehrlich, Mrs. Jack Bryson, Mrs. Ben Lust, Mrs. Sam Wheeler, Mrs. Hirsh de La Viez, Mrs. Sara Young. Also present were Chief Barker Frank M. Boucher for 1948, and Jake Flax, chief barker for 1949.

Ed Lurie of Monogram accompanied Col. William McCraw, executive director of Variety Clubs International, on his visit to Washington, where they met with the board of governors and the general membership on Jan. 12 to discuss a "Bad Boy" premiere at Warner's Metropolitan, although the date has not yet been set.

Recent Brotherhood Week organizational dinner at the Mayflower Hotel, under sponsorship of the National Conference of Christians and Jews, drew a fine representation of Washington filmites. Supreme Court Justice William O. Douglas, chairman for the District of Columbia observance, appointed Motion Picture Association of America President Eric Johnston as chairman of the motion picture committee for the observance.

PHOENIX

Dr. Milan Herzog, of the production department of Encyclopedia Britannica Films, has completed location arrangements at Wickenburg for a series of educational motion pictures on the cattle industry, ranch life, a rodeo, and cowboy ballads.

Sales representatives Cliff Harris, Republic, Bert Lentz, Columbia, Dick Carnegie, Eagle Lion, and Bruce Miller, Monogram, checked into the Paramount-Nace office last week to line up booking dates. Also on hand was Monogram Manager M. J. E. McCarthy.

The recently-opened Green Gables restaurant here, in 14th century English style, includes among its props the fireside equipment from "Citizen Kane"; swords, sabers, and broadswords from "Joan of Arc," and the costumes worn by Errol Flynn and Olivia de Havilland in "Robin Hood."

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Sleet Slows Business

Sleet storms which struck the midwest during the past week made themselves felt upon the theatre business of 144 communities, a survey revealed this week. Hardest hit were the Kansas City and St. Louis exchange areas where power line breaks threw some smaller-town theatres into darkness and where slippery roads and streets not only cut into business but made film deliveries a major problem.

While St. Louis itself was unaffected, towns generally in a line from Joplin on the southwestern edge of the state to Hannibal in the northeast felt the hardest effects. These included: Jefferson City, Mexico, Lamar, Carl Junction, Clarksville, Waynesville, Elsberry, Wellsville, Monroe City, Paris, Fulton, Bowling Green, Louisiana, Glasgow, Armstrong, Montgomery City and Higbee.

CHARLOTTE

Principal speakers at the 37th annual convention of the Theatre Owners of North and South Carolina, Jan. 30-Feb. 1, will be Arthur Lockwood, president of the Theatre Owners of America; Herman M. Levy, TOA general counsel; Andy Smith, 20th-Fox general sales manager and Gael Sullivan, TOA executive director. Featured on the program will be the homecoming of Carolinians who have won fame in the picture world. Among those who will be at the convention are:

Randolph Scott of Charlotte, Ava Gardner of Smithfield, Anne Jeffreys of Goldsboro, Kathryn Grayson of Winston-Salem, Kay Kyser of Rocky Mount, Lois Collier of Sally, S. C., Abigail Adams of Greenville, S. C., Shephard Strudwick of Hillsboro, Cliff Edwards of McBee, S. C., Johnny Long of Newell, Sidney Blackmer of Salisbury, John Scott Trotter of Charlotte, Skinnay Ennis of Salisbury, and others.

L. L. Theimer, North Carolina manager of the Dixie Drive-in Theatres, announced his company had bought the North 29 Drive-In, at Charlotte on the Concord road. The sale was negotiated by George Ferguson and Byron Adams, builders and former owners, and R. A. Edmondson, Jr., vice-president; J. H. Elwell, general manager, and H. T. Posey, comptroller of the Dixie-Home Drive-In theatre chain.

Theimer announced that the name of his drive-in on Wilkinson Boulevard will be changed to South 29, and that plans are underway to improve both the drive-ins by landscaping to make them showplaces of Charlotte and this section of the two Carolinas.

Drive-in theatre popularity in the territory served by the Charlotte film exchanges is the greatest in the United States, there having been more than 180 drive-in theatres set up in this section in the last year and a half.

IATSE Local B-33 has elected the following officers for 1949: James Simpson, president; James P. Hinson, vice-president; Rose Hutton, business agent; Lillian Nolen, financial secretary; Lucille Carpenter, treasurer; H. P. Ritchie, sergeant-at-arms. Local F-33 chose Rebecca Miller, president; V. Porter, vice-president; Jack Webb, business agent; Thelma Culp, secretary; Joe Donnely, treasurer; Hugh McDonald, sergeant-at-arms.

Whitakers Hall in McColl, S. C., reopened under the new management of E. C. Pamperin Jan. 14. Booking and buying is handled by Exhibitors Service.

Sympathy is extended to C. G. (Hickey) Lawing of Kay Films on the death of his brother in Greer, S. C. The wife of Charles J. Leonard of Astor Pictures here has returned home after treatment in Mercy Hospital.

KANSAS CITY

Theatremen have had little on their minds the past week except the weather. The elements dealt the whole territory a week of atmospheric miseries, and it was strongly reflected at the box-office. Estimates of the drop in receipts ran from 50 per cent off in the neighborhoods to 10 per cent or 15 per cent in situations where strong pictures were billed. While the area went through an early winter unusually free of bad weather, last week began to make up for it. There was a two-day fall of rain and sleet which mounted up to several inches and made travel almost prohibitive. The week wound up with cold rain and snow cutting still more into theatre attendance.

Joe Redmond of the Esquire continues to come up with some catchy advertising. Now he has the popular "shmoo" working for him. Last week when "You Gotta Stay Happy" moved over from the Tower-Uptown-Fairway to the Esquire, the maneuver became a "Shmove-over" with the little whateveritis running about the ad. Ads through the week continued to carry the smoo.

Harris and John Wolfberg of Denver have acquired the Realart franchises for Denver, Omaha, Kansas City and Des Moines, Vice-President and General Sales Manager Budd Rogers has announced. New offices will be opened in Des Moines and Kansas City.

HARTFORD

Frank Ramsey, formerly manager of the Rialto and Lenox Theatres, Hartford, for Warner Hartford Division, is now working for the Santa Anita, Calif., race track. Colonial Amusements, of North Canaan, Conn., has filed a certificate of organization. Officers are: president, Frances Boscardine; vice-president, Elizabeth Knickerbocker; treasurer, Antonio Boscardine; and secretary, Jean Louise Stone.

George Landers, the Hartford division manager for E. M. Loew's Theatres, is back from a week's trip to Detroit to see his wife and daughter, who are with the road company of "Oklahoma!" Maurice Sabitienor is the new Springfield, Mass., manager for Gordon Entertainment Bureau of Hartford. Max Birnbaum of the Warner, New Haven, exchange, was a Hartford visitor.

The New England premiere of "Shockproof," was held at the E. M. Loew's, with Harry Bernstein, Columbia exploiteer, and George E. Landers, the circuit's Hartford division manager, arranging a number of stunts. Harry F. Shaw, Loew's Poli-New England Theatres circuit division manager, was here conferring with Loew-Poli Manager Lou Cohen and Manager Fred R. Greenway of the Loew-Poli Palace. Mike Piccirillo, Center manager, and Anita Soloshun, theatre candy girl, set Jan. 29 as their wedding date. Ceremony will be held in a Wilson, Conn., church.

REGIONAL NEWSREEL

Peter Perakos, president, and Sperie Perakos, general manager, Perakos Theatres, were visitors at Manager Tommy Grace's office at the Eastwood, East Hartford. The Astor, East Hartford, is using a western stage revue every Friday night, with local talent participating, in addition to films.

Otta Tefts, partner with Howard K. Richardson in the State Theatre, New Britain, Conn., has purchased Richardson's interests in the 500-seat theatre.

David, and Abraham Friedman, and Arthur Droheim of Bristol, Conn., have applied for authority to change the zoning from residential to business in a section of Farmington. The trio wish to erect an open-air theatre.

A 750-seat theatre in the Hartford suburbs has settled its American Arbitration Association complaint concerning film clearances. Paul Tolis and Nick Kounaris, partners in the Newington at Newington, had charged that Warners, RKO-Radio, 20th-Fox, Loew, and Paramount would not sell the Newington until 21 days after first-run New Britain, Conn. By the settlement, the theatre will now play all product 30 days after first-run Hartford theatres.

PHILADELPHIA

Al Davis, branch manager for Monogram, has resigned to become associated with Harry Peinnys in the operation of the suburban theatres of the late Harry Fried. Eastern District Manager Max Gillis will headquarter in Philadelphia and supervise the district from that office. Bill Brooker, ace Paramount publicist, is back at his desk after a tough battle with pneumonia, caught, on top of a cold, in the constant rain in smoky Pittsburgh. According to rumors, Mike Weiss, local publicist, has been caught in the recent 20th Century-Fox field men cut.

William Goldman, president of William Goldman Theatres, has just moved into his new home in Bryn Mawr, a 2½-acre estate. Lee Kline, manager of the Stanley-Warner Orpheum, got an item for Ripley last week. He received a letter which contained three dimes carefully wrapped in cardboard with a notation that the 30 cents was an overage in change received at the theatre.

John Golder, special representative for Jam Handy Films, is making his office with Benny Harris at American Fims. Dorothy Colavecci, Eagle Lion bookkeeper, was thrilled over her husband being promoted to corporal in the Air Corps. He's stationed at Aberdeen, Md., which makes it fairly easy to get home oftener.

Nat Beier, recently Boston manager for Film Classics, has been appointed manager of its Philadelphia office, succeeding Mort Magill who remains with the company as sales manager here.

TORONTO

Ed H. Wells has resigned as secretary of the Canadian Motion Picture Distributors Ass'n after 14 years with it, and been succeeded by F. C. Dillon of an Ottawa public relations firm who will move here soon. Dillon is an industry newcomer, but with newspaper and political ties. Wells served with several film companies in Montreal and elsewhere and also was onetime secretary of the Canadian Film Board of Trade.

Odeon Theatres of Canada President J. E. Lawson has donated the use of the new Odeon, Toronto, for the one-night performance of "Bad Boy" under the auspices of the Toronto Variety Club, with total proceeds being turned over to the Tent's heart fund. Date has not yet been set. Ten per cent of the Allied Artists picture at special premieres in other Canadian cities will go to the Toronto Tent of Variety Clubs International.

The Canadian Broadcasting Corporation which has a monopoly on television, has applied for a government loan to finance mechanical equipment for its television service. Strong opposition is expected to develop in Parliament on the grounds the CBC has shut off six applications for television rights from private companies, one of which is Famous Players Canadian.

With modification of import restrictions, 16-mm. projectors are back on the market, but restricted under a trade agreement with the United States to churches and schools. After announcement of its closing, "Hamlet" has been retained for an additional week at the Odeon Hyland, Toronto, bringing its run to eight and a half weeks. With the opening of seven new theatres in the Eastern provinces, FPC has added 6,774 more seats to the circuit.

Double-Barreled

MGM Shorts Producer Fred Quimby held a double-barreled celebration in Hollywood this week. His 24th wedding anniversary coincided with 24 years of association with the studio.

CHICAGO

Union 666, International Alliance of Theatrical Stage Employes, has elected the following officers: J. Bertel, president; Harry Burch and Walter Hotz, vice-presidents; Jack Leib, financial secretary; Marvin Spoor, treasurer; Fred Felbinger, Oscar Ahbe and Jacob LaFleuer, trustees. W. H. Strafford was re-elected business manager for a two-year term. Jack Burnett was chairman of the union's annual dinner at the Morrison Hotel on Jan. 13.

A special meeting for the membership of film row Locals B and F was announced for this week at the Stevens Hotel by Business Agent Sam Lamansky. The cameramen's union, IATSE, observed its 20th anniversary with a birthday party at the Morrison Hotel, Thursday.

Essaness Circuit General Manager Emil Stern has returned from his winter vacation at Palm Springs, Calif.; after a month here he expects to return to Palm Springs. Bernard Nagel resigned from the Balaban and Katz Circuit maintenance department. Alliance Circuit Vice-President James Gregory and his assistant, Pete Panagos, are touring the Mid-States division in Washington state, returning next week. Variety Club Chief Barker Henri Elman arranged for a big turnout of members to hear Col. William McCraw on his arrival on Tuesday.

E. T. Doherty was named board chairman of the newly-organized Trojan Pictures, and H. W. Irwin of Hollywood, president. Irwin was here this week conferring with Doherty on 14 productions the company expects to make this year and on distribution. Warner Executives Harry Kalmine and Harry Mayer were here holding conferences. B&K Talent Director Nate Platt and Paramount Talent Director Harry Le-

(*Continued on Page* 30)

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PRODUCTION PARADE

By Ann Lewis

The next film for Donald O'Connor will be Universal-International's "Curtain Call at Cactus Creek." Picture is scheduled to roll the first week in February, with Robert Arthur handling the production rains. Oscar Brodney is currently writing the screenplay from Howard Dimsdale's original story about a touring repertory company circa 1880.

* * *

Hal Wallis' "Rope of Sand," which will have Burt Lancaster, Corinne Calvet and Peter Lorre in the leads, has added Claude Rains to the cast. Rains will play the role of the general manager of a South African diamond combine in this intrigue-laden adventure film which William Dieterle is directing. Company is presently on location in the desert west of Yuma, doing pre-production shots.

* * *

Five Bowery Boys films, with Leo Gorcey starred, will be made at Monogram during 1949, according to Producer Jan Grippo. The first to go will be "Safety Pins," scheduled for a February start.

* * *

John Paxton, author of the original screenplay of the successful RKO picture "Crossfire," has signed with Columbia to do the screenplay of "The Hero," a story about collegiate football which Buddy Adler will produce for that studio.

* * *

Franz Waxman, noted composer-conductor, has been signed to a new deal by Paramount. Deal was signed upon Waxman's return from a three-month stay in New York, where he made guest appearances with symphony orchestras.

* * *

Ranald MacDougall, who has returned from a fortnight of special Army service in Berlin, has been assigned the Warner Bros. script of "Bright Leaf." Although closed on the production front, the studio has a total of 18 scripters presently at work, including MacDougall and Alan LeMay, who has been assigned to write the screenplay on "Ghost Mountain."

* * *

Another film all set to go early in February is the Abbott & Costello Universal-International picture "Abbott & Costello Meet the Killers." Charles Barton has been signed to direct the comedy, while Robert Arthur produces.

* * *

Producer-Director Lloyd Bacon has set a million-dollar budget for his independent production "Cabin on the Hill." Bacon plans to make the picture later in the year, with most of the semi-documentary story being filmed in the Alabama cotton belt. Bacon is currently directing "It Happens Every Spring" at 20th Century-Fox.

* * *

Starting date of April 15 has been set for "Captain China," the next Pine-Thomas production for Paramount, which will be filmed in color. The unit has also placed on the production schedule two newly purchased story properties: "Rio Grande," an original story by Jess Arnold, also to be filmed in color, and "The Voice of Stephen Wilder," action melodrama by Lewis Foster.

* * *

Stanley Clements, who sings for the first time on the screen in Allied Artists' "Bad Boy," in which he co-stars with Lloyd Nolan, Jane Wyatt and Audie Murphy, has been set for a series of personal appearances in conjunction with the release of the picture.

* * *

Paul Christian, Swiss actor recently signed to a long term contract by U-I, makes his American film debut in "The Night Watch." The picture, with a Palestine background, is scheduled to roll next month with Robert Buckner producing and directing from his own story.

* * *

Robert Siodmak, noted director of suspense pictures, has been signed to direct "Thelma Jordon," Hal Wallis production top-lining Barbara Stanwyck and Wendell Corey.

* * *

An original screenplay titled "Barbed Wire" is being written by Gerald Geraghty for Gene Autry at Columbia, according to Armand Schaefer, president of Gene Autry Productions.

Gruenberg Honored

Herschel Gruenberg once worked at Republic Studios as a clerk. That was before he became a victim of infantile paralysis. Then he spent 14 months in an iron lung and by sheer perseverance made a mockery of the doctors' prediction that he would be on his back for life. One night recently he appeared as guest on Ralph Edwards' NBC radio program, "This Is Your Life." To his surprise, Edwards had lined up nearly everyone fom the Republic lot to honor him, including John Wayne, Roy Rogers, Dale Evans, Rod Cameron and others. Gruenberg was offered his old job back as soon as he can take it.

Studio Roundup

Hollywood's unusual attack of snow caused a momentary discomfort and adjustment, but the 27 features before the cameras continued to roll. Some people, including Errol Flynn and 20th Century-Fox cameraman Joe LaShelle, were so snowbound they had to fly to work. As a precaution against future production delays in case another freak snowstorm should develop, Universal-International is investigating the possibility of taking snow insurance with Lloyds of London. Due to the fact that "Take One False Step," "Illegal Entry" and "Yes Sir, That's My Baby" all were scheduled for outside shooting the early part of last week, the studio had to do some fast rearranging of schedules. George Brent completed his role in "Illegal Entry" and dashed out of Hollywood for a month's vacation in Chile.

Weather came into the picture again at a later date, the picture being an untitled Johnny Mack Brown starrer at Monogram. For the first time in six years, one of the studio's westerns was rained out; the snowfall made outdoor shooting impossible.

Cold and Hungry

Samuel Goldwyn and his employes went cold and hungry Jan. 12 when an explosion of a gas main on the lot cut off all heat. Emergency electrical heating was rushed to the sound stages where "Roseanna McCoy" was in progress and production continued uninterruptedly despite near-freezing temperatures outside. Farley Granger returned to work after a three day bout of virus x. The town of Pikeville, Ky., as it appeared in 1880 has been faithfully recreated on Stage 5 of the studio for the climactic fight scene.

Metro-Goldwyn-Mayer claimed its highest production in two years, with seven films before the lenses at Culver City and "The Conspirator" being filmed at the MGM London studios. "The Midnight Kiss," Technicolor musical, marks Ethel Barrymore's first film under

Fewer Films Better for Industry, Says Hartman



Don Hartman

Don Hartman, RKO producer who specializes in comedies, believes the industry would be better off without double features. Hartman told this reporter in an exclusive STR interview that fewer pictures should be made.

"However," he warned, "it would have to be done by all exhibitors simultaneously; otherwise it wouldn't work. I think programs can be better balanced, as long as we have to have double features. The mood for the main attraction quite often can be more skillfully set."

Hartman is one of the few triple-threat men in Hollywood. He produces, directs and writes his own films, and now has some financial interest in them. He feels that control of the film should be centralized as much as possible. There is an untapped reservoir of many writers, he believes, who would be excellent as producer-writers or writing and directing. For his next comedy-drama, "Christmas Gift," Hartman is working closely with Scenarist Isobel Lennart on the script, but may not take screenplay credit.

This gifted gentleman, who started as Andy Hardy on the New York stage 20 years ago, graduated by degrees to his present status. He attributes much of his success to the varied experience he received in seven years on the "borscht circuit."

Hartman's present opus is "Every Girl Should Be Married," which serves to introduce Betsy Drake. Outside of the industry, his prime interest has been a $5 million project at L. A. County Hospital, which is nearing reality. Hartman virtually single-handedly has brought the contagious disease unit to fruition.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Kazan — Principals: William Bishop, Lois Maxwell. Director, Will Jason. REPUBLIC. Susanna Pass (Trucolor)—Principals: Roy Rogers, Trigger, Foy Willing & the Riders of the Purple Sage. Director, William Witney.

TITLE CHANGES

"Murder in the Air" (Mono.) now SKY DRAGON. "An Innocent Affair" (UA) now DON'T TRUST YOUR HUSBAND. "Colorado Territory" (WB) now NORTH OF THE RIO GRANDE.

her new long-term contract with Leo the Lion, as well as the return of Jose Iturbi after a two-year absence from the screen.

Paramount was busy with added scenes last week. Cecil B. DeMille reopened for seven days' filming of fight sequences; in the meantime, he's begun editing with Anne Bauchens, his veteran cutter—a stint that will require at least three months. Added scenes for William Wyler's "The Heiress" were also filmed at Paramount, with the return of Montgomery Clift from two months in Europe. Work on the new scenes had been awaiting his arrival. The role of Hair-do Lempke, a tough gangster, was given last week to Frank Loesser, top-ranking songwriter.

For the first time since before the war, Japanese actors are working here; approximately 100 of them are in Columbia's "Tokyo Joe." Sessue Hayakawa, star of silents, was brought all the way from Paris to play the villain, and the rest came from Los Angeles.

On the snow-front, a Columbia location troupe was right on the ball—they equipped themselves with snow shoes, sleds and 16 dogs, and left for June Lake in the High Sierra to film winter sequences for "Kazan."

Producers Richard Oswald and Edward Lewis who formed a new company, Skyline Pictures, last week signed Charles Ruggles, Peggy Ann Garner, Richard Ney and Alan Mobray to head the cast of their untitled film adaptation of Balzac's "The Great Speculator." The picture, which is being directed by Oswald from Lewis' screenplay, began shooting Tuesday at Nassour Studios, for Film Classics release.

Eagle Lion Production To Resume February 16

Production activities at Eagle Lion will be resumed February 16 with two pictures scheduled for immediate filming and a third to follow shortly thereafter. The studio temporarily suspended production last November because of a large backlog of films, including its own productions, those received from the J. Arthur Rank Organization for distribution in this country and films from various independent units.

First of the films to be produced on the company's 1949 schedule will be two documentaries, "Port of New York" and "Trapped," to be made by Bryan Foy. Set to start in March is "Marker X" (temporary title), to be produced by Aubrey Schenck and Steve Sekely and directed by Sekely.

11 Films Editing at MGM Sets An All-Time High

Cutting room activity at MGM is at an all-time high, with 11 productions in the editing stages. Eight are still in production: "Midnight Kiss," "Any Number Can Play," "The Forsyte Saga," "The Conspirators," "Madame Bovary," "Highland Lassie," "The Good Old Summertime" and "Neptune's Daughter." Completed shooting: "The Stratton Story," "The Great Sinner" and "The Secret Heart."

LONDON OBSERVATIONS

BFPA Opposes Standard Rental Agreement, Urges CEA Repeal 50% Resolution; Reduced Quota Drive Starts

By JOCK MacGREGOR

Goodwill is a principle of salesmanship in most industries. The British producer does not seem to share this view. Currently the exhibitor here is second only in unpopularity to his colleague in America. It is alleged they will not pay enough for pictures; in turn, they complain of exorbitant rentals for home product.



Jock MacGregor

GFD rentals and terms have long been a CEA debating point. After extensive talks J. Arthur Rank proposed a sound agreement for his pictures, but before it was signed, past-president B. T. Davis demanded similar treatment from Korda's British Lion. The matter was referred to the BFPA, of which Mr. Rank is chairman, and he found himself forced to withdraw his recommendations.

Now the BFPA have presented the CEA with a curt memorandum on rentals. They strongly oppose a standard agreement and believe every sale should be negotiated separately—a belief shared by many showmen. They have also recommended against members entering into negotiations with the CEA.

The BFPA further urges the CEA to repeal its 1940 resolution which binds members not to pay more than 50 per cent for any film. They feel this deprives the producer of much of the reward to which he is justly entitled if, and when, he has made a film which proves to be an exceptional attraction.

Exhibitors complain that 50 per cent is charged for too many British films. Ironically, should the resolution be repealed none would be happier that David O. Selznick, Sam Goldwyn and other Hollywood producers who have howled at it and would benefit equally. This edict has been enforced for "GWTW," "Best Years" and others and restricted road showing.

With all the international troubles on our hands, it seems suicide not to have peace within the country itself. Producer and exhibitor should get together to counteract falling box-office. Unless something drastic is done soon, the industry is headed for disaster. Prejudices must be overcome and showmanship, both in booking and exploitation, improved.

* * *

Exhibitors have started campaigning for a reduced quota. They complain that they have no selection and that producers are not delivering sufficient to meet requirements. On the other hand, it is learned the BFPA have no plans for asking for an increase.

More and more they are blaming the producer rather than the politician for the act which is being respected to the letter rather than in the spirit. Few are now booking more than they must.

* * *

In these difficult times it is good to report the excellent business being recorded by Antony Darnborough's "Portrait from Life" which STR tipped as a sleeper. It cleaned up in the first week of release and is providing the Treasury with a bonus in the form of a bumper entertainment tax return.

An import heading for top grosses is "Johnny Belinda" which is doing so well that it has caused the Warner Theatre to change its booking schedule. At Manchester, Harry Buxton reports similar business. A fillip has been given to it by the Daily Express film tribunal choosing Jane Wyman's performance as the best of the year. Their award to Pierce Fresnay for "Monsieur Vincent" has also meant extra business at the Curzon. Indeed, Cecil Bargate tells me their distribution section is growing so much that he has had to take Wardour Street offices. Over 100 provincial bookings have been signed.

JARO, incidentally, are putting out 'Il Suffit D'une Fois" and "Le Marriage de Ramuntcho" with commentaries explaining the dialog. Contracts for these were signed before France's recent request for more British screen time.

* * *

Quota continues to change the West End scene. MGM has so much product that it cannot be accommodated at the Empire and some will go to the little Ritz, next door. U-I's "Pirates of Monterey" opened at the second-run New Victoria and Dominion, co-featured with British "Look Before You Love," previously shown at the Gaumont.

* * *

BBC North of England service feature, "From a Seat in the Circle," is now repeated on the Light Program. In this series, a commentator visits a cinema to broadcast excerpts. Actual sound track and audience reaction are picked up. Recent pictures so covered are "Up in Central Park" and "The Unsuspected." The latter was recorded at the Hippodrome, Sheffield.

* * *

The independent producers should get down to the question of contractual credits. These reach a farcical situation in George Minter's "Glass Mountain." The trade ads read. "Michael Denison by arrangement with Associated British Picture Corporation Ltd., Dulcie Gray by arrangement with London Film Productions Ltd. and Valentina Cortese by courtesy of 20th Century-Fox."

5-Star Musical Planned at Warners

A five-star musical, "Musical Comedy," has been planned by Warner Bros. to team Joan Crawford, Jack Carson, June Haver, Virginia Mayo and Gordon MacRae. Jerry Wald will produce the Technicolor film. The studio hopes to borrow Miss Haver from 20th-Fox.

"Musical Comedy" will be Miss Crawford's first tune film in several years, although she has starred in some of the screen's top musicals. She has already resumed dancing lessons in preparation for the forthcoming feature.

'Bomba' in Sepia-Tone

"Bomba, the Jungle Boy," recently completed Monogram film starring Johnny Sheffield and Peggy Ann Garner, will be released in Sepia-Tone. The picture, produced by Walter Mirisch and directed by Ford Beebe, will be nationally released March 20.

Sturges to MGM

Preston Sturges, who recently completed a two-picture producing-directing deal at 20th Century-Fox, has signed a producing-directing contract with MGM.

Regional News

(*Continued from Page 27*)

vine left Friday on a two-week survey of western talent available for spring shows. Platt reported that Universal had obtained a two-week extension of the Chicago run of "Hamlet" at the Apollo. Attorneys have requested Judge John Barnes to postpone until February court call setting the date for hearing the anti-trust suit of the Milwaukee Towne Theatre.

LOUISVILLE

Charles H. Behlen of the Nicholasville Amusement Co. says the grading and foundation work for his new theatre has been completed but he has run into difficulty in obtaining materials. A charter to show movies has been granted to Princess Theatre, Inc., in Morehead, incorporated for $5,000 by Warren and Edna Shafer, Barbara Sharp and Howard McCartney.

It is reported that M. H. Sparks and Ray Coleman have dissolved their partnership, with Sparks buying and then selling Coleman's interests in the Strand in Edmonton and the Veterans Theatre in Tompkinsville. The Strand interest is said to have been taken by Phil Thompson and the Veterans interest by Cecile Richardson of Tompkinsville.

Bruce Aspley of Glasgow has announced plans for installation of three projectors in each of the theatres he has under construction—a drive-in and the indoor Plaza.

John P. Flaherty has been elected IATSE Local 163 business manager for the 25th consecutive term. Other officers elected are Chester Demaree, president; Clarence Young, vice-president; William Fane, Jr., recording secretary; and Edward Williams, financial secretary.

At the request of the Kentucky Association of Theatre Owners daily reports have been eliminated by State Revenue Commissioner H. Clyde Reeves in favor of a monthly basis.

Switow Amusement Co.'s Sam Switow is a member of a special March of Dimes committee on the sale of patrons' tickets to the Bob Hope show Jan. 24 at the Jefferson County Armory.

Alexander Film Co. Representative C. R. Powers is visiting the home office in Colorado Springs, Colo. Leo F. Keiler, president and general manager of the Columbia Amusement Co. in Paducah, was reported in California. Here for the first time in weeks was Sanders Theatres President Paul Sanders, who contemplates a short trip to the nation's capital en route to a Miami Beach vacation. Also en route to Florida were Mr. and Mrs. Ernie Forbes of his Detroit supply firm.

CLEVELAND

Cleveland exhibitors are not worried about television. Too few sets—about 25,000 covering a population area of between two and three million—are in operation. These same theatre owners think there must eventually be some kind of marriage between the two types of entertainment, but that quality screen product will continue to attract movie patrons.

Leo Gottlieb, a Universal-International salesman here for the past seven years, resigned last week to manage the Film Classics exchange in Pittsburgh. Other U-I changes include the promotions of Bob Grant from booker-office manager to office manager; Jim Levitt from subsequent-run to city booker, and Frank Musto from city booker to first-runs booker.

Allen Shaw, formerly with Screen Guild, is now an Ohio Theatre Service booker, succeeding Arthur Isaacs. Jack Walsh, former MGM salesman, joined the local Film Classics' sales staff.

National Screen Service Manager Nat Barach has circularized the territory asking exhibitors to indicate on enclosed post cards whether they are satisfied with NSS service, what if any complaints they have, and for suggestions for improving the service. Eleanor Drapp of NSS was guest of honor at a shower the NSS girls staged last Saturday in advance of her marriage, on Feb. 19, to George Gaulos.

Henry Greenberger, head of Community Theatres Circuit, and Mrs. Greenberger left for their annual Florida vacation. Ed Weiss, former manager of the Fairview, is in Lake Worth, Fla., where the Weisses and the Tom Whytes are taking in the sunshine.

Walter Olds of Argus, Inc., is proud of his forthcoming title of grandfather. Beatrice Kay, secretary to Warner Film Buyer Ted Minsky, has resigned to join her husband in Toledo.

Harry Weiss will shortly announce his new connection, following the recent closing of the 20th-Fox exploitation department here. Weiss was in charge of the company's exploitation, publicity and public relations here for the past five years. George Fleischmann, former owner of the World and State Theatre, is seriously ill at St. Vincent's Hospital, Toledo.

Bill Price, who was an usher at the Milo Theatre and then in the Army, is now managing the theatre.

Lou Marks, a graduate of the MGM executive training school, has been assigned to the Detroit MGM office as assistant to Manager Frank Downey.

Gilbert L. Becker, MGM Detroit office manager since Nov. 15, 1930, died at the weekend after a long illness. He joined the company in 1922 as a booker in Albany, N. Y., and in 1930 was transferred to the New York branch as cashier. He is survived by his widow and two daughters, one of whom, Ruth Becker, is contract clerk at the Detroit office.

ST. LOUIS

John Reyner of MGM has been re-elected president of IATSE Local B-1, representing the shippers, inspectors and other back office

(*Continued on Page 39*)

CLASSIFIED ADVERTISING

Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept. SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

COMIC BOOKS

COMIC BOOKS available from world's largest and oldest theatre distributor. Best title and latest issues in stock. Price 3c each. Sidney Ross, 334 W. 44th St., New York City.

DRIVE-IN OR OUTDOOR THEATRE EQUIPMENT

TIME DEALS TO DRIVE-INS. Order now—skip payments until opening—Complete sound projection outfits, $1595.00 up; New 500 Watt Western Electric Booster Amplifiers, $650.00; New Dual in car speakers with junction box and transformer, $16.75; new driveway entrance and exit signs, illuminated, $22.50; Burial Cable, 6c ft.; Super Snaplite fl. 9 lenses increase light 25%, from $150.00. Send for Time Deal Plan. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19.

NEW EQUIPMENT

NEW VALUES — NEW GOODS — FOR NEW YEAR—12" Exhaust Fans, $13.75; LI Carbon Savers, 6/7/8/9/10/12/13mm, worth $2.00, special 77c; AC Voltmeters, $6.95; 500W Stereopticans, $32.95; Dual Wenzel projector outfits with RCA type Amplifier; Two Way Speaker; Coated Lens; 1KW Arclamps; Rectifiers; worth $4,500.00 now $2,950.00; (Available on Time Payments). Fifteen Ampere Rectifier Bulbs, $4.95; Vinylite plastic flameproof sound screens, sq. ft. 39½c; RCA 868 Photocells, $2.95; 1500W T-20 Mogpref. C-13D lamps, $5.95; Soundfilm amplifiers including record player, $124.75. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd St., New York 19.

PROJECTION BULBS, General Electric 1000 Watt T-20 MOGUL pre-focus C.13D. New, $1.25 each minimum, one dozen. J. Epstein, 601 Pelham Parkway, Bronx 67, N. Y.

SITUATIONS WANTED

THEATRE MANAGER, young, neat appearing, fifteen years experience all lines show-business advertising and promotion, vaudeville, best reference. Write, wire Manager Ludy, Box 88, Cape May, N. J.

MOTION PICTURE OPERATOR, experienced N.Y.C. license. Write Room 312, 1092 Broad Street, Newark, N. J.

STUDIO AND PRODUCTION EQUIPMENT

CINEPHONE 35MM RECORDER WITH SYNCHRONOUS MOTOR, $545.00; 1200' daylight loading magazines for Houston processor, worth $225.00, now $97.50; Blimped 35mm Askania Studio Camera, 3 lenses, 4 magazines, synchronous motor, rebuilt, $995.00; Neumade combination 16/35mm Automatic Film Cleaner, $350.00 value, $194.50; Giant Spotlight Tripods 8' high, $9.95; Bellhowell 16mm Filmscoring Viewers, Gov't. cost $300.00, $59.50; Unit Eye Shuttle for Bellhowell, $650.00; Bardwell McAlister 500W floodlites, $111.75; 1/12HP 110V Synchronous Motors, new, $57.50; B. Maurer Variable Density Recording Outfit, $2275.00; 35mm threeway Sound Moviola, rebuilt, $895.00. Send for Sturelab Catalog Supplement. Dept. b—S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

THEATRES FOR SALE

THEATRE IN FARMING AND INDUSTRIAL TOWN. Population 1,500. $8,500, terms. Vincent Theatre, Vincent, Alabama.

THEATRE GAMES

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YES—YES! SOS SELLS FOR LESS—and good stuff, too. Nothing leaves here unless its absolutely right. 50,000 Customers the world over built SOS and keep buying here since 1926 because SOS Sells for LESS. 1949 Catalog ready. Dept. b—S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

DUAL HOLMES EDUCATOR PORTABLE PROJECTORS with large magazines; lens; 1000W lamp; amplifier; speaker; Rebuilt, $667.50; Dual DeVry XD Transportables complete, Rebuilt, $595.00; RCA low frequency folded baffles, worth $300.00, $99.75; Dual Simplex SP Arc Sound Projector outfit, complete, $1695.00; Simplex Rear Shutter Mechanisms, excellent, $195.00; other Simplexes from $69.50. 1949 Catalog ready. Dept. b—S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

PAIR HOLMES "EDUCATOR" PROJ. SYNC MOTORS $1095.00. All Used 16mm. Proj. from $195.00 up. Eyemo 35mm Cameras $245.00 up Arriflexes $725.00 up. Mitchell Outfit Complete $6000.00. Write for Lists. Camera Mart, Inc., 70 W 45th St., New York, N. Y.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	*Company*
Abbott & Costello Meet Frankenstein	U-I
Accused, The	Para.
Act of Violence	MGM
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
All My Sons	U-I
All's Well	Ind.
All the King's Men	Col.
Amazon Quest	FC
An Act of Murder	U-I
An Old-Fashioned Girl	EL
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angels' Alley	Mono.
Angry God, The	UA
Anna Karenina	20th-Fox
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Are You With It?	U-I
Arizona Ranger	RKO
Arkansas Swing, The	Col.
Arthur Takes Over	20th-Fox
Assigned to Danger	EL

B

Babe Ruth Story, The	Allied
Bad Boy	Allied
Bad Men of Tombstone	AA
Bad Sister	U-I
Baltimore Escapade	RKO
Barkleys of Broadway	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Berlin Express	RKO
Best Man Wins	Col.
Best Things in Life Are Free	MGM
Best Years of Our Lives	RKO
Beyond Glory	Para.
Big Cat, The	EL
Big City	MGM
Big Fight, The	Mono.
Big Jack	MGM
Big Punch, The	WB
Big Sombrero, The	Col
Big Steal, The	RKO
Big Town Scandal	Para.
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Blanche Fury	EL
Blonde Ice	FC
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Borrowed Trouble	UA
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Broken Journey	EL
Brothers, The	U-I
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox
Bush Christmas	U-I

C

Calamity Jane	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canon City	EL
Caught	MGM
Champion	Independent
Checkered Coat, The	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Cleopatra Arms	WB
Code of Scotland Yard	Rep.
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Coroner Creek	Col
Corridor of Mirrors	U-I
Counterfeiters, The	20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

15	Bad Boy	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	
	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
	Stampede	Rod Cameron-Gale Storm		5/1/49	a12/11/48
	When a Man's a Man	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48

ASTOR PICTURES

Battling Marshal	Sunset Carson-Pat Starling			
Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	
Sunset Carson Strikes Back	Sunset Carson-Evohn Keyes			

COLUMBIA

CURRENT

Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	75	5/6/48	b5/22/48
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60		b12/11/48
Lady from Shanghai, The (My)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof	Cornel Wilde-Patricia Knight	79	Jan. '49	a9/25/48
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Smoky Mt. Melody	Roy Acuff-Smoky Mountain Boys	61	12/16/48	
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Trapped By Boston Blackie (M)	C. Morris-J. Vincent-R. Lane	67	5/13/48	b6/19/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Affairs of a Rogue (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the King's Men	B. Crawford-J. Dru-J. Ireland			
Big Sombrero, The *C	Gene Autry-Elena Verdugo			a9/20/47
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms			a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
Boston Blackie's Chinese Venture	C. Morris-R. Lane-G. E. Stone			a7/17/48
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Greed	G. Ford-I. Lupino-E. Buchanan			
Her Wonderful Lie	Janis Carter-Marc Platt			
Home in San Antone	R. Acuff-J. Thomas-Smoky St. Boys			
Hounded	G. Raft-N. Foch-G. Macready			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			
Kazan	William Bishop-Lois Maxwell			
Knock On Any Door	H. Bogart-J. Derek-S. Perry			a9/18/48
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton-C. Wills	79		b12/25/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	Jon Hall-Adele Jergens			
Night in Havana	Desi Arnaz-Mary Hatcher			
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rusty Saves a Life	T. Donaldson-G. Henry-S. Dunne			a7/10/48
Secret of Saint Ives	Richard Ney			
Slightly French	Lamour-Carter-Parker-Ameche			a5/8/48
Song of India	Sabu-T. Bey-G. Russell			a7/31/48
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			
Undercover Man	G. Ford-N. Foch			a7/31/48
Walking Hills, The	R. Scott-E. Raines-W. Bishop			a7/3/48
We Were Strangers	Jennifer Jones-John Garfield			a12/11/48

Westerns

	Blazing Across the Pecos	Charles Starrett-Smiley Burnette	55	7/1/48		
	Challenge of the Range	Charles Starrett-Smiley Burnette				
	Desert Vigilantes	Charles Starrett-Smiley Burnette				
	El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48		
	Laramie	Charles Starrett-Smiley Burnette				
	Quick On The Trigger	Charles Starrett-Smiley Burnette				
	Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.				
	Trail to Laredo	C. Starrett-S. Burnette-J. Bannon	54	8/12/48		
	Whirlwind Raiders	Charles Starrett-Smiley Burnette	54	5/13/48		

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48		b7/31/48
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49		b12/18/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48		a4/17/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48		b9/11/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	9/12/48		b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48		b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48		b10/9/48
820	Cobra Strikes, The (My)F	S. Ryan-R. Fraser-L. Brooks	61	4/24/48		b5/22/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48		b11/13/48
904	Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48		b8/14/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48		b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48		b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48		b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48		b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48		b10/16/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48		b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48		b9/18/48
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48		b7/17/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48		b12/4/48
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48		b5/22/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49		a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49		
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48		b7/24/48
827	Spiritualist, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48		b8/7/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48		b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48		b5/15/48

COMING

	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49		
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49		
	Blanche Fury *T (D)A	V. Hobson-S. Granger	95			b3/20/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108			b10/2/48
	It Always Rains on Sundays	G. Withers-J. Warner	92			b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery				
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49		b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92			b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133			b7/31/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49		a11/6/48
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49		
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94			b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49		b12/18/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49		
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95			b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49		a10/2/48

Westerns

	Gun Fighter	Lash LaRue-Fuzzy St. John-Mary Scott				a12/18/47
857	Prairie Outlaws	E. Dean-R. Ates-J. Holt	57	5/12/48		
858	Tioga Kid, The (W)F	E. Dean-R. Ates-J. Holt	54	6/17/48		b3/20/48

FILM CLASSICS

	Alaska Patrol	Richard Travis-Helen Westcott	76	3/10/49		
	Amazon Quest	T. Neal-C. Matthews-C. Donne		3/1/49		
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48		b10/16/48
	Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48		b5/22/48
	Daughter of Ramona *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49		
	Great Speculator, The	C. Ruggles-P. A. Garner-R. Ney				
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48		b10/2/48
	Judge, The	Milburn Stone-Katherine DeMille	69	Jan. '49		
	Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48		b8/14/48
	Sofia *C	Gene Raymond-Sigrid Gurie	82	Sept. '48		b8/28/48
	State Department File 649 *C	William Lundigan-Virginia Bruce	76			
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48		b4/24/48
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48		b11/27/48
	Untitled Falcon	John Calvert-Albert Dekker				
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48		b5/22/48

METRO-GOLDWYN-MAYER

CURRENT

827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48		b3/27/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48		b6/19/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48		b5/29/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48		b10/9/48
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48		b4/10/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48		b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49		b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48		b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48		b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48		b5/1/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49		b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48		b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48		b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48		b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48		b8/7/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48		b3/13/48
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49		b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48		b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48		b12/11/48

COMING

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
	Any Number Can Play	Gable-Smith-Corey-Totter				
	Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		Apr. '49		a10/2/48
	Big Jack	Wallace Beery-Marjorie Main				
	Bribe, The	R. Taylor-A. Gardner-C. Laughton		Mar. '49		a8/14/48
	Caught	J. Mason-B. Bel-Geddes-R. Ryan	88			
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48

Title	*Company*
Countess of Monte Cristo	U-I
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox

D

Daredevils of the Clouds	Rep.
Dark Past	
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of Ramona	FC
Date With Judy, A	MGM
Date With Murder, A	FC
Dead Don't Dream, The	UA
Dear Murderer	UA
Dear Wife	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para
Don't Trust Your Husband	UA
Down to the Sea in Ships	20th-Fox
Dream Girl	Para.
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.

E

East Side Story	20th-Fox
Easter Parade	MGM
Easy Does It	Para.
El Paso	Para.
Embraceable You	WB
Emperor Waltz, The	Para.
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Eyes of Texas	Rep.

F

Fallen Idol, The	20th-Fox
False Paradise	UA
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Feathered Serpent, The	Mono.
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono.
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Fountainhead, The	WB
Four Faces West	UA
French Leave	Mono.
Fuller Brush Man	Col.
Fury at Furnace Creek	20th-Fox

G

Gallant Blade	Col.
Gallant Hombre	UA
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono.
Good News	MGM
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Manhunt, The	Col.
Great Sinner, The	MGM
Great Speculator, The	FC
Greed	Col
Green Grass ofWyoming	20th-Fox
Green Promise	Ind.
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Hard Bargain	20th-Fox
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para.
Hazard	Para.
He Walked by Night	EL
Heart of Virginia	Rep.
Heiress, The	Para.
Hellfire	Rep.
Henry the Fifth	UA
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
High Tension	Mono.
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Hollow Triumph	EL
Homecoming	MGM
Home in San Antone	Col.
Homicide	WB
Homicide for Three	Rep.
Hounded	Col.
House Across the Street	WB

Title	Company
I	
I Cheated the Law	20th-Fox
Idol of Paris	WB
I, Jane Doe	Rep.
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Iron Curtain	20th-Fox
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
King of the Gamblers	Rep.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Love Happy	UA
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Luckiest Girl in the World	MGM
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Mad Wednesday	UA
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	FL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP

	Conspirator	Robert Taylor-Elizabeth Taylor				
	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
	Great Sinner	G. Peck-A. Gardner-W. Huston		Apr. 49		
	Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie				
	In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall				
	Little Women *T	Allyson-Lawford-Taylor-O'Brien		Apr. '49		a10/9/48
	Madame Bovary	J. Jones-J. Mason-L. Jourdan				
	Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall		May '49		
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan		May '49		
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
	Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		Mar. '49		a10/9/48
	Tale of the Navajos *T	Navajo Indians	58			

MONOGRAM

CURRENT

4823	Feathered Serpent, The	L. Gorcey-H. Hall-G. Dell	61	12/19/48		
4714	French Leave (C-D)F	Jackie Cooper-Jackie Coogan	64	4/25/48		b5/8/48
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801	16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48		b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	110	1/9/49		b3/29/49
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4803	Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	3/6/49		
4806	Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/20/49		a12/11/48
4816	Fighting Fools	R. Winters-K. Luke-M. Moreland	69	4/17/49		a8/21/48
4830	Henry, the Rainmaker	W. Douglas-J. Frazee-J. Compton	64	2/13/49		a11/6/48
4829	Incident	R. Walburn-W. Catlett-W. Tracy	66	1/23/49		a9/18/48
4810	Riverboat Rhythm	J. Davis-J. Marston-V. A. Borg		5/29/49		
	Sky Dragon	R. Winters-E. Vogan-F. Holland				
4826	Temptation Harbour (D)A	R. Newton-S. Simon	110	2/27/49		b3/29/49
4804	Tuna Clipper	R. McDowall-E. Verdugo		4/10/49		

Westerns

4757	Back Trail	Johnny Mack Brown-Raymond Hatton	54	7/18/48		
4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4762	Cowboy Cavalier	J. Wakely-C. Taylor	55	7/4/48		
4841	Crashing Through	Whip Wilson-Christine Larson	57	12/26/48		
4753	Fighting Ranger	ohnny Mack Brown-Raymond Hatton	53	8/15/48		
4756	Frontier Agent	Johnny Mack Brown-Raymond Hatton	56	5/16/48		
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862	Gun Law Justice	J. Wakely-C. Taylor		3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor		1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
4852	Outlaw Marshal	J. M. Brown-M. Terhune-G. Pattison		2/20/49		
4765	Partners in the Sunset	J. Wakely-Cannonball Taylor	53	5/6/48		
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4766	Range Renegades	J. Wakely-C. Taylor-C. Larson	54	6/6/48		
4767	Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4763	Silver Trails	Wakely-Taylor-Larson	53	8/22/48		
4752	Triggerman	Johnny Mack Brown-Raymond Hatton	56	6/20/48		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald	89	4/30/48		b3/13/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48

COMING

4812	Alias Nick Beal	R. Milland-T. Mitchel-A. Totter	93	3/4/49		a9/25/48
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey				a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814	Connecticut Yankee, A *T(C)	B. Crosby-R. Fleming-W. Bendix	107	4/15/49		a1/31/48
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
	Easy Does It	B. Hope-R. Fleming-R. Young				
4815	El Paso *C	J. Payne-G. Russell-S. Hayden		5/6/49		a1/1/49
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49		
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
	Red, Hot & Blue	Betty Hutton-Victor Mature				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones	Bob Hope-Lucille Ball		9/8/49		a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49		a6/26/48
4813	Streets of Laredo *T	M. Carey-W. Holden-W. Bendix		3/25/49		a9/25/48
	Top O'the Morning	B. Crosby-B. Fitzgerald-E. Crowe				
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

RKO RADIO

CURRENT

				Trade Shown	
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63	May '48	b4/3/48
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
951	Best Years of Our Lives	F. March-M. Loy-D. Andrews	172	Dec. '47	b11/23/46
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48	b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48	b5/22/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48	b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48	b5/22/48
917	Mourning Becomes Electra	R. Russell-L. Genn-K. Paxinou	120	9/3/48	
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48	b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48	b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48	b9/4/48
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian	67	May '48	b4/3/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48	b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87		b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82		b11/20/48
919	Brothers in the Saddle	T. Holt-M. Martin-R. Powers			
918	Clay Pigeon, The	Bill Williams-Barbara Hale			
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84		b11/13/48
	Follow Me Quietly	William Lundigan			
	Green Promise, The	W. Brennan-M. Chapman			a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145		b10/23/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a7/5/47
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Rustlers	Tim Holt-Richard Martin			
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Set-Up, The	Robert Ryan-Audrey Totter			
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83		b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
	Tarzan's Fountain of Youth	L. Barker-B. Joyce-E. Ankers			a8/21/48
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
916	Woman's Secret, A	M. O'Hara-M. Douglas-B. Williams			a6/5/48

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
707	Heart of Virginia (D)F	Janet Martin-Robert Lowery	60	4/25/48	b5/8/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48	b6/5/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
708	Old Los Angeles (D)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon	S. Brodie-M. Dell-W. Wright	59	1/5/49	a9/25/48
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48	b5/15/48

COMING

804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49	a10/30/48
	Duke of Chicago	T. Brown-A. Long-P. Harvey		3/5/49	
	Hellfire	William Elliott-Marie Windsor			
	Hideout	L. Bridges-A. Booth-A. Carney		3/8/49	
	Last Bandit, The *U	W. Elliott-A. Booth-A. Devine			a10/30/48
	Montana Belle	Jane Russell-George Brent			
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Susanna Pass *U	Roy Rogers-Trigger-Foy Willing			
803	Wake of the Red Witch	Wayne-Russell-Young-Mara	106	3/1/49	a9/25/48

Westerns

755	Carson City Raiders (W)F	A. Lane-E. Waller-B. Jons	60	5/13/48	b5/29/48
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
757	Desperadoes of Dodge City (W)F	A. Lane-B. Jack-E. Waller	60	9/15/48	b9/11/48
756	Marshal of Amarillo	Allan "Rocky" Lane-Eddy Waller	60	7/25/48	
	Prince of the Plains	Monte Hale-Shirley Davis			
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft		1/22/49	
741	Son of God's Country (W)F	Monte Hale-Pamela Blake	60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	
656	Timber Trail *U (W)F	M. Hale-L. Roberts-J. Burke	67	6/15/48	b7/10/48
658	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48	
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway 13	R. Lowery-P. Blake	59	1/21/49	
	I Shot Jesse James	P. Foster-B. Britton-J. Ireland		2/12/49	

SHOWMEN'S TRADE REVIEW

Title	*Company*
Music Man	Mono.
Mutineers, The	Col.
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO

N

Neptune's Daughter	MGM
Nicholas Nickelby	U-I
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL

O

Oh, You Beautiful Doll	20th-Fox
Old Los Angeles	Rep.
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Night With You	UI
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rimfire	SGP
River Lady	U-I
Riverboat Rhythm	Mono.
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.

S

Sainted Sisters	Para.
Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Saxon Charm, The	U-I
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Sinister Journey	UA
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smart Woman	Allied
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I

Title	Company
So Evil My Love	Para.
So This Is New York	UA
Sofia	FC
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
S. O. S. Submarine	SGP
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Speed to Spare	Para.
Spiritualist, The	EL
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	AA
State Department File 649	FC
Station West	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tarzan's Fountain of Youth	RKO
Task Force	WB
Temptation Harbour	Mono.
Tenth Avenue Angel	MGM
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
The Argyle Secrets	FC
They Live By Night	RKO
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Two Guys From Texas	WB

U

Under California Stars	Rep.
Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col
Untitled Falcon	FC
Up in Central Park	U-I
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vendetta	UA
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Weep No More	RKO
We Were Strangers	Col.
West of Tomorrow	20th-Fox
When My Baby Smiles at Me	20th-Fox
When a Man's a Man	Allied
Where the North Begins	SG
While I Live	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will It Happen Again?	FC
Window, The	RKO
Wings Westward	Col.
Winner's Circle, The	20th-Fox
Winter Meeting	WB
Woman Hater	U-I
Woman in White	WB
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48		b11/27/48
	Omoo	P. de Cordova-Ron Randell-L. Kincaid		3/4/49		
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48		b8/21/48
	Rimfire	J. Millican-M. B. Hughes-R. Hadley		3/18/49		
4802	S.O.S. Submarine (D)F	Italian Navy	71	10/17/48		/b10/16/48
4810	Shep Comes Home	Robert Lowery-Billy Kimbley	62	12/3/48		
	Son of a Bad Man	Lash LaRue-Fuzzy St. John				
	Son of Billy the Kid	Lash LaRue-Fuzzy St. John				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48		

SELZNICK RELEASING ORGANIZATION

	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT

820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48		b2/28/48
842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48		b9/11/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48		b4/10/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48		b8/14/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48		b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48		b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48		b4/10/48
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
816	Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87	May '48		b5/8/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48		b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
851	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts	63	Dec. '48		b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48		a7/17/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan				
	Canadian Pacific *C	Randolph Scott-Jane Wyatt				a10/16/48
	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94			b12/11/48
	Come To The Stable	L. Young-C. Holm-E. Lanchester				
	Down to the Sea in Ships	R. Widmark-C. Kellaway-D. Stockwell				a10/9/48
	East Side Story	R. Conte-S. Hayward-E. G. Robinson				
	Fallen Idol, The (D)A	M. Morgan-R. Richardson-B. Henrey	92			b8/28/48
	Fan, The	Crain-Sanders-Carroll-Greene				a7/24/48
	Hard Bargain	R. Conte-J. Oakie-V. Cortese				
	I Cheated the Law	T. Conway-S. Brodie-B. Billingsley				b1/19/49
	I Was a Male War Bride	Cary Grant-Ann Sheridan				
	Impulse	Dana Andrews-Maureen O'Hara				a1/1/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas				
	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103			b12/4/48
	Man About the House, A	M. Johnson-D. Gray-K. Moore	94			b6/28/48
	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane				a12/4/48
	Mother Is a Freshman *T(C)	L. Young-V. Johnson-R. Vallee				a9/25/48
	Mr. Belvedere Goes to College	Clifton Webb-Shirley Temple				
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood				
	Prince of Foxes	T. Power-O. Welles-W. Hendrix				a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin				a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark				
	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108			b11/6/48
	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82			b11/27/48
	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102			b3/13/48
	Tucson	J. Lydon-P. Edwards-C. Russell				a7/17/48
	While I Live (D)A	T. Walls-C. Evans-C. Raye	85			b10/18/47
	You're My Everything *T	D. Dailey-A. Baxter-A. Revere				

UNITED ARTISTS

CURRENT

	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Borrowed Trouble	William Boyd-Andy Clyde	59	7/23/48		
	Dead Don't Dream, The (W)	W. Boyd-A. Clyde	62	4/30/48		
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48		
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134			b4/27/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48		b7/5/47
	Sinister Journey	Wm. Boyd-A. Clyde	59	6/11/48		
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48		b12/18/48
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80	May '48		b5/15/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48		a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48		b7/17/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48		b5/29/48
	Urubu (D)F	Native Cast	66	8/16/48		b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48		b5/29/48

COMING

	Africa Screams	B. Abbott-L. Costello-H. Brooks			
	Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49	a8/21/48
	Crooked Way, The	J. Payne-E. Drew-S. Tufts			
	Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
	Impact	Donlevy-Raines-Walker-Coburn			
	Indian Scout	George Montgomery-Ellen Drew			a8/21/48
	Jigsaw	Franchot Tone-Danziger-Tower			
	Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
	Lucky Stiff	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	a10/9/48
	Outpost in Morocco	George Raft-Akim Tamiroff			
	Too Late for Tears	Scott-DeFore-Miller-Corey			

Westerns

	Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
	Gay Amigo, The	D. Renaldo-L. Carrillo-Armida			a8/28/48
	Valiant Hombre, The (W)F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48	b7/3/48
657	All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48	b2/21/48
686	An Act of Murder	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
656	Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48	b3/13/48
663	Bad Sister	M. Lockwood-I. Hunter	91	July '48	b12/6/47
677	Brothers, The (D)A	Patricia Roc-Will Fyffe	98		b5/24/47
635	Bush Christmas (D)F	C. Rafferty-J. Fernside	76		b11/29/47
	Corridor of Mirrors (D)A	E. Portman-E. Romney	105		b3/27/48
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
658	Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May 48	b6/7/48
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48	b11/29/47
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48	
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
659	Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48	b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
	Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105		b3/22/47
	One Night With You (C)F	Nino Martini-Patricia Roc	92		b5/1/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
661	River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
	Snowbound	R. Newton-D. Price	86		
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48	b5/29/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

	Arctic Manhunt	Mikel Conrad-Carol Thurston			
	Calamity Jane *T	Yvonne DeCarlo-Howard Duff			
	City Across the River	P. Fernandez-A. Ramsden-B. Whiting			a1/1/49
688	Criss Cross	B. Lancaster-Y. De Carlo-D. Duryea	87	Feb. '49	b1/15/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
687	Fighting O'Flynn, The	D. Fairbanks, Jr.-H. Carter-R. Greene		Feb. '49	a8/21/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Illegal Entry	H. Duff-M. Toren-G. Brent			
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			
	Life of Riley, The	W. Bendix-R. DeCamp-J. Gleason		March '49	a12/25/48
	Ma and Pa Kettle	Marjorie Main-Percy Kilbride-R. Long			a1/15/49
	Red Canyon	A. Blyth-H. Duff-G. Brent			a8/14/48
	Take One False Step	William Powell-James Gleason			
	Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven			
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48

WARNER BROS.

CURRENT

727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48	b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48	b5/22/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48
721	Winter Meeting (D)A	B. Davis-J. Davis-J. Paige	100	4/24/48	b4/10/48
724	Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48	b4/24/48

COMING

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
813	Flaxy Martin	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	a7/3/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide	R. Douglas-H. Westcott-R Alda			
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
814	John Loves Mary	Reagan-Carson-Neal-Morris	96	2/19/49	a5/1/48
	Kiss in the Dark	Jane Wyman-David Niven			a6/26/48
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	My Dream Is Yours *T	Carson-Day-Bowman-Arden			a6/26/48
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo			
	South of St. Louis *T	J. McCrea-A. Smith-Z. Scott			a1/24/48
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND DESIRE (France - Discina Int'l) Jean-Louis Barrault-Edwige Feuillere. 88. b6/12/48.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88. b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126. b11/13/48.

BRIGHTON ROCK (England). R. Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CHAMPION (U. S. - Independent) K. Douglas-M. Maxwell.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAMNED, THE (France - Discina) H. Vidal-F. Marley. 105. b5/1/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M. Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRANCOIS VILLON (France-Creative) S. Reggiani-R. Faure. 81. b8/28/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

ILLEGALS, THE (U. S. - Mayer Burstyn) T. Torres - Y. Mikalowitch. 75. b7/10/48.

INTERLUDE (Sweden-Globe Film) V. Lindfors-H. Ekman. 83. b1/15/49.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102. b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18 48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J. Pagnol. 105. b6/19/48.

NAKED FURY (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PIRATES OF CAPRI (U. S.-Independent) L. Hayward-M. Lotti-A. Curtis.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUARTETTE (England). H. Baddeley-D. Bogarde. 120. b12/4/48.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83 b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l) D. Darrieux - J. Marais. 87 b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SMALL VOICE, THE (England) V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67 b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90 b8/28/48.

WINSLOW BOY, THE (England) R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

This Side of the Law (Warner Bros.) Principals: Viveca Lindfors, Kent Smith, Janis Paige. Director, Richard Bare. Plot concerns a vagrant who is hired by an unscrupulous lawyer to impersonate a long-missing wealthy man. Eventually, the vagrant and the wife of the man he is impersonating fall in love, and justice catches up with the evil lawyer.

Hard Bargain (20th-Fox) Principals: Richard Conte, Valentina Cortese, Jack Oakie, Lee J. Cobb. Director, Jules Dassin. A drama about a truck driver who revenges the loss of his father's legs by mauling the man responsible for the tragedy and seeing that justice is done.

The Secret Garden (MGM) Sequences in Color. Principals: Margaret O'Brien, Herbert Marshall. Director, Fred Wilcox. The story of a lonely little girl who never knew love and a boy whose life is doomed because of a selfish father, and how they reclaim happiness through discovering a secret garden.

This Side of the Law	Lindfors-Smith-Paige-Douglas	
Under Capricorn *T	Ingrid Bergman-J. Cotten-M. Wilding	
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett	a7/24/48

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES					
	Frontiers of '49	"Wild Bill" Elliott		1/1/49	1939
	In Early Arizona	"Wild Bill" Elliott		3/1/49	1938
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48	1939
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48	1939
	Man from Tumbleweeds	"Wild Bill" Elliott		2/1/49	1940
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49	1940
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48	1941
	Taming of the West	"Wild Bill" Elliott		4/1/49	1939
EAGLE LION					
738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48	1934
850	Hired Wife	R. Russell-B. Aherne	96	Aug. '48	1940
847	Hold That Ghost	Abbott-Costello	86	Aug. '48	1941
734	International Lady	G. Brent-I. Massey	102	Sept. '48	1941
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48	1940
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48	1940
FILM CLASSICS					
	Border Wolves	Bob Baker	56	8/15/48	1938
	Gun Justice	Ken Maynard	61	9/15/48	1934
	Hairy Ape, The	William Bendix	91	Sept. '48	1944
	India Speaks	Richard Halliburton		Feb. '49	1933
	Last Stand	Bob Baker	57	9/15/48	1938
	Pony Post	Johnny M. Brown	60	8/15/48	1940
	Wolf Man, The	Lon Chaney, Jr.	70	Sept. '48	1941
METRO-GOLDWYN-MAYER					
	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48	1935
	San Francisco	C. Gable-S. Tracy	117	Dec. '48	1936
MONOGRAM					
	And So They Were Married	R. Mitchum-S. Simon			1944
RKO RADIO					
892	Bambi *T	Disney Feature Cartoon	70		1942
882	Border G-Man (W)	G. O'Brien-L. Day	60		1938
818	Bring 'Em Back Alive	Frank Buck			1932
881	Gun Law (W)	G. O'Brien-R. Oehman	60		1933
912	Last Days of Pompeii	P. Foster-A. Hale-B. Rathbone			1935
884	Lawless Valley (W)	G. O'Brien			1938
883	Painted Desert (W)	G. O'Brien-L. Day	60		1938
954	Pride of the Yankees	G. Cooper-T. Wright			1942
913	She	H. Gahagan-R. Scott-H. Mack			1935
886	Timber Stampede (W)	G. O'Brien-M. Reynolds			1939
885	Trouble in Sundown (W)	G. O'Brien-W. Bond			1939
REALART					
1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall-T. Bey	87	11/48	1944
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49	1937
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49	1942
1320	Crazy House	Olsen & Johnson	80	9/48	1944
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48	1941
926	Ex-Champ	V. McLaglen-T. Brown	72	8/48	1939
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49	1943
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48	1943
1095	Give Us Wings	Little Tough Guys-Dead End Kids	62	11/48	1941
134	Give Out Sisters	D. Dailey-P. Ryan-D. O'Connor	65	2/15/49	1943
365	I Cover the War	J. Wayne-Abdulla	68	9/48	1937
1144	In the Navy	Abbott & Costello	86	1/49	1941
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49	1936
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49	1941
736	Lost Identity	R. Milland-S. Eilers	66	12/48	1935
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49	1944
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49	1943
1124	Model Wife	J. Blondell-D. Powell	78	10/48	1941
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49	1941
1037	My Little Chickadee	W. C. Fields-M. West	84	9/48	1939
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49	1942
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48	1943
1011	Rio	R. Rathbone-R. Cummings	77	8/48	1939
1203	Saboteur	R. Cummings-P. Lane	108	9/48	1942
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48	1944
1298	Sherlock Holmes and the Secret Weapon	B. Rathbone-N. Bruce	68	12/48	1943
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49	1940
372	State Police	W. Lundigan-C. Moore	78	1/15/48	1939
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49	1938
948	When Tomorrow Comes	I. Dunne-C. Boyer	92	8/48	1939
1245	Who Done It	Abbott & Costello	77	1/49	1943
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49	1938
1063	You're Not So Tough	Little Tough Guys-Dead End Kids	71	11/48	1940
REPUBLIC					
873	Frontier Pony Express	Roy Rogers		1/29/49	1939
872	In Old Caliente	Roy Rogers		12/15/49	1939
874	Saga of Death Valley	Roy Rogers		2/22/49	1939
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48	1940
871	Shine On Harvest Moon	Roy Rogers		10/31/48	1944
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48	1942
SCREEN GUILD PRODUCTIONS					
S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48	1938
HC23	Hidden Gold	W. Boyd-R. Hayden	62	8/27/48	1940
S-4	King of the Turf	A. Menjou-D. Costello	89	8/20/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48	1942
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	8/20/48	
HC22	Showdown, The	W. Boyd-R. Hayden	66	7/30/48	1940
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48	1940
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48	
20TH CENTURY-FOX					
834	Blood and Sand	T. Power-L. Darnell	125	Aug. 48	1941
835	I Wake Up Screaming	B. Grable-V. Mature	82	Aug. '48	1941
UNITED ARTISTS					
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49	1944
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49	1943
WARNER BROS.					
807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48	1938
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11 48	1940

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Rel. No.	Title	Rel. Date	Data
	Jimmy Fidler's Personality Parade (20)	12/20	
	Boss Comes to Dinner (10)	4/1	
	Makers of Destiny #1(17½)	5/1	6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

SPECIAL (4)
(Rel. Nos. 83601, 83801, 842 and 83901)

MY PAL FEATURETTES (2)
(Rel. Nos. 83201 and 83202)

WALT DISNEY CARTOONS (6)
Reissues
(Rel. Nos. 84701 to 84706)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

Rel. No.	Title	Rel. Date	Data
8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6 5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	
8260	Way of the Padres (8)	1/48	

Black and White

8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Hazards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)
Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10	12/4
8525	The Mysterious Stranger (7)	10	12 4
8526	Free Enterprise (7)	10	12 4
8527	Triple Trouble (7)	11	
8528	Out Again in Again (7)	11	
8529	The Magic Slipper (7)	12	
8530	Gooney Golfers (7)	12	

TERRYTOONS (2)
Technicolor-Reissues

8531	The Butcher of Seville (7)	5	
8532	The Green Line (7)	5	

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12 4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5	6 19

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5 1
8602	Fashioned for Action (8)	4/	6 5

MARCH OF TIME

6	The Cold War ( )	1/	
7	Marriage and Divorce ( )	2/20	3 6
8	Crisis in Italy ( )	3/	
9	Life With Junior ( )	4 44	
10	Battle for Greece (17)	5/	
11	The Fight Game (19)	5/	6 26
12	The Case of Mrs. Conrad (18)	7/	
13	White-Collar Girls (18)	8 6	8 7
14	Life With Grandpa ( )	9/	
15	Battle for Germany (18)	10/	10 2
16	America's New Air Power (17)	10/29	11 6
17	Answer to Stalin ( )	11/	
18	Watchdogs of the Mail ( )	12/	

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381	Spotlight Serenade (10)	3/29	
3382	Singing the Blues (10)	5/	7/31
3383	River Melodies (8)	7/5	7/31
3384	Songs of the Season (8)	10/11	
3385	Hits of the Nineties (9)	10/18	

NAME BAND MUSICALS (13)

3301	Alvino Rey and Orch. (15)	10/22	2 14
3302	Drummer Man (15)	12/3	2 14
3303	Carlos Molina & His Orch. (15)	12/13	2 14
3304	Tex Beneke & His Orch. (15)	3/3	6 19
3305	Woody Herman & His Orch. (15)	3/31	
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15)	6/23	7/31
3308	Jimmy Dorsey & Orch. (15)	8/18	9/25
3309	Red Skin Rumba (15)	9/15	9/25
3310	Buddy Rich & Orch. (15)	10/13	1/15

TECHNICOLOR CARTUNES (5)
Reissues

3321	Knock Knock (7)	3/	
3322	Syncopated Sioux (7)	5/	
3323	Woody Woodpecker (7)	7/	

SPECIALS (2)

3201	Snow Capers (19)	2/18	6 19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719	Hot Cross Bunny (7)	8/21	10/16
4720	Hare Splitter (7)	9/25	
4721	My Bunny Lies Over the Sea ( )	12/4	
4722	Hare-Do (7)	1/15	

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm a Monkey's Uncle (18)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	
1404	Crime on Their Hands (17½)	12/9	
1405	The Ghost Talks (16)	Mar49	

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	
1424	Radio Riot ( )	2/10	
1431	A Pinch in Time (16)	11/11	
1432	He's In Again (17½)	1/20	
1433	Miss In A Mess (16½)	1/13	

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	

COMEDY FAVORITES (6)
Reissues

1441	Pest from the West (18½)	9/30	
1442	Ay Tank Ay Go (16)	10/21	
1443	Static in the Attic (19)	12/23	
1444	Nothing But Pleasure ( )	2/17	

FOX AND CROW (8)
Technicolor

1701	Robin Hoodlum (7)	12/23	

ONE-REEL SPECIAL (1)

1551	Candid Microphone (11)	10/21	

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)		

COLOR FAVORITES (8)
Reissues

1601	The Stork Takes a Holiday (8)	9 9	
1602	Swing Monkey Swing (8)	10/14	
1603	The Little Match Girl (8½)	11/25	
1604	Glee Worms (7½)	12/16	
1605	A Boy and His Dog (7)	1/6	

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	12/23	

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/9
1752	Sitka Sue (10½)	1/20	

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10 2
1802	Acrobatic Babies (9½)	10/14	10/23
1803	Babe Didrickson, Queen of Sports (10)	11/25	
1804	Flashing Fins ( )	12/23	
1805	Mrs. Golf ( )	1/27	
1806	Trigger Magic ( )	2/24	

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)	11/4	
1953	Louis Prima & Orch. ( )	12/16	
1954	Buddy Rich & Orch. ( )	1/20	

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10 2
1852	A Day at C.B.S. (9½)	10/7	1 1
1853	Stars to Remember (9½)	11/18	
1854	Hollywood Santa Claus Lane (10)	12/23	
1855	A Rainy Day in Hollywood ( )	1/27	

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	
1653	It's Magic ( )	12/23	
1654	Bouquet of Roses ( )	2/17	
5657	Christmas Carols (10½)	12/9	

SERIALS

1120	Congo Bill (15 Chapters)	10 28	
1140	Bruce Gentry (15 Chapters)	2/10	

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	
W-33	Professor Tom (8)	10 30	
W-34	The Cat That Hated People (7)	11 20	
W-35	Mouse Cleaning (7)	12/11	
W-36	Goggle Fishing Bear ( )		

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	
S-54	Let's Cogitate (8)	12/25	
S-55	Super Cue Men (8)	1/1	

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	
W-22	Fine Feathered Friends ( )		
W-23	The Blue Danube ( )		
W-24	Sufferin' Cats ( )		

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	
T-12	Night Life in Chicago (9)	11/27	
T-13	Scholastic England (8)	12/18	

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )		

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12 3	
K8-3	Make Mine Monica (11)	1/14	

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1 8
P8-3	Old Shell Game (7)	12/17	
P8-4	The Little Cut-up (7)	1/21	

el. No.	Title	Rel. Date	Data
	SCREEN SONG		
8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
8-2	The Funshine State (8)	1/7	
	SPEAKING OF ANIMALS		
8-1	The Gnu Look (10)	10/29	1/15
8-2	Calling All Animals (10)	1/7	
	G. RICE SPORTLIGHT		
8-1	Hot Rod Speedsters (10)	11/5	12 18
8-2	Acrobatic Illini (10)	12/10	
8-3	Sno' Time for Learning (10)	1/21	
	POPEYE		
8-1	Robin Hood-Winked (7)	11/18	
8-2	Symphony in Spinach ( )	12/31	
	UNUSUAL OCCUPATIONS		
8-1	The Glass Orchestra (10)	11/26	1/8
	POPULAR SCIENCE		
8-1	Solar Secrets (10)	12 24	

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	

RKO RADIO

THIS IS AMERICA (13)

3101	County Fair (18)	11/12	
3102	Girls in White (17)	12/10	

SPECIAL (2)

	Football Headliners of 1948 ( )	12 10	

EDGAR KENNEDY (6)

10:h Series

3401	Contest Crazy (17)	10 1	12 18

LEON ERROL (6)

3701	Uninvited Blonde (18)	11 12	
3702	Backstage Follies (17)	12/24	

MY PAL (4)

3201	Pal's Return (18)	11/26	

SCREENLINERS (13)

4201	Jan August & His Piano (8)	10/29	
4202	Block Party (8)	11/26	
4203	It Pays to Be Ignorant (8)	12/24	

Rel. No.	Title	Rel. Date	Data
	WALT DISNEY CARTOONS (10)		
94101	Pluto's Purchase (7)	7 9	
94102	The Trial of Donald Duck (7)		
94103	Catnap Pluto (6)	8/13	9/22
94104	Inferior Decorator (7)	8 27	
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	
94107	Three for Breakfast (7)	11 3	
94108	Mickey and the Seal (7)	12 3	
94109	Tea for Two-Hundred (7)	12/24	
	SPORTSCOPES (13)		
94301	Texas Redhead (8)	2 24	
94302	Frozen Fun (8)	10/22	
94303	Athletic Stars (8)	11/19	
	RAY WHITLEY REVIVALS (4)		
93501	Keep Shooting (17)	9/10	
93502	Range Rhythm (16)	10/15	
93503	Cactus Capers (15)	11/19	
93504	California or Bust (18)	12 24	
	WALT DISNEY (8)		
	Reissues Series 2		
94701	Goofy and Wilbur (8)	10/1	
94702	Wynken, B'ynken and Nod (8)	11/19	

UNITED ARTISTS

LANTZ CARTUNES

	Playful Pelican (7)	10 8	
	Dog Tax Dodgers (7)	11/19	
	Wild & Woody (7)	13/31	
	Scrappy Birthday (7)	2 11	
	Drooler's Delight (7)	3/25	

UNIVERSAL-INTERNATIONAL 1948-49

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11 22	
4322	Hollywood Matador (7)	12 13	
4323	Mouse Trappers (7)	1 24	
4324	Hams That Couldn't Be Cured (7)	2 21	
4325	The Screw Driver (7)	3/14	
4326	Ace in the Hole (7)	4/4	
4327	Goodbye, Mr. Moth (7)	5/2	
4328	Jukebox Jamboree (7)	5/30	

Rel. No.	Title	Rel. Date	Data
4329	The Loan Stranger (7)	6 27	
4330	Dizzy Acrobat (7)	7/25	
4331	Dizzy Kitty (7)	8 22	
4332	Cow Cow Boogie (7)	9 19	
4333	The Screwball (7)	10/17	
	SING AND BE HAPPY SERIES (8)		
4381	Choo Choo Swing (10)	11/1	
4382	The Year Around (10)	12/6	
	VARIETY VIEWS (8)		
4341	Canada Calls (9)	10/1	
	NAME BAND MUSICALS (13)		
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4302	Lawrence Welk & Orch. (15)	1/5	
4303	Ted Weems & Orch. (15)		
	TECHNICOLOR SPORT REELS (8)		
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4362	Thrills on Wheels ( )		
4363	Sea Killers ( )		
4364	Wanted—Joe Trout ( )		
4365	Riding the Rogue ( )		
	TWO-REEL SPECIALS (?)		
4201	Cheating in Gambling ( )	2/2	
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4203	Christmas Dream (11)	11/22	11/16
	MUSICAL WESTERNS (8)		
4351	Six Gun Music (24)	1/6	
4352	Cheyenne Cowboy (24)	2/3	

WARNER BROS.

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5001	Sons of Liberty (20)	11 28	9 18
5002	Drums of India (20)	19 25	
5004	Heart of Paris (20)	3/19	
5005	Sunday Roundup (20)	1, 29	

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5401	So You Want to Be in Politics (10)	10/23	9 18
5402	So You Want to Be on the Radio (10)	11 6	
5403	So You Want to Be a Baby Sitter (10)	1/8	
5404	So You Want To Be Popular (10)	3/12	

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/25	3/18
5302	Fin'n Catty (7)	12/11	
5303	Bedtime for Sniffles (7)	1/1	
5304	Presto Changeo (7)	2/5	
5305	Swooner Crooner (7)	2/12	
5306	Hop, Skip & Chump (7)	3/5	

M. M. TECH. CARTOON

5701	Awful Orphan (7)	1/29	
5704	Daffy Duck Hunt (7)	3/26	

M.M. BUGS BUNNY SPECIAL (8)

	Rebel Rabbit (7)		9/18

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5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	
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5103	Pie in the Eye (20)	1 8	
5104	At The Stroke of Twelve (20)	2/19	

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5602	Ski Devils (10)	12/4	
5603	Watercapades (10)	2/5	
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VIEWS ON NEW SHORT SUBJECTS

ON STAGE (20th-Fox) March of Time No. 1. 18 mins. This appears likely to be one of the most popular March of Time releases in years. There are many subjects on which the public should be well informed, but what the public *should* know and what it *wants* to know are two different things. This ("On Stage") is what the public *wants* to know, for nearly everyone, whether a resident of Kokomo, Ind., or New York City, is intrigued by the glamor of the legitimate stage. Revealed in this subject are the behind-the-scenes activities that go into the production of a Broadway play. Much of the story is told through the action of a young actress determined to make the stage her career but who is often jobless. There are scenes in connection with "Red Gloves" and "Anne of the Thousand Days," principally, and seen in action are Charles Boyer, Rex Harrison, Joyce Redman and others. Broadway personalities include Lindsay and Crouse, Robert Sherwood, Maxwell Anderson, Director H. C. Potter, Richard Walsh, head of the IATSE, and many others. The subject will hold the attention of all moviegoers and should be thoroughly exploited wherever it plays. Release date, 1/21/49.

MR. GROUNDLING TAKES THE AIR (Para.—K8-2) Pacemaker Series. 11 mins. Television star Dennis James narrates while Broadway Comedy Star Tom Ewell pantomimes the anguish of a plain citizen making his first plane flight. His fear is conquered because the ride is smooth and uneventful, but he is convinced that he is a hero. A tie-in with American Airlines. Release date, 12/3/48.

ANSWER TO STALIN (20th-Fox) March of Time No. 17. 19 mins. The film shows Russia's world-wide underground movement to divide nations and foment strife. Then it dramatizes America's answer, a weapon greater than the atomic bomb, the Economic Cooperation Administration. Release date, 11/26/48.

COUNTY FAIR (RKO—93101) This Is America. 16 mins. Going behind the scenes at one of the most American of institutions, the film shows how a typical farm family prepares for the fair. The children benefit particularly from 4-H club teaching. When fair-time rolls around after harvest the cameras follow the family through the fair with its carousels, trotting races, pitchmen and farm products. Release date, 11/12/48.

GIRLS IN WHITE (RKO—93102) This Is America. 16 mins. To show what the critical shortage of nurses means to America, this film reports on the nurse today and follows one of them through her training. After months of pre-clinical work she is "capped" and begins actual work with patients. After two years she specializes, here in pediatric training, and at the end of the third year she graduates.

CANADA CALLS (Univ.—4341) Variety View. 9 mins. The camera visits historic Quebec, where the old vies with the new. Near Quebec are Tadoussac with its sand-skiing, the village of St. Joseph de la Rive set in a panorama of beauty, and the Montmorency Falls that are higher than Niagara. On the west coast is Victoria, British Columbia, "The Garden Spot of the North," which offers breath-taking scenery. Release date, 10/1/48.

SONGS OF THE SEASON (Univ.—3384) Sing And Be Happy. 8 mins. The Rhythm Masters sing well-known songs that fit in with the four seasons of the year, with scenic backgrounds. The chorus of each song is repeated on the screen for audience participation. Release date, 10/11/48.

LAWRENCE WELK AND ORCHESTRA (Univ.—4302) Name Band Musical. 15 mins. Vocalists Carolyn Grey and Clark Dennis, toe-dancer Laura Corbay and the Colleens quintet of television are featured with Lawrence Welk and his Champagne Music in a varied film.

TEXAS REDHEAD (RKO—94,301) Sportscope No. 1. 8 mins. The Texas redhead is a specie of duck, and this Jay Bonafield production carries the audience through a duck hunt on the lower Rio Grande arranged by Bill MacElwaine. With the decoys out, the ducks soon fly over, the bag is made and the Labrador retriever does his stuff. The hunters call it a day with the limit bag. Release date: 9/24/48.

PAL'S ADVENTURE (RKO—83,202) My Pal No. 2. 20 mins. This featurette, another of the "Pal" series, is a boy-girl-dog story starring Flame, Ted Donaldson and Sharyn Moffett. Donaldson is wrongly accused of theft, but with the help of the shepherd dog catches the real offenders. He is rewarded with one of Flame's pups. Release date: 9/24/48.

COMMUNITY SING NO. 2 (Col.—1652) 10 mins. Dick Liebert at the organ and the Song Spinners take a crack at such popular numbers as Nature Boy, Woody Woodpecker, My Happiness and the new At a Sidewalk Penny Arcade. They finish off with a revival of Bye Bye Blackbird. Release date: 10/21/48.

MUMMIES DUMMIES (Col.—1403) Three Stooges. 16 mins. The boys this time are in the used-chariot game in ancient Egypt. Unfortunately they try to gyp one of King Rootantootin's most trusted followers, and before the rioting is over the old place ain't the same. Release date: 11/4/48.

ROBIN HOODWINKED (Para.—E 8-1) Popeye. 7 mins. The scene changes: Sherwood Forest, the home of Robinhood. But now the inhabitants are Popeye, Olive and Bluto, with Popeye showing his prowess with bow and arrow until the going gets too rough and he falls back on his spinach-propelled fists to win Olive from Bluto. Release date: 11/12/48.

CATALINA INTERLUDE (Para.—FF 7-6) Musical Parade. 18 mins. Jimmy Dorsey, Richard Webb and Virginia Maxey are principals in this little story about a girl who leaves home and gets an audition with Dorsey at Catalina Island. Webb has been sent after her by her mother. From there on are romance and song. Release date: 11/19/48.

SO YOU WANT TO BE ON THE RADIO? (WB—5402) Joe Doakes Comedy. 10 mins. Written and directed by Richard Bare and starring George O'Hanlon, this little number kids the radio quiz show. O'Hanlon gets a chance at the big prize, but loses because he cannot answer this question: "Who wrote 'The Last of the Mohicans' by James Fenimore Cooper?". Release date: 11/6/48.

Regional Newsreel

(*Continued from Page 30*)

workers in the St. Louis exchanges. Other officers re-elected include: Richard Klages of 20th Century-Fox, vice-president; Abe Engel of National Screen, financial secretary; Mrs. Mollie Curry of National Screen, recording secretary; Wilfred Meyer of National Screen, guide; and Ervin Stahl of Monogram, guardian. Selected to serve on the executive committee were Mrs. Mary Vaughan of MGM, Roy Stockglausner of Warner Bros., Anna Cullen of Monogram and Herman Buechel of 20th-Fox. Trustees elected were Leona Klages of 20th-Fox, Fanny Engel of 20th-Fox and Miss Cullen. Delegates to the Central Trades and Labor Union will be Richard Klages, Chloe Kropp of RKO Radio and Betty Wendt. Miss Wendt continues as business agent.

The recent opening of S. E. Pirtle's 600-seat Abby, Jerseyville, Ill., took on the nature of a civic affair with Mayor J. Warren Hampton as principal speaker. The mayor and Pirtle were introduced by Manager Emmett Knickerbocker.

The officers and executive committee of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois have voted to aid the March of Dimes campaign by running trailers, posting cards in the lobby and permitting the campaign organization to place wishing wells or girl collectors in the lobbies. The meeting was also attended by Henry Halloway of Mid-Central Allied, officials of the non-affiliated Fanchon and Marco Service Corp., R. R. Biechele, a director of the Kansas-Missouri Theatre Association, and Dick Brouse, Kansas City attorney for Fox Midwest Amusement Corp. It was indicated that all exhibitor organizations in Missouri will cooperate in a general welfare movement.

Columbia Salesman Jimmy Bradford was released from the hospital after 28 days and two operations and returned to the job after a few days at home in Quincy, Ill.



It was like sellin
their souls to th
devil for women t
make a deal wit
Nick Beal . . . th
wickedest ma
that ever dark
ened—and excit
ed—the motion
picture screen!

RAY MILLAND
AUDREY TOTTER
THOMAS MITCHELL

in

"ALIAS Nick Beal"

with
GEORGE MACREADY
FRED CLARK
Produced by
ENDRE BOHEM
Directed by
JOHN FARROW
Screenplay by JONATHAN LATIMER
Original Story by MINDRET LORD

PARAMOUNT
MESSAGE NO. 1
Re: "Nick Beal"

Today's carefully shopping
public is out to spend its
entertainment dollar for
something unusual. We believe
you'll agree that one of the
ost unusual pictures in a very
ng time is "Alias Nick Beal."

BE SURE TO BOOK "THE MOVIES AND YOU"
SERIES OF INDUSTRY SHORTS.

JAN 31 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

BIG 4 READY WITH NEW PLAN FOR INDUSTRY ARBITRATION

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DO SOMETHING DIFFERENT TO DRAW PATRONS, SAYS JACKSON

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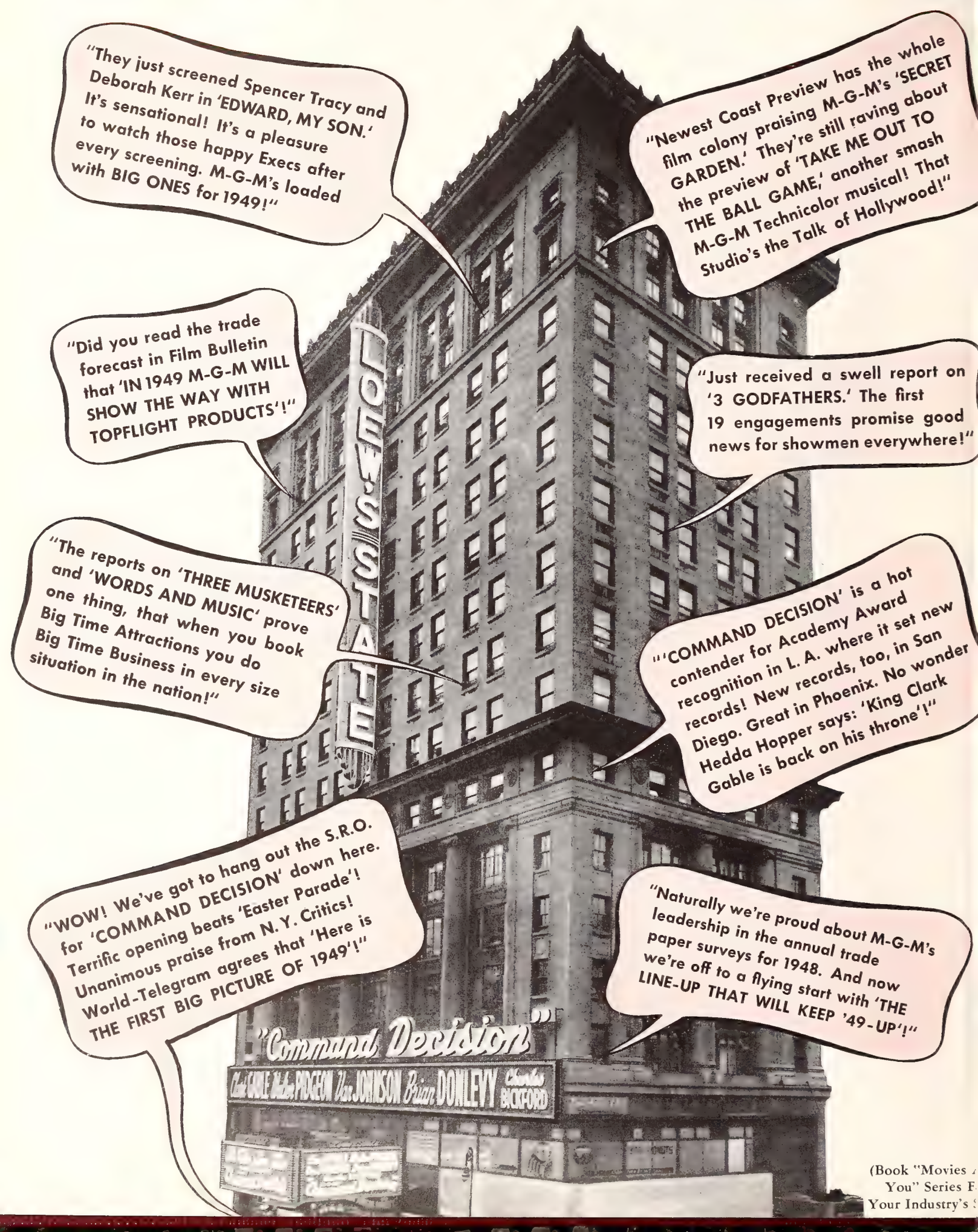
National Newsreel
Regional Newsreel
Hollywood Newsreel
Showmen's Silhouette
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

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THE JOINT IS JUMPING AT 1540 B'WAY!

Listen in on M-G-M's Home Office!



(Book "Movies
You" Series F
Your Industry's

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THE EDITORIAL PAGE

Variety Club of New York

The Motion Picture Associates' membership meeting this week voted unanimously to ratify the recommendation of their new President, Max A. Cohen, and the Board of Directors, to convert to the New York Variety Club.

Before an audience of over four hundred industry people and members of the Associates, Cohen was installed as the new president and in a brief but very forceful address, expressed his great appreciation to the members for backing the organization in this important and forward move because it meant, not the curtailment but an extension, of the Associates' activities.

Bob O'Donnell's message to the "baby" tent was well received and we feel certain that when the new Barkers of the New York Tent are officially inducted into the Heart of Showbusiness, they will soon take their place as one of the largest and most active Tents in the Clubs.

▲ ▲ ▲

Happy Birthday, Si.

Another of this week's notable events was the birthday party tendered to Si Fabian by a veritable army of his friends with the aid and inspiration of his associate, Sam Rosen.

There have been mighty few occasions on which so many of our industry people were gathered together and it must have made Si feel justly proud and happy to see them turn out in full strength.

In his brief acknowledgement of the many nice things said about him, Si struck an important keynote with his references to the calamity-howlers who are claiming that television will put most theatremen out of business.

Said Si: "Two important elements made our industry what it is today. One—Good theatres containing the proper environment, and Two—great entertainment at popular prices. And," continued Si, "if we adhere to these fundamentals in the future as well as we did in the past, I, for one, am not afraid of television or anything else."

Fiftieth birthday celebrations are certainly occasions not to be passed over lightly. Si Fabian can look back on as many of those fifty years as he has been an important and active member of our business and check off the accumulation of more than just a successful career. As he put it, "I've accumulated much knowledge and experience, but best of all, and as I look around this room, I am happy for the great accumulation of so many genuine friends."

Well, Si, as if you didn't already know it, everybody was mighty proud of you too and the privilege of numbering you well out in the front of friends and leaders of this great industry.

Our hope is that we can get together each year for many years to come and that all or most of those who paid you honor today will still be here to help celebrate.

▲ ▲ ▲

A Record for Service

Much has been said and written recently about National Screen Service. So much so that we are wondering whether the boosters and/or the knockers have much of an idea of what that company's contribution has been to the progress of our industry through the years.

Each of the film companies can claim a substantial number of the nation's theatres as its customers. But National Screen far outstrips them all in the number of accounts serviced. In handling this gigantic task, especially through the difficult war years of materials and manpower shortages, the company on many occasions performed veritable marvels of accomplishment in overcoming almost insuperable obstacles.

Our knowledge of NSS goes back over a longer period of years than we care to admit, and through many of those years we were its customer. Certainly the art and craft of effective salesmanship via the screen owes much of its present efficiency to the development and know-how brought to this vitally important arm of showmanship by the National Screen organization.

At the many exhibitor organizational meetings we have attended during the past six months, we found very few theatremen registering kicks about the service. There were those who thought they should be buying the service for less money, or on the same price basis they had been paying for the last ten or more years.

From what we have observed in our travels, we believe that were there a greater awareness of the manifold operations involved in National Screen's job in servicing theatres, there would be a far more understanding attitude on the part of the customers toward the company.

Of one thing we are certain, from first-hand information: National Screen Service is committed to a policy under which the company stands ready to correct deficiencies in its service to any amount on its books if that account will make known its complaint as to how and where the service is lacking.

If that isn't a constructive attitude then we don't know what is.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Litigation

The trend of anti-trust suits found the Schine circuit involved in its second suit filed by a rival exhibitor—Hubert P. Wallace, of the Capitol at Auburn, N. Y.—who filed a $2,532,000 damages suit against Schine and eight majors charging deprivation of product and charging Schine specifically with preventing his entry into the theatre business in several New York cities through tactics of intimidation. The Government has already belted Schine as a monopoly and is seeking to break up the circuit.

In New York the arbitration-minded defendants in the Government anti-trust suit— Paramount, 20th-Fox, Warner Bros., Loew's (MGM), who incidentally also own theatres —had drafted a new "tentative" revised Proskauer plan for arbitration which apparently still has the major features objected to by exhibitors (STR., Jan. 1) but would widen the scope of arbitration and describes the arbitration machinery. The Plan (p. 5) was submitted to the Justice Department for study.

Also in New York the Fifth and Walnut Amusement Company of Louisville filed an appeal in the U. S. Circuit Court of Appeals over the anti-trust suit they lost in a lower court against the eight majors. This suit was the first victory the majors won of any importance in anti-trust litigation. In Chicago the Jackson Park Theatre decree was bringing more first-runs to the loop area but they were still Balaban and Katz first-runs. In Washington Kass Realty was asking the court to let them into the Kogod-Burka-Warner Bros. MacArthur Theatre suit to determine whether KB or Warners should build a theatre under an agreement which Kass had with Warners. In Philadelphia William Goldman lost his move to compel Warner Bros. to divest itself of theatres as part of his now-famous suit against that circuit and several majors.

Exhibition

National Allied's committee on percentage pictures saw the bright lights of New York this week and held several conferences with various distributor sales chiefs protesting percentage pictures for small houses. Replies were said to be courteous and to the effect that the sales chiefs had no objections to flats for small houses but that the flats would have to provide adequate rental. Allied's committee issued no statement, saying it would report to the Allied directors in Washington.

In Chicago the zoning board turned down the petition for a drive-in, indicating a possible policy on drive-ins. In Charlotte, the Drive-In Theatres of the Carolinas dropped its support of the Drive-In Theatre near that city when the theatre, which was being sued under a patent infringement, was sold to a firm complying with the patent thereby nullifying the necessity of a defense.

In Indiana, Allied there was for taking the punishment of "bad" actors to the public and not talking whether this was a function of the Production Code. In Florida a new Theatre Owners of America unit, the Motion Picture Exhibitors of Florida, was formed with L. A. Stein as president. In Chicago the U. S. Revenue board declared a Washington ruling required the same amount of tax must be paid on women's cut rate tickets as is paid on the full-rate ticket for men, and in Kentucky, the Kentucky Association of Theatre Owners is making a film to tell audiences how to pay their state income tax.

Out in Eau Claire, Wis., Manager Floyd G. Nutting was puzzled over receipt of $32 from an anonymous source which explained that this was to make up for his having paid kid prices to the Nutting theatres when he really should have paid students' prices and for having paid students' prices when he should have paid adult rates, and out in Salt Lake City Ma and Pa LaFevre were worried when their seven-year-old son and six-year-old daughter were absent for nine hours—only to learn with a sigh of relief that the kids had been to two movies which showed double features!

General

Producer Sam Goldwyn will quit the Motion Picture Association but will continue to make use of the Production Code, the seal of approval and the title service. United Artists is going through the periodic talks of reorganization, this time with Partner Mary Pickford and Partner Charles Chaplin, said to be holding options to buy each other out. Meanwhile the company announced it would release "Mrs. Mike," "Quicksand," both to be produced, and was dickering to release "Runaway." In Los Angeles Universal Board Chairman J. Cheever Cowdin, declared the industry's economy program was succeeding.

In New York a Variety Club tent came into being as the Motion Picture Associates voted to convert themselves from Associates into Barkers, and the Veterans Administration was conferring with all distributors on film problems, etc., for its hospitals.

In Los Angeles the American Federation of Labor Film Council was giving blood at the rate of a minimum 100 pints a month to the Red Cross and Publicist Jack Mulcahy was out with his industry public relations plan which is: Send film stars around the country to visit cities with a route of chambers of commerce, schools, veterans hospitals, etc. Estimated cost, figures Mr. Mulcahy, is $250,000. In Ottawa the Canadian Government has authorized an investigation into federal agencies engaged in film and radio.

Finance: Cinecolor reports a net profit of $266,204 for the fiscal year ending Oct. 2, compared to $398,531 for the previous year.

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By Way of Explanation

Video Field Day Is Fumble Day

By BILL SPECHT (News Editor)

Television had a field day last week and so did theatre television as represented by the New York Paramount. It was a day of fumbles.

The presidential inauguration gave the new medium a chance to be in on a history-making event in visual communications. But just what this meant theatre-wise, either in lost trade for theatres all over the country which had to compete with one of the biggest and gaudiest shows of the year, or with greater trade for the Paramount which could benefit by it, is too early to say.

For there are many angles to this particular event which go beyond the ordinary question of the exhibitor: Did it bring dollars to the box-office or did it take any away?

There was first the fact that the possibility that the televisers were conscious of being history-makers and blinded to one important fact—that just because you have the time and the event is no reason to stuff it down your audiences' eyes and ears without regard to interest.

No Misses

Video didn't miss a thing—up to the last grin of the last important person. On the night of the inaugural show, it presented the show for all it was worth. Yet a persistent check of bars along Fourteenth Street by this reporter showed very little interest on the part of the sit-and-sippers in what was some top-flight talent and quite a few remarks were heard to the effect that the fights were better.

A very localized opinion possibly, but one worth bearing in mind since to date the only top interest getter on video has been sports.

On Thursday, the Paramount, which had also broadcast part of the inaugural show put on the inaugural itself. The images were poor, the event long drawn out, and the comment frequently silly and certainly irritating, for comment and video camera didn't synchronize and the spectator was often looking for an event which was not within camera view.

On Thursday night the Paramount put on the inaugural ball, where again the images were bad, and where video passed away the time picking up the name bands until the Paramount audience began to applaud in irritation and the program, insofar as the theatre was concerned was terminated.

The Paramount of course was depending upon video pickups and narratives from outside sources rather than conducting its own. The result was that it got a pretty faulty program from the viewpoint of showmanship. And it didn't have a very satisfied audience.

The point here is that the public in New York is getting accustomed to Paramount's television pickups on the large screen by its intermediate system. They're beginning now to look for an editing job so that the whole show is workmanly.

Need Showmanship

The further point is that while television is going to be a very real problem to the theatre and free television may get away with the proverbial murder, theatres using it are going to have to turn to showmanship and throw out the non-essential, using only what will give a good running narrative. Excepting of course in sports, which are the exception almost all the time in almost everything.

New Arbitration Plan Offered

Revised Proskauer Plan Widens Scope, Continues To Limit Exhibitor Awards

(*More Legal News on Page 6*)

A modified Proskauer plan which seeks to extend the scope of industry arbitration while continuing to limit the damages a participating exhibitor may recover for run and conditioning complaint, was presented to the Justice Department for study this week by the Big 4 Defendants in the Government anti-trust suit.

The modified plan, which its proponents—Paramount, 20th Century-Fox, Warner Bros. and Loew's (MGM)—consider to be tentative and subject to revision, does not represent the views of either the Justice Department or the Little 3 Defendants—Columbia, Universal and United Artists. In the main it is identical with the original Proskauer plan which was first and exclusively reported by SHOWMEN'S TRADE REVIEW on Dec. 25. (pp. 9-10.)

The plan, like its predecessor, was not made available to the press and a spokesman for the office of 20th-Fox attorney, John Caskey, whose firm distributed the printed revised plan, said it did not represent the views of the Government or "of the so-called Little 3." In reply to persistent questioning about some changes in the present draft and the original plan, drawn by Warner Bros. Attorney Joseph Proskauer, the spokesman said:

"All I know there has been no official release about this."

Major Changes

However the major changes in the revised Proskauer plan, in which it differs from the original Proskauer plan of December, seem to be:

1) Extension of arbitration to consider complaints that an exhibitor may have bought a picture away from another by offering an "excessive" rental merely to deprive his opposition of the film. This modification provides that if the arbitrator finds the complaint to be correct he may, but is not compelled to, award, the complaining exhibitor from $100 to $5,000 damages. However, the plan limits the exhibitor who wins an "excessive" rental award from collecting on an accompanying "run" complaint or vice-versa, by limiting the total awards of both complaints to $5,000.

2) Extension of arbitration to consider exhibitor complaints that a picture which has been bought is objectionable to audiences on moral, religious grounds, etc. In this instance the exhibitor must first give his reasons to the distributor in writing within 10 days after the Home Office has approved his application for that particular picture. The Arbitrator can free the exhibitor from the necessity of playing the picture.

3) A provision making arbitrable other subjects provided both exhibitor and distributor have agreed to arbitrate them.

4) A plan for a set-up of arbitration machinery. This would require an arbitration board of three to be set up in every city where three or more distributors who are defendants in the Government suit have a distributing office. One of the arbitrators would be a member of the American Arbitration Association; the other two would be drawn from a panel of arbitrators who neither have nor had industry connections. Their decisions could be appealed by either exhibitor or distributor to an appeal board consisting of three men, one of whom, the chairman would receive $20,000 yearly, while the other two would receive $17,000 each yearly.
(This answers the question of appeal raised by STR on Jan. 1. p. 9.)

Costs

The costs of arbitration would be borne by the distributors, presumably on the basis of business done in each territory since all distributor defendants in the Government suit would have to file a confidential statement of their earnings which would not be open to ordinary inspection. Filing fees and the like would also be charged exhibitors.

Competitive bidding seems to be implemented in the plan by the requirement for arbitration on run. In the present "tentative" plan, as in that of Dec. 25, an exhibitor may apply for arbitration on run if he does so within 30 days after the distributor has refused the requested run. If the arbitrator finds for the exhibitor, he may order the run in the future to be offered to that exhibitor by negotiation in which his competitor may participate. Further the arbitrator, may at his discretion, award the complaining exhibitor an award of not less than $100 or more than $5,000. If the exhibitor can later establish that the distributor is not carrying out the arbitrator's orders in good faith, the exhibitor, again at the discretion of the arbitrator, may receive up to $5,000 more in awards.

Conditioning

An exhibitor under the new plan, as in the old, may complain against a distributor on conditioning the sale of one feature upon the purchase of another. If he has a contract with such conditioning and proves his point, the arbitrator may award him up to $500. If he has no contract but proves the attempt to conditioning, the arbitrator may award him up to $250.

Clearance

Clearance continues to be arbitrable with no monetary awards for damages, as under the original Proskauer plan. The clearance clauses has been lengthened to read as follows:

"The power of the arbitrator in deciding any such controversy shall be limited to making (1) a finding as to whether or not the clearance complained of is unreasonable, and if the finding be in the affirmative (2) an award fixing the maximum clearance between the theatres involved which may be granted in licenses thereafter entered into by the distributor defendant which is a party to the arbitration, or, if the arbitration arbitrator shall find that the theatres involved are not in substantial competition, an award directing that no clearance between the theatres involved be granted in licenses thereafter entered into with them by the distributor defendant . . ."

The new plan, like the old, provides that the arbitrator may modify his clearance rule in the light of future developments, and the entire new clause seems to be slanted to be nearer the rulings by the court. (STR Dec. 25, pp. 9-10.) It also defines conditions which will govern the the arbitrator.

Court Influence

Several portions of the new "tentative" plan seem designed to bring it nearer to the Supreme Court ruling. One in particular caused some discussion. It read:

"Nothing herein contained affording exhibitors the right to arbitration shall impair or affect

(*Continued on Page 16*)

Jackson Park Deal Near?

Settlement of the Jackson Park Theatre suit in Chicago for additional damages was reported near this week with the distributor and circuit defendants in the suit said to be ready to pay $450,000 to close a suit which asks for $1,360,000.

This settlement, if carried out, would represent the actual damages claimed by the theatre, less the triple damages for which it was asking. It would not affect the present injunctive provisions which limited Chicago loop run in the defendants' houses to a maximum of two weeks, unless otherwise authorized by the court, and which outlaws duals in the defendants' houses when they would slow up the flow of product to the Jackson Park Theatre.

The Jackson Park, a southside Chicago independent house, had already collected $360,000 damages when the Supreme Court upheld its case. The additional damages were asked for a five-year period before the suit was filed. Jackson Park Attorney Thomas McConnell acknowledged a settlement was very likely but denied reports that it had already been made.

Not Only Movies

Motion pictures aren't the only ones which are facing anti-trust suits. This week, the Shuberts, who are to the legitimate theatre business in production and theatre operation what Paramount is to films, were haled into federal court at Chicago by Jules Pfeiffer. Pfeiffer is asking $1,942,665 in damages, claiming that the Shuberts whom he says control 95 per cent of all legitimate theatres in the U. S., are stifling competition "making it impossible for independent theatrical producers to produce stage plays." He also claims that the Shuberts have prevented him from exhibiting stage plays in Chicago and more than 50 cities in the U. S.

Conscience:

You don't have to sell Manager Floyd G. Nutting of the Eau Claire, Wis., State, Badger, Cameo and O'Klare theatres on the fact that a good conscience is a good thing—for him any way. Nutting was puzzled this week when he received identical letters to all his theatres with a total amount of $32 from an anonymous writer who explained that this was the difference between what he had paid and should have paid when he bought children's tickets and should have bought students' tickets and when, years later he bought students' tickets and should have bought the full price adult ticket. The writer allocated $32 for the State and $7 for the other houses, without explaining his method of computation.

Not Bad, Just Normal, Assert Pine-Thomas of Business

Motion picture business isn't bad. It's just swinging from the abnormal to the normal and now is the time for producers to make every effort to give the public more for its money in films.

That's the opinion of the two Bills—Bill Thomas and Bill Pine—who as the corporate entity of Pine-Thomas, have said they have picked this period of stress and strain to quit making budget-conscious B's and are now stepping into the big Time with top-budget product. They both acknowledge costs must come down and there is a legitimate need for economy as well as quality, but in the words of Bill Thomas, who did most of the talking for the pair:

"Don't throw away 1800 feet of film. Edit your script."

Not Good

Furthermore Thomas believes, with a silent Pine acquiescing, that the emphasis given on economy by the industry recently is bad. He points out that General Motors would never say it had to make a cheaper car because of rising costs and declared that the motion picture industry's wails of economy would have a bad effect on the public.

Thomas believes that now is the time for the producer to give the public "more for their dough."

That is why Pine-Thomas has shifted from B's to A's—in part. The other part is, as Thomas frankly acknowledges, that after experimenting with small-budget pictures, medium-budget pictures and one top-budgeter, the partners found, again according to Thomas, that:

"It's awfully damn hard to make six to nine pictures a year. Little pictures are harder to make than big pictures."

Big pictures, he continued, are also easier to sell and the sales and exploitation effort put into a program of six to nine B's can more easily and effectively be transferred to a few top-budgeters with better financial results.

The Partners Pine-Thomas are in New York to preview their next, "El Paso" in color, and possibly their second, "Manhandled." The premiere of El Paso is set for March 28 at the Plaza and L&A Theatres in El Paso. Other runs will follow shortly afterward in San Antonio, Dallas, Ft. Worth, Oklahoma City, and Tulsa, Thomas said.

Action, Action

The new Pine-Thomas top-budgeters, however, will not depart from the Pine-Thomas formula of action pictures about "hazardous occupations." This is the dominating idea behind their more modest features, of which two—"Dynamite" and "Special Agent"—are awaiting release. Their next top-budgeter will be "Capt. China" in black and white and "The Lawless" in color with all schedules to include at least one picture a year made in the outdoors.

Declared Pine:

"We believe in making moving pictures . . .

" . . . minimum dialogue, maximum action," added Thomas.

Active

Both partners will be active in exploiting their films in the field where they will also study exhibitor reaction. In this connection they believe producers ought to get out and see "what happens to their product after they finish it."

Pine-Thomas said that they consult distributors and exhibitors on both titles and stories before going ahead on the theory that the men who have to sell the pictures to the theatres and those who have to sell the public the idea of coming to the theatres, are those who know what the public wants.

They buttress this opinion with their experience when they planned to release a picture under its original story title, "The Man Who Stole a Dream." When sales and exhibition found the title too long and suggestive of fantasy, they promptly renamed it, "Manhandled," —a good title years ago when Arthur Stringer used it on a novel and Gloria Swanson made it into a picture.

Knows What's Wanted

"The guy who stands in the lobby every night," declared Thomas, "knows more about what the public wants than a guy who sits in the Brown Derby all day long."

It's the Same, Bud

Chicago's internal revenue amusement tax department reports that a Washington ruling demands that reduced admissions to amusements for women must bear the same tax as the higher admissions charged men for the same show. The Chicago bureau has also indicated that no cash register tickets will be allowed in the coming year, declaring that each patron must have an individual ticket. This ruling would oust the use of cash registers by drive-ins.

Who Pays? Firm Asks D. C. Court

Kass Realty Company this week asked the federal court for the District of Columbia for permission to enter the suit by which the Kogod-Burka circuit sought to compel Warner Bros. to surrender the half interest it held in the MacArthur Theatre.

The realty company declared that it was to build another theatre for the partnership of K-B and Warner or for Warners' alone with an agreement calling for payment to the realty company of $100,000 if the agreement were not carried out within a specified time. The agreement has been reached with Kass as compensation for another contract which Warners had made to build a house in opposition to the MacArthur before it acquired an interest in that house with K-B.

Kass asks the court to decide for whom the theatre should be built and if neither, who shall pay the $100,000 forfeit.

Warners has agreed with the Justice Department in the Government anti-trust suit to divest its interest in the MacArthur.

Goldman Loses Effort To Get Divestiture

Philadelphia Exhibitor William Goldman this week lost in his efforts to persuade a federal court in that city to order Warner Bros. to divest itself of its theatres. The court denied Goldman's plea which was made in connection with its order compelling competitive bidding in the Philadelphia area as a result of an anti-trust suit decided in Goldman's favor. Goldman sought divestiture on the ground that the Warner theatres continued to be favored.

Take It To 'Em

Indiana Allied this week was urging its members to take the Allied plan to blacklist "bad" actors who bring the industry to disrepute into its own hands. The Indiana group evidently was of the opinion that it is time "to stop quibbling about details such as whether or not it is a function of the Motion Picture Code to include" the plan "and get down to business to get industry-wide adoption of this or some other plan."

Suggested was the power of the Indiana Federation of Clubs, which has a membership of some 20,000. This, Indiana Allied pointed out, is a strong nucleus about which to build.

Schines, 8 Majors Sued For $2,532,000

Suit for $2,532,000 triple damages under the anti-trust law was filed in New York's federal district court Tuesday against the various Schine theatre companies, individuals J. Meyer Schine, Louis W. Schine and John H. May and the eight major distributors by Rupert P. Wallace, operator of the Capitol at Auburn, N. Y.

The suit charges loss due to agreements between the distributors and Schine and further charges Schine employed various tactics to prevent Wallace from operating or purchasing theatres elsewhere. The complaint charges that the Schine interests prevented Wallace from acquiring houses in Auburn, Cortland, Canandaigua and Newark, N. Y. It further charges the Schine interests had threatened mortgage foreclosures on properties Wallace wished to acquire to operate theatres.

Distributor defendants are: Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, Universal and United Artists.

Drive-In Suit Ends With Theatre Sale

Defense of the North Drive-In Theatre near Charlotte, N. C., by the Drive-In Theatres of the Carolinas against a drive-in patent infringement suit ceased this week when the theatre was sold to a group of drive-ins which pay royalties to the firm suing for patents. The switchover obviated the need for defense.

Universal Settles Author's Suit

Universal-International this week settled a $50,000 suit over author's right out of court with Walter J. Wise over "So's Your Uncle." Wise had sued as a co-author after Universal had bought the story from Leonard Lee. The settlement now gives the production full rights.

Make 'Em for $400,000, Rank Orders Studios

J. Arthur Rank this week reportedly ordered his producing units in England to trim costs so that features could be made for $400,000. The report immediately caused rumors that the British milling industry tycoon, who dominates Britain's film business, was demanding severe curtailment of expenses because of financial commitments.

Sees Film-Making Jump for Video

A vast expansion in the field of film production as an outcome of the growth of television was predicted this week by Wayne Coy, chairman of the Federal Communications Commission, warning that the television industry may be forced into motion picture making if it cannot meet the present high costs.

In a speech to the Radio Executives Club and the Advertising Club of Boston, Coy estimated that by 1951, there would be 400 television stations in operation, and 1,000 stations within the next six or seven years. He said that if receiver tube production can be stepped up in accordance with present plans, 2,000,000 receivers may be built this year, and as many as 5,000,000 a year by 1951.

He pointed out that there are now more than 50 stations operating in 31 cities, and 1,000,000 receivers in the hands of the public.

Sees Bid Battle

"If we are to assume that the present motion picture producers will produce all of the film needed for television stations and theaters," Coy declared, "then we can likewise assume a major battle in the bidding of the product of the producers. It may develop that the costs of quality pictures will be more than can be paid by television broadcasters. In such event either the motion picture producers will have to produce pictures, perhaps tailor-made for television, and at lower costs, or television network operators or individual television broadcasters will have to get into the business of producing their own films.

"This we know for a certainty—that the operation of television stations in this country will use up much more film per year than has ever been produced in America. There is a certain expansion in the field of film production. New competitive forces in that industry cannot help but benefit America."

Fla. Exhibitors Form Unit, Join TOA

Organization of the Motion Picture Exhibitors of Florida was announced this week in Miami with L. A. Stein as president and with the new organization dedicated to such exhibitor problems as fighting taxes, and working together for the benefit of the industry.

The MPEF immediately decided to affiliate with the Theatre Owners of America, and appointed Mitchell Wolfson representative to the TOA. Other officers beside Stein are Vice-President Boliver F. Hyde; Secretary William Umbaa, and Treasurer M. E. Hensler.

Box-Office About 1% Off, Treasury Indicates

Box-office receipts for the first 11 months of 1948 were off only slightly more than one per cent over those of 1947, the Treasury Department admissions tax collections indicated this week. The Treasury took in $385,129,094 taxes for those 11 months in 1948 as compared to $389,467,485 for the previous year. Approximately 80 per cent of this comes from theatres.

Film Dividends Show Drop During 1948

Dividends paid by motion picture companies dropped about 18 per cent in 1948 the Commerce Department revealed in Washington this week. The 1948 payments amounted to $4,905,000 as compared to the 1947 figures of $54,641,000.

NEWSREEL CLIPS

Names

Allied Artists-Monogram Vice-President **George Burrows** is back in Hollywood after a stay in New York; United Artists Eastern and Canadian General Sales Manager **Edward Schnitzer** is off on a business trip to Cleveland; Paramount Vice-President **Y. Frank Freeman** returned to Hollywood this week after a huddle in New York with executives during which Freeman's advice reportedly was asked on theatre operation should a separate theatre company spring from the Paramount empire; **Joseph Friedman** has been elected vice-president of Columbia International and will be replaced in his job as managing director for Columbia in Britain by **Max Thorpe;** Film Classics Assistant General Sales Manager **Jules K. Chapman** is touring the exchanges; **Frank Gergen** has been appointed midwest district manager for Confidential Reports. President **Robert S. Benjamin** of the J. Arthur Rank Organization (the American company) left by airplane Tuesday for London.

Quotes

"My bread and butter comes from Hollywood." That's the opinion of Ruby S'Renco who runs the Art Theatre in St. Louis. S'Renco, interviewed by the St. Louis *Star-Times,* makes no bones about the fact that American product is his life-saver. "Foreign stuff," he says, "is strictly dessert."

Again, Huh

Television's most popular movie hero is—Rudolph Valentino. Anyway that's the report of the reaction which the American Broadcasting Company claims it received after showing his silent films, "The Eagle," and "The Son of the Sheik."

Time Machine

When MGM holds its "Preview of Product" sales conference in Los Angeles Feb. 6-12, the manpower represented will account for 2,000 years of company service.

Foreign

Keki Modi, executive of the Central Production Studios and the Western India Theatre Circuit of India, this week has closed a deal to distribute Selznick and United Artists films in India.

Financial

Cinecolor announced a net profit after taxes of $266,204 for the fiscal year ending Oct. 2, 1948 compared to $398,531 for the previous year. However, the firm boosted its business approximately 28.6 over last year, increasing costs cutting into the net.

Calendar

JANUARY

30-31-Feb. 1, convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

FEBRUARY

4, National Conference of Christians and Jews' Bill of Rights Luncheon, Waldorf-Astoria, New York.

6-12, MGM sales conference and "Preview of Product," Los Angeles.

14, Motion Picture Associates' testimonial luncheon for Max Gillis, Saul Krugman and Norm Silverman, Broadwood Hotel, Philadelphia.

14-15, annual board meeting, Allied States Association, Hotel Statler, Washington, D. C.

21-22, postponed convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel William Penn, Pittsburgh.

MARCH

1, Directors' meeting, Allied Rocky Mountain Independent Theatres, Denver.

1, Justice Dept. presents proposed fact findings and judgment in Gov't anti-trust suit to three-judge statutory court in New York.

24, Motion Picture Academy of Arts and Sciences annual awards, Academy Award Theatre, Hollywood.

23-25, first meeting of the Anglo-American Joint Film Advisory Committee, New York.

30, Arguments on proposed judgment in Gov't anti-trust suit, U. S. courthouse, Foley Square, New York.

30, 40th anniversary conference, National Board of Review, New York.

APRIL

4-5, new date for first convention of Colorado Association of Theatre Owners, Denver.

4-8, 65th semi-annual convention, Society of Motion Picture Engineers, Hotel Statler (former Pennsylvania), New York.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

21-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind.

Goldwyn Will Keep Production Code, Etc.

Though he has resigned from the Motion Picture Association of America and from its affiliate, the Association of Motion Picture Producers, Samuel Goldwyn will continue to make use of its Production Code and seek the Code seal of approval for his future pictures, sources close to the producer declared this week.

This will probably include the other trade services of the MPAA-AMPP, which are open to non-members, the Goldwyn offices pointed out. Officially Goldwyn said he would use these services until his resignation became effective but had no plans for after that time.

Cowan Ends 10-Year Holdout; To Join SIMPP

Producer Lester Cowan this week ended his 10-year holdout against producers' associations by filing application to join the Society of Independent Motion Picture Producers. Up to this time, Cowan has persistently refused to affiliate with any producers' group.

Schlaifer To Set Up Own Ad Firm

Charles Schlaifer, whose resignation as ad and publicity director for 20th Century-Fox becomes effective Feb. 1, this week announced he would head his own firm—Charles Schlaifer and Company—which would engage in the ad and public relations business. Schlaifer said he would take a vacation for several weeks before setting up his organization.

National Screen Help Votes to Unionize

National Screen Service employes in New York this week voted in favor of a union shop and selected the CIO Screen Office and Professional Employes Guild as their bargaining agent, the SOPEG announced. Requests for a general 25 per cent salary increase with a $30 minimum for clerical workers have been made.

A champ at the boxoffice!

SHOWMEN'S TRADE REVIEW



"Action, romance, fighting, swordplay, adventure, excitement and laughter. What more could an audience ask for, especially a family audience? It's got plenty on the ball!"

VARIETY



"A first-rate grosser . . . a picture that could be built into a real coin-getter."



MOTION PICTURE HERALD

"It looks like a top-grade box-office attraction. Hold on to your hats and tell your patrons you have some thrills in store for them!"



DAILY VARIETY

"Jam-packed with action. Fine entertainment."





BOXOFFICE

"Mighty good entertainment that should please any type of audience. A fast-moving, swashbuckling film with plenty of humor."

FILM DAILY

"Click business indicated. Rousing, colorful entertainment . . . exciting, spectacular."

HOLLYWOOD REPORTER

"Packs plenty of action. Designed to please the action and adventure fans."

THE EXHIBITOR

"Packed with action, this should satisfy any audience. High rating action show packed with selling angles."

MOTION PICTURE DAILY

"Action fans will find 'The Fighting O'Flynn' right up their alley. First-rate entertainment. Good business appears to be in the offing."



UNIVERSAL-INTERNATIONAL presents

Douglas FAIRBANKS JR.

as

"The Fighting O'FLYNN"

co-starring

Helena CARTER

Richard GREENE

Patrica MEDINA

Screenplay by Douglas Fairbanks, Jr. and Robert Thoeren

From a Novel by Justin Huntly McCarthy • Directed by ARTHUR PIERSON

Produced by DOUGLAS FAIRBANKS, Jr. • A FAIRBANKS CO., INC. PICTURE

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. MEMBER REPORT

Test Campaign Beats Slump, Augurs Release of Reissues

I.M.P.S. Member Gordon Spradley of Wometco's Capitol Theatre, Miami, Fla., waited.

He had put on successful showmanship campaigns, but somehow or other, he wanted to delay reporting his exploitation activities for the benefit of other members until he had executed one which, in his opinion, could stand the test of unusual conditions and would be readily adaptable in all situations.

Charter Member Spradley had not long to wait. When 20th Century-Fox arranged with Wometco Executive Sidney Meyer for a test run of two reissues, "Show Them No Mercy" and "Johnny Apollo," the opportunity had arrived.

Upon the success of Spradley's campaign would depend the feasibility of releasing the two films nationally. Therefore, the Capitol theatreman had a two-fold goal: to execute a campaign that would determine the action to be taken by the distributing company and also one that would prove valuable to I.M.P.S. members.

An imposing obstacle to be hurdled was the condition prevailing when the reissues would be shown. The time selected was that traditional pre-Christmas slump period when most theatres are as quiet and inactive as a mausoleum. They couldn't have picked a more difficult time, but that just made Spradley all the more determined.

And what's more—there was nothing to work with: no advertising accessories were available from 20th-Fox, for these would not be prepared until the results of the Capitol campaign were analyzed. Well, you can see by this time that the Capitol manager had a terrific job ahead of him. He gritted his teeth, rolled up his sleeves and went to work.

Spradley's idea was to "cover the town" in the shortest possible time, to hammer away at the fact that "Show Them No Mercy" and "Johnny Apollo" would play at the Capitol. Everybody *had* to know—if his campaign was to bear fruit.

Two-hundred two-color three-sheets were prepared and posted in areas likely to furnish the best patron prospects. Two-hundred window cards were also placed in strategic positions, mostly in the downtown areas. A 24-sheet prepared by Paul Allen, Wometco artist, was placed downtown.

Spradley had to work fast, for the engagement was only ten days away. Next, he used a special trailer which was spliced with the regular trailers on the two films. Then he promoted six free spot announcements on radio station WMIE.

The theatre lobby mirror was put to work. On it an artist lettered an arresting sign that would stop patrons in their tracks. Also in the lobby Spradley set up a special display featuring two film cans. Tie-in copy was to the effect that these were "only small, unimpressive film cans but they're packed with a double charge of jolting dynamite—15,782 feet of film that will

(*Continued on Page* 11)





SUCCESS FACTORS IN SPRADLEY'S CAMPAIGN. Two of the factors that accounted for the success of I.M.P.S. Member Gordon Spradley's campaign on the two 20th-Fox reissues, "Show Them No Mercy" and "Johnny Apollo," are shown above. The mirror in the lobby of Wometco's Capitol, Miami, Fla., was utilized for the arresting hand-lettered sign shown at the left, while the opening-day ad at the right had plenty of dynamic appeal to grab the newspaper readers' attention. An artist painted the sign on the mirror, and the ad was prepared by Wometco artists under Hal Kopplin's direction.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started in: PUBLIC RELATIONS

By BILL BENDER

Mgr. Bemidji Theatre, Bemidji, Minn.

In my opinion, it is the manager's job to surround himself with a staff that can take care of the ushering, projecting, housekeeping, etc., and to see that they really function. To promote, advertise and take care of all public relations, and promote goodwill for his house—goodwill being, in my estimation, one of the big items in show business.

My experience in show business started over 40 years ago with a wild west show, carnival, dramatic stock company, musical director, band leader, and always connected with the advertising and public relations end.

The greatest asset a theatre can have is the goodwill of the community. I probably cannot do all the things connected with a theatre well, but I feel that though I never layed an egg, I still know a good one from a bad one.

I.M.P.S. Member Report

Choirs Sing Carols for Perkins' Roxy Patrons

All I.M.P.S. members agree that goodwill is a theatre's most important asset. The theatre is not merely a place of entertainment, it should be a hub of community life. The manager should participate in as many local endeavors as possible. He should be on the best of terms with merchants, city officials, club and religious leaders, etc.

I.M.P.S. Member Allan Perkin knows the value of community goodwill. And as manager of the Roxy Theatre, Chesley, Ont., Canada, he put it to work during the recent Christmas season. Brother Perkins is on the best of terms with the town's religious leaders, and if you doubt the importance of that relation, read on. But read on, anyway, whether you're in doubt or not, for what Perkins did for Christmas you should be able to do for Easter.

He contacted the clergymen of five different churches; namely, Episcopal, Presbyterian, Roman Catholic, United Brethren and Unitarian. These religious leaders readily consented to have their choirs appear on the stage of the Roxy,

(*Continued on Page* 12)

Set 3-City Premiere For 'The Red Pony'

Republic Studios Publicity Chief Mort Goodman flew to San Francisco Tuesday to make arrangements for the three-city premiere of "The Red Pony" which is scheduled for February 2 at the Fox, San Francisco, the Orpheum, Oakland, and the California, Salinas.

Goodman was to confer with Dick Spier, northern California division manager for Fox West Coast, on the triple showings, which will be attended by "Red Pony" Author John Steinbeck.

I.M.P.S. Member Report

Spradley Beats Slump With Test Campaign

(*Continued from Page* 10)

have you on the edge of your seat for three hours . . . " And above the lobby doors a specially-prepared sign blazed forth the important message.

Now it was time to "gum up" the campaign—and to its benefit, too. Accordingly, Spradley promoted 5,000 sticks of Beech-Nut chewing gum which he affixed to small cards bearing this copy: "You may need this (gum) to calm your nerves when you see this double charge of jolting dynamite—" The cards (with the sticks of gum attached, of course) were distributed by attractive usherettes in the downtown area. Thus 5,000 people, while chewing on the chicle, could make up their minds that this was a show they wouldn't want to miss.

Under the direction of Wometco's Hal Kopplin, special ads were prepared which began running in newspapers three days ahead of the opening. And they were mighty effective ads, too, as can be seen from the one illustrated herewith.

If you're looking for a surprise climax to this report, there just isn't any. After all, with such concentrated effort, how could the results be anything but terrific? Of course, it may be a surprise that that old bugaboo—the pre-Christmas slump—was beaten, since most showmen find this time of the year the most inactive as far as patronage is concerned. But from the point of smart showmanship, the splendid results were assured by the fine campaign.

"The public flocked to the box-office," Spradley reports.

Well, after that fine work, the national release of "Show Them No Mercy" and "Johnny Apollo" would appear to be a virtual certainty. And with Spradley's campaign details at their disposal, I.M.P.S. members will be prepared to duplicate them—and without the disturbing bugaboo of the pre-Christmas slump.

Thanks, Gordon. Members will be wanting to hear from you again.

'So Dear' Opens 4-State Premiere in Indiana

Four-state area premiere of Walt Disney's "So Dear to My Heart" got under way last week when the RKO Radio release opened at the Indiana Theatre in Indianapolis, with Walt Disney on hand for the occasion. With him were Beulah Bondi, Bobby Driscoll, Luana Patten and Clarence Nash, the voice of Donald Duck. Also present were William Banks Levy of the Walt Disney organization and Ned E. Depinet, Robert Mochrie and Nat Levy, representing RKO.

Following the Indianapolis premiere, the Technicolor feature opened at the Albee, Cincinnati, spearheading over 150 playdates including Columbus, Dayton, Springfield, Portsmouth, Newark, Marietta, Middletown, Hamilton, Cambridge and Chillicothe, all in Ohio; Louisville, Lexington and Ashland, Ky.; Evansville, Fort Wayne, Lafayette, Muncie, Richmond, Bedford, Connorsville, Huntington and Bloomington, Indiana; and Charleston and Beckley, W. Va.

Promotes Weekly Herald

Les Coulter, Olympic Theatre, Watertown, N. Y., has promoted 3,000 weekly heralds from a merchant who pays printing costs, gets back page.

I.M.P.S. MEMBER REPORT

Borland's 4-Page Programs Cut Costs



With four weekly changes, Hugh S. Borland nevertheless finds the way to play up all attractions in a four-page program he originated several years ago and has been using—with profit and cut costs—ever since. Illustrated above are the front page, center spread, and back page of a typical Borland program. There's a good, interesting selling message on the front page of each of the programs, with the copy written by Borland. The center spread features three of the double feature bills—with added selling lines, and the final page takes care of the fourth show of the week.



Hugh S. Borland

I.M.P.S. Member Hugh S. Borland figures that he saves $1,531.40 a year on his programs for the Louis Theatre on Chicago's South Side, yet STR can attest that the weekly he turns out is handy, attractive, even entertaining.

The Louis presents double features and changes shows four times a week. To plug the Sunday to Saturday program, announce the attraction for the following Sunday and do a little proprietary barking calls for six pages and, at 6,000 copies, would cost Borland $50—had he not hit upon his economy scheme.

He learned how to get his material into four pages a few years ago and his weekly outlay now is $20.55, a saving of $29.45. A cut on this page illustrates his method. The inside of the program, though folded into two pages, is laid out in thirds. That takes care of his Sunday, Monday - Tuesday and Wednesday - Thursday shows. The same size ad for his Friday-Saturday show receives more emphasis on the back, where it takes most of the page. The extra space there is just right for a boxed announcement of the following Sunday's show. The front page? That's for Manager Borland's "editorials"—and they're good.

GRIST FOR THE SHOWMANSHIP MILL

Greater New York exhibitors booking "Chicken Every Sunday," now playing at the Roxy, will find good advance promotion already made for them by 20th Century-Fox through a "Chicken Every Sunday" contest tieup with the 25 Food Fair stores in the metropolitan area. The contest plugs the film and increases the stores' sales of chickens for home dinners. Newspaper-size throwaways to a 250,000 total were distributed by the cooperating stores, and 500 tickets were set aside for contest winners. All metropolitan subsequents will profit through the Roxy contest, which is a preliminary to the Chicken Wishbone contest that 20th-Fox arranged with the Poultry and Egg National Board.

* * *

RKO Radio President Ned Depinet, Vice-President in Charge of Domestic Distribution Robert Mochrie, National Director of Advertising S. Barret McCormick and National Exploitation Director Terry Turner were in Hollywood this week to see "Mr. Joseph Young of Africa" and to set up a special advertising and exploitation campaign for the John Ford-Merian Cooper Production prior to its release in May.

* * *

A nationwide tieup with the Dale Carnegie schools, located in 167 cities throughout the country, has been set in conjunction with the release of Monogram's "Jiggs and Maggie in Society." Carnegie, who made his screen debut in the film, is advising all his teachers to urge their pupils to attend local showings. One-sheets advertising the film are being prominently displayed in all schools.

* * *

Quaker Oats Company, which is using a Johnny Mack Brown tieup in Sunday comic strips having a circulation of 28 million, has expanded its newspaper advertising campaign with a new series of black-and-white ads in a tieup with Allied Artists' "Fighting Mike McCall."

* * *

World premiere of Universal-International's "The Life of Riley" will be held March 4 in Cincinnati, with Producer Irving Brecher, William Bendix and other cast members attending. Brecher returned to Hollywood this week after arranging for the premiere.

* * *

National Screen Service, through Melvin L. Gold, is making available without charge a special trailer and accessories to theatres holding premieres of Allied Artists' "Bad Boy" for the benefit of Variety Clubs International, under whose sponsorship the picture was filmed. The free trailer will also be supplied to theatres cross-plugging the Variety Clubs premieres.

* * *

Advertising for Screen Plays' "High Noon," which will go into production this spring for United Artists release, will be handled by Buchanan and Company.

I.M.P.S. Member Report

Choirs Sing Carols for Perkins' Roxy Patrons

(*Continued from Page* 10)

one choir per night during Christmas week, and sing Christmas carols during intermission.

As the choirs sang, slides with the words were projected on the screen, and the audience joined in. There was a wonderful Christmas spirit prevailing during each of those five nights, and patrons of the Roxy were highly enthusiastic in their praise. Some of the choir members were dressed as old carolers, the ladies with old-fashioned long dresses with bonnets to match and the men in swallow-tails and top hats.

Brother Perkins could have rested on his laurels, but he didn't. He also persuaded the choirs to sing in the local hospital prior to their appearances at the theatre. The patients were cheered by this gesture and they must certainly have a very warm spot in their hearts for the Roxy manager.

You can be sure that the clergymen were also highly pleased, and that Brother Perkins will have their sympathetic ears to any proposals he may advance in the future. And you can also see that the churches, the theatre and the people were all drawn together in a common bond for the good of the community.

For those who might skeptically admit that the activity was good but what about business, Brother Perkins is right there with an answer:

"It paid off beautifully at the boxoffice."

'Decision' Wash. Premiere

Washington premiere of MGM's "Command Decision" has been set for February 15 at the Palace Theatre, with an invitational audience to be limited to Air Force and government top brass. Premiere is expected to draw many administration and military dignitaries.



BOOK TIEUP POSTER. Reproduced above is a four-color poster tieing-in Paramount's "Whispering Smith" with the Popular Library volume. The poster, being distributed by the American News Co., will appear on newsstands and in bookstores, and will be available through American News for theatre imprint in whatever quantities needed.



TOPS IN WINDOW DRESSING. The beautifully composed window depicted above was one of many displays in New York for the showing of RKO's "Joan of Arc" at the Victoria. The above window was on classy Fifth Avenue in the Scribner book store.

N. Y. Mercantile Tieups Set Pattern for 'Joan'

Textile tieups were made with the Burlington Mills and the A. D. Juilliard Company for the New York premiere of RKO's "Joan of Arc" at the Victoria Theatre which also helped to put over the holiday reserved-seat showing at the Fulton. The RKO publicity department under Rutgers Neilson spearheaded the merchandising campaign on these two textile tieups.

The Burlington Mills exhibit of "Joan of Arc" color fabrics occupied its entire display area on the fourth floor of the Empire State Building. Many out-of-town buyers attended the Burlington show and went back to their home towns with the declared purpose of building fashion shows around the Burlington "Joan" motif. The Juilliard company, one of the nation's leading woolen manufacturers, displayed five "Joan" pastel colors for spring. Its woolens became Vernon Bros. coats and suits which then became a Saks-Fifth Avenue tieup, occupying five prominent Radio City windows.

Macy's department store had first place in the "Joan" window displays with three selling windows on 34th Street, another trio on Broadway.

Inspiration Caught On

The "Joan of Arc" inspiration caught on, not only in dresses but also in hats, belts, gloves, lounging wear, hosiery, costume jewelry, scarves, coats and shoes. In a report to foremost retail stores, RKO lists over 165 manufacturers who are offering models inspired by "Joan"—in color or design, or both.

On the merchandising bandwagon, besides Burlington and Juilliard, are John Fredericks (hats); Cadwallader (scarves); Phelps Associates (bags and belts); Coro (costume jewelry); Vogue (belts); Daniel Hays (gloves); Jerro (mules—not the stubborn kind); and Seligman & Latz (hair-dressing chain in department stores).

Unlike the average film, which is useful to the local store only at the local playdate, "Joan of Arc" offers a background of timely news interest which excites the self-interest of leading stores, regardless of playdate. The extensive national advertising program, which has already made considerable penetration, has been supplemented by commercial advertising, such as Burlington Mills' color page on "Joan" fabrics in *Mademoiselle* and International Silver with a color page in the October 15 issue of *Life* on a Sterling pattern named Joan of Arc.

'Dear Secretary' Contest Scores Big in New York

Through a contest conducted by United Artists and the New York *Journal American* in connection with "My Dear Secretary," scheduled to open shortly at the Mayfair on Broadway, ten Office Orchids have been selected by a committee composed of Harry Conover and John Robert Powers, heads of the model agencies, and Rudy Vallee and Laraine Day, who star in the picture. The winning ten were to be feted at the Stork Club before the end of the month.

Winner of the first prize—a week's all-expense trip to Hollywood via TWA airlines—was to be chosen by *Journal-American* readers and patrons of the theatre during the first five days of the film's run. The second prize winner will receive an RCA Victor television set, while other prizes will include a television set, a Canadian Fur Co. fox jacket, a Gruen wrist watch and $100 in cash. Total value of the awards is $5,000.

For several weeks elevator starters have been nominating the 57 Office Orchids who are entered in the contest. These Orchids work in the buildings where the starters are also employed. The starters will receive Ronson lighters, plus a television set for the top contender.

The girls have appeared on broadcasts and were honored recently at a luncheon at the Latin Quarter, where they were greeted by Vallee and received orchids presented by Thomas Young Orchids, Inc.

The contest has been liberally publicized with stories and art in the *Journal-American* for many weeks.

'Jesse James' Premiere Set for Kansas City

World premiere of Screen Guild's "I Shot Jesse James" will be held Feb. 24 in Kansas City at Fox Midwest's Esquire. Other openings will take place on successive days in St. Joseph, Lawrence, Topeka and Wichita.



GENUINE 'TIE'-UP. Nothing like ties for a genuine "tie"-up. In a promotion arranged with the public relations director of the Men's Tie Foundation by Rutgers Neilson, RKO Radio publicity director, window displays similar to the above are already appearing, or will soon appear, in some 25,000 men's furnishing stores throughout the country in connection with "Station West." Jane Greer, who co-stars in the picture with Dick Powell, was chosen "Miss Valen-Tie of 1949" at the annual banquet of the Foundation in New York and, dressed in a costume of harlequin ties, posed for the official picture appearing in window and store displays.

YOU DON'T HAVE TO WISH FOR BUSINESS!



here ..... it ..... is ..... from .....

20th CENTURY-FOX

There's 'Chicken' Every Day With.....

the Snake Pit

That Wonderful URGE

YELLOW SKY

A Letter to Three Wives

DOWN TO THE SEA IN SHIPS

MOTHER is a freshman

TECHNICOLOR

There's No Business Like 20th Century-Fox Business!

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

DO SOMETHING A LITTLE DIFFERENT

By Jack Jackson

If you've been employed around a theatre long enough to differentiate between the men's room and the manager's office—which is sometimes quite difficult—you've heard the bromidic expression: "There's nothing wrong with business that a good picture won't cure." And if you've risen to a position where you're privileged to scan the distributor's reply to the manager's complaint about losses on the promised sure-fire, can't-miss, super-dooper, high percentage special, you're familiar with "No picture ever made is good enough to sell itself."

From casual observance the two assertions seem to be antipodean premises of business reasoning, and this generally accepted conflict may be—to no small extent—accountable for at least a portion of attendance decline. Observations among theatres in more than half of the nation's states during the past year have convinced me that the "good picture" wishing well has provided solace salve as well as potent error erasers for entirely too many lazy and/or incompent handlers of motion picture attractions.

The thinking showman is aware that a relationship as chummy as the yolk and white of a scrambled egg actually exists and that only in working the pair as a team can the peak results —gauged by the whir-r-r of the ticket machine—be expected. Any attempt to apply either principle as rugged individuals in the business race is certain to falter and stagger far from the finish line of capacity attendance potential.

For the benefit of those who consider the "good picture" and "got to sell it" dictums as unrelated business-attracting magnets, perhaps it's best that the benefits and possibilities of each be analyzed to point up the advisability of inseparable twinship in their application.

Let me explain at the start that a "good picture," so far as this discourse is concerned, is a picture that does extremely fine business at theatre box-offices. Under such qualification there are few that will question the claim that the all-over-the-nation top-grosser is far more difficult to locate than the proverbial needle in the hay stack. There are a few that go over big in most places but, in the great majority of instances, motion pictures show marked tendencies toward spottiness, with top grossers in one locality or group of theatres becoming just so-so in others and even experiencing poor audience reception according to places, people and conditions. For instance, the extremely well-done coal mining photoplay will pack 'em in around the West Virginia and Pennsylvania mountain regions but drop lower than the pits when exhibited before Back Bay Boston intellectuals and similar groups if presented on the same parallel of public appeal.

'Good Picture' and 'Got-to-Sell-It' Dictums Combine Admirably

Generally speaking, the "good picture" dictum is as flexible as a silken cord and will bring customers to the box-office in exact ratio to the number of intriguing twists, loops, curves and angles the imagination of the theatre manager can conjure as bait to lure the many segments of his patron potential. Thus the "good picture" and "got-to-sell-it" dictums combine admirably for box-office benefit and serve to authenticate the producer-distributor claims about all their pictures being good. In a sense, this last is so. There are very few really poor pictures. The trouble lies in theatre managers ignoring the fact that, while today's pictures possess many facets of public appeal, his patron potential is practically always of fixed pattern, making it advisable—if he is to get utmost revenue—for him to rearrange the angles of patron appeal and present them in the order and form best calculated to coincide with the preferences of his fixed mould of customer prospects. Of course, it is essential that the manager know every curve and angle in his patron pattern and entirely too many neglect the acquisition of this all-important information.

"No picture ever made was good enough to sell itself" is more than a dictum of the industry. With alterations to fit the commodity it becomes a truism of business. Even bread, the staff of life, has to be sold and the angles they use to sell it—health, growth, vitamins, etc.,—should put to shame a theatre manager using a limited array of catchlines to sell his impressive establishment and the multitudinous emotional appeal of the glamorous photoplay attractions it houses. If any worthwhile manager will study his product—trade papers, press sheets, etc., are full of advance and current information—and assiduously apply the "got-to-sell-it" principle to each of the better of his pictures, the bad business shrieks will shrivel to whispers in no time.

But the job requires divorcement from the altogether too long established and generally

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No 'Impossibles' at New Theatre Opening

It was a bang-up publicity campaign that Manager Carl Meeker put across for the reopening of the Alex, Glendale, Calif., after it had been damaged by fire during the flameproofing of its curtain. Repairs were completed in the "impossible" period of 16 days, and Meeker overcame many other "impossibles" in preparing the public for its reopening on the occasion of the theatre's twenty-third anniversary. Meeker was aided by Manager Abe Sonosky of another Fox West Coast house in Glendale, the Glendale. The extent of their success was measured by long box-office queues and the fact that hundreds were unable to obtain admission to the ceremonies.

Merchants of Glendale cooperated truck ads and the newspapers of the town gave the affair more than 400 inches of free publicity. Meeker changed his marquee copy seven times to keep the public up to the minute on reopening date. A hundred window cards emblazoned the date as did 5,000 sponsored milk bottle hangers in connection with Youth Month. The screens in Glendale's other five FWC theatres added their bit to the campaign.

Opening night swung on with a radio broadcast, with city officials, film starlets (sent on by Manager Charles Helm of the Ravenna in Los Angeles), and local personages speaking. Four whirling Klieg lights were kept shooting skywards, and newsboys startled the public with their loud cries of "Extra, read all about the new Alex reopening." The newsboys also dis-

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2 Reade Managers Active in Civic Affairs

Walter Reade Theatres has two managers who are particularly active in civic affairs and whose activities have a habit of "making" their cities' newspapers. The circuit's Red Bank, N. J. city manager, Tony E. Hunting, who has been a councilman for 20 years in the neighboring Fairhaven, has been re-elected for another three-year term. Last year he was borough president of Fairhaven under an arrangement whereby the presidency is rotated.

City Manager Robert W. Case in Kingston, N. Y., is another frequently sought out by reporters. He has again been appointed chairman for theatre participation in Ulster County for the March of Dimes. He is chairman of the Central Business Men's Association of Kingston and as such headed a campaign which raised $250 for a family recently made homeless by fire. He was assisted in that fund-raising by Frank Hopper, president of the Kingston Motion Picture Operators Union, and a Reade employe.

Had the Kids Jumping

Pasting stickers on the bottom of theater seats designating what prize would be awarded the youngsters at a kiddies' back-to-school morning show, Manager Harold Lee had the kids jumping at the Babcock Theatre, Bath, N. Y. Lee promoted 10 prizes from a Grant store and provided 10 candy bar prizes.

Jackson . . .

(*Continued from Page* 14)

accepted format of public approach. The same size ad on the same day each week with the same border; the same weekly handbill with the same heading; the same front display, etc. won't do it. Time and effort will have to be spent analyzing the vicinity of your theatre and the people of the community. You'll have to avoid sameness of advertising tactics with fox-like cunning. You'll have to measure the "pull" of every word you use in display ads, making sure that each possesses the utmost in magnetism for the majority of the class of readers to whom it is directed. You'll have to prepare a different ad for each different paper you use because every paper has its particular group of principle supporters whose likes and inclinations differ from those comprising the supporters of its competitor. In brief, you'll have to exercise the same care in avoiding sameness in all facets of your advertising approach as you do in varying the stars and type of pictures scheduled for exhibition. Just as each picture is different, so should the style and descriptive matter of each advertising approach be different.

I know that budget restrictions forbid all-embracing campaigns on each and every picture, and even if they permitted, the element of time would outlaw such practice. But I know—and I speak from experience—that the location of billboards, the size of display ads and their general shape, borders, etc.—to say nothing of total elimination of trite phrases of description—and theatre front treatment, can be changed materially and noticeably if the persons responsible will exert the necessary thought and effort. And without disturbing the budget, too.

To be specific, let me point out that every picture you play cannot be heralded as big; that the film most appealing to the moviegoers of your vicinity is not always the week-end attraction; that your pictures contain many elements of patron appeal beyond the title and star players and that you'll be building favor rather than losing face if you seek the angles of appeal in the so-so pictures and advertise accordingly. When you have an unusually entertaining picture mid-week, go out of your way to let them know how much they'll enjoy it. Those mid-weekers are usually low p/c or flat, and that's where you can make money.

All this comes under the heading of the got-to-sell-it dictum. But you, as manager of your theatre, must know what will sell to the folks and how to sell it. Perhaps a new song and a record player blaring it in the lobby or in front of your theatre will do it. Maybe it's the presence of some new player of extraordinary talent getting their first screen break. It may be that the author of the story has a following with a segment of your customers. Could be that the beauties of scenic investiture will attract folks or at least be the kind of an unusual approach that news editors, harassed with the corny and trite in picture publicity, will go for. It's possible that some embellishment in the presentation of the advance trailer will give current customers something to talk about to their friends that will help attract additional business for some potential low grosser. As mentioned earlier, the angles are as many and varied as your imagination. Study the possibilities of each picture carefully and select the avenues of greatest promise to your box-office. Then pitch in and give it everything you've got. You'll be making good pictures out of the so-so's and super grossers out of the good ones in no time.

Until now we have taken for granted that you're operating a theatre where those 4 Cs I recently wrote about are given prime consideration. If you're not, then let me say right here that the very finest of merchandise gets but passing attention from the public if it's not properly and invitingly displayed. The real low-down is that your theate is every bit as important—if not more so— than the attractions it exhibits and that the very best pictures ever made will not realize their fullest possibilities unless Comfort, Convenience, Courtesy and Cleanliness is habit to the degree of fetish.

Analyzing the likes and dislikes of yourself and family is probably the best way of determining what is expected by others who patronize your theatre. Don't accept any establishment in town as other than something-to-be-bettered in the way of accommodations and service rendered your patrons. But study what they and their employes do that pleases you, and do it better. Study what they and their employes do that offends or displeases, and see that those practices or conditions have no place in your scheme of operation. If inattentive, impolite and personally careless clerks, waitresses, etc. distress you, you may be sure that similar conditions in your theatre are offensive to your customers and not conducive to the building of that highly desired and profit-guaranteeing group of "regulars." If dirty counters, unclean floors, poor lighting and lack of inviting atmosphere tend to discourage your patronage to a neighbor merchant, see to it that every possibility of similar offense is eliminated at your theatre. In short, make your theatre the kind of a place you'd like to patronize yourself and—considering that your own reactions are normal—you'll have the bulk of folks in the community as your patrons.

We kinda got the cart before the horse in this confab session, but to sum up: Get your theatre on the preferred-place-to-visit list of the people who comprise your patronage. Then quit looking into that Wishing Well for those good-pictures-that-bring-good-business and get busy with the got-to-sell-it formula. Do something a little different to call particular attention to even the programmers. Imbue confidence in patrons by getting away from the commonplace descriptive phrases and using simple claims that the attractions will justify. Be honest with yourself and honest with your customers. And finally, believe with all your heart that "no picture ever made is good enough to sell itself" but that most every picture ever made can be sold effectively and profitably if you study the content of the picture and know the folks to whom you have to sell it.

It's All Right, Ma

When Kay LeFevre, 7, and his six-year-old sister, Gail, set out for the movies in Salt Lake City and didn't come home for nine hours, their parents were worried and called in the police, fearing the worst. It ended happily, however. The kids had just gone to two movie theatres and had seen double features in both.

No 'Impossibles' at New Theatre Opening

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tributed as souvenirs over-printed copies of local newspaper extras. Red carpeting led from the curb to the entrance, and a double row of 30 beautiful young women in evening gowns with orchid corsages formed a receiving line and promenaded about the theatre, which was decorated with floral pieces. More color was lent to the occasion by three strolling troubadors from Ciro's.

In the foyer was a lighted cake, contributed by a local baker, almost three feet square forming a replica of the Alex. Close by was a special setpiece with numerous congratulatory telegrams arranged around a golden horseshoe plaque in the center, presented to the theatre by the newspaper publisher. The show opened with two beautiful girls—Glendale Theatre cashiers—dressed as pages and carrying bannered trumpets who stepped from the wings into a spotlight. A special transcription with off-stage voice represented the Alex in the first person just before the film hit the screen.

Meeker and Sonosky promoted practically every item in the entire campaign.

Schools of Asbury Park Sponsor Hevia's Saturday Kiddie Shows

When an exhibitor persuades the city's schools, in cooperation with the Parent-Teacher Association, to sponsor five successive Saturday morning kiddie shows, with a prospect of permancy in the arrangement, he has earned some sort of industry accolade, in addition to increased box-office receipts. Such is the accomplishment of Walter Reade Theatres City Manager Guy Hevia in Asbury Park, N. J.

The sponsors handle the sale of tickets—a single ticket at $1 being good for all five shows, thus avoiding any standing in line by youngsters in inclement weather to buy them—and selects the features to be shown from a list approved by the National Congress of Parents and Teachers and the National Film Library. The series, titled a Film Library of Juvenile Entertainment, gets under way on Jan. 8. Films selected by the school principals and the Parent-Teacher Associations of Asbury Park, Ocean Grove, Neptune, Oakhurst and Wanamassa, include "Black Beauty," "Tom Brown's School Days," "Poor Little Rich Girl," "Mother Carey's Chickens," and "Swiss Family Robinson."

The program is considered of such civic importance by the Asbury Park *Press* that it has broken its three-year refusal to permit mention of any motion picture theatre activity in its news columns, and is giving the kiddie shows front-page support and has promised editorial-column cooperation.

Hevia patterned the program after a similar, and successful, "repertory" he used in 1947 in Morristown, N. J., and if the Asbury Park experiment draws the expected attendance it will be extended indefinitely and expanded to include school systems of other nearby communities.

The Parent-Teacher Associations of the five communities involved in the present series, in addition to handling the ticket sale, will provide attendants to supervise the children attending. Hevia will provide featurettes, also approved by the PTAs, to make up a two-hour program.

"This is the first time any theatre representative has approached me with such a plan of real service to the schools," Dr. Harry S. Hill, Asbury Park's superintendent of schools, told his supervising principals and PTA representatives whom he called into conference on the matter, "and I am highly pleased with the suggestion, believing that such a program, approved by Parent-Teacher Associations all over the country can be of great local value."

Variety Invades New York



VARIETY TENT FOR NEW YORK. Scenes at the luncheon of Motion Picture Associates in New York Tuesday, when announcement was made that the membership had voted to join Variety Clubs International as that organization's New York unit. At top left above, Max A. Cohen is addressing the assemblage following his installation as the new president of the Associates. In group at top right are: Leo Brecher, Sam Rinzler, William J. Heineman, John O'Connor, David Weinstock. Center group, left to right: Joseph Bernhard, Andy Smith, Chick Lewis, Joseph Vogel, Sol Schwartz, Ted O'Shea. Immediately above, a section of the Belvedere Room of the Astor Hotel during the luncheon.

Variety Clubs International this week set up a local tent in New York, capital of the show world in the United States.

The move, long contemplated, long discussed, became a reality at the Astor Hotel Tuesday when the Motion Picture Associates, an organization of film folk dedicated to humanitarian activities as well as to social gatherings, unanimously endorsed a motion to convert their organization into a Gotham tent for the Variety Clubs.

Announcement of the affiliation was made by Toastmaster Harry Brandt at a luncheon attended by over 400 who also witnessed the installation of new officers. Brandt's announcement was greeted with applause, and followed by a message from Variety Clubs International Chief Barker R. J. O'Donnell, which Chick Lewis, national convention director of the clubs, said he had received by telephone.

O'Donnell Greeting

"It is with keen regret that I find myself unable to be with you today," the O'Donnell message read, "because this day marks a tremendously important milestone in the long and interesting history of The Heart of Showbusiness, The Variety Clubs International.

"All of the International officers have long hoped for the day when our great organization would have a representative and important Tent in the great city of New York, the headquarters city of our entire industry.

"Until I can meet with all of you in person on that important day when the International Tent presents you with your charter and inducts the New York Tent into Variety Clubs International, I extend to all of you sincere greetings. To Max Cohen, the directors, and all the others who helped make possible this forward step from Motion Picture Associates to the Variety Club of New York, I say—never in the long career of the Associates have you made a more important or progressive move than you did when your Board and your membership voted unanimously to join with the eight thousand other men of our industry in furthering the great work of charity and aid to the deserving underprivileged through the medium of the great Heart of Showbusiness.

"No matter how I view it, I cannot see how the Variety Club of New York can help but become one of the largest and finest Tents in the organization.

"Take to your hearts the Creed of Variety and lend a helping hand to your less fortunate brothers and Barkers.

"I know you will succeed because it is my hope, it is my wish and it is my prayer."

Long Standing

Negotiations to swing the MPA into the ranks of Variety and thereby bring that organization into New York, one of the few important cities where it was not represented, were undertaken mainly by Max A. Cohen, who was installed Tuesday as the new president of the MPA and who is slated to become the Chief Barker of the New York tent. Declared Cohen, upon assuming office:

"I hereby pledge to you that I will do everything to live up to the name of Variety, to its motto, 'the heart of showbusiness' and to the end that those who need may be served."

Officers inducted for the MPA in addition to President Cohen, included: Vice-Presidents Morris Sanders and Robert Fannon; Treasurer Saul Trauner, Secretary Jules Reif. Directors include David Snaper, William Murphy, Don Levy, Leo Brecher, Matthew Cohn, Nat Furst, Ray Moon, Bert Sanford, Herman Levy, Si Levy, Harold Rinzler, Charles Penser, Jack Ellis, Fred Schwartz, Fred J. Klein.

Dais sitters were: Bob Fannon, Bill German, Sol Trauner, Bernie Kranze, Leo Brecher, Sam Rinzler, Bill Heineman, John O'Connor, Dave Weinstock, Joseph Bernhard, Andy Smith, Chick Lewis, Joe Vogel, Malcolm Kingsberg, Morris Sanders, Fred Schwartz, Milton Weisman, Herman Robbins, George Dembow, Herman Gelber, Ted O'Shea, Sol Schwartz, Tom Connors, Gael Sullivan, Sol Strausberg, Jules Johnston, Howard Klein, Jules Reif.

Want Tax Cut

Three more advocates of lower admissions taxes have introduced bills in the House of Representatives to accomplish this. Reduction of all "nuisance" excises to pre-war levels was called for by Rep. Henry O. Talle (R., Iowa); Rep. Harold Hagen (R., Minn.) asked that admissions levies only be lowered to the former 10 per cent rate; while Rep. Franck R. Havenner (D., Calif.) introduced a measure for outright repeal of the theatre imposts.

New Arbitration Plan Offered

(*Continued from Page* 5)

the right of the plaintiff to take any proceeding which it otherwise could to enforce the promises of any decree or to punish wilful violations of the decree."

Originally the Proskauer Plan seemed to bar an exhibitor submitting to arbitration from seeking redress in court. This would have been contrary to the opinion of the Supreme Court ruling which mentioned arbitration as an "auxiliary" measure. The new clause was construed in some quarters as an effort by the revisors to obviate any misunderstanding and to make it plain that the exhibitor did not give up his court rights by agreeing to arbitrate.

'Plaintiff', Meaning?

However the use of the word "plaintiff" added to the confusion. Throughout the revised plan the exhibitor who is complaining is referred to as the "complainant." Some readers taking this as standard construed the word "plaintiff" as meaning the Government which is the actual plaintiff in the anti-trust suit. If such is the case, the clause is understandable only to the precise minds of lawyers since the Government has the right to go into court in the suit at any time, arbitration or no.

Another clause, interesting in that it indicates the Big 4 hope to retain their theatres, provides:

"Nothing contained in this decree shall be construed to limit, in any way whatsoever the right of each distributor defendant to license . . . the exhibition of any or all the motion pictures which it may at any time distribute, in such manner, and upon such terms, and subject to such conditions as may be satisfactory to it, in any theatre in which such distributor defendant has an interest, or may acquire, pursuant to the terms of this decree, a proprietary interest either directly or through subsidiaries or affiliates."

THE NATION WILL ROAR FROM SHORE TO SHORE!..

FEB. 19

JOHN LOVES MARY



THAT KISS-TERICAL STAGE SMASH IS READY FOR YOUR SCREEN!

Trade Shown for Exhibitors! Previewed for the Public

EVERY SCREENING CERTIFIES THAT THE ROMANCIN' RIOT OF 194[9]

IS YOURS FROM WARNER BROS.



STARRING

RONALD REAGAN · JACK CARSON · EDWARD ARNOLD

WAYNE MORRIS · VIRGINIA FIELD and introducing PATRICIA NEAL

DIRECTED BY DAVID BUTLER

PRODUCED BY JERRY WALD



Screen Play by Phoebe and Henry Ephron • From the Hit Stage Play by NORMAN KRASNA

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Feathered Serpent

Monogram Mystery 60 mins.

AUDIENCE SLANT: (Family) This slow-moving Charlie Chan release lacks the quality of previous films in the series.

BOX-OFFICE SLANT: Despite the picture's mediocrity, it should do the usual business chalked up by previous releases in this series.

Cast: Roland Winters, Keye Luke, Victor Sen Young, Mantan Moreland, Robert Livingston, Beverly Jons, Nils Asther, Carol Forman, Leslie Dennison. Credits: Producer, James S. Burkett. Director, William Beaudine. Original screenplay, Oliver Drake. Additional dialogue, Hal Collins. Photography, William Sickner.

Plot: Charlie Chan and entourage are on their way to Mexico City for a vacation when they bump into a murder. After attempts are made also on their lives, Charlie and his aides uncover the real culprit: a supposed scientist who wants secret treasures buried by Aztecs.

Comment: This slow-moving Charlie Chan release lacks the quality of previous films in the series. Even the musical background is draggy and lacking in sufficient emphasis. Keye Luke is added to the series, but his efforts seem in vain; the picture simply lacks movement. The feminine contingent is particularly weak. Technical departments are okay. Despite the picture's mediocrity, it should do the usual business chalked up by previous releases in this series.

The Life of Riley

Univ.-Int'l Comedy 87 mins.

AUDIENCE SLANT: (Family) The great majority of moviegoers will have a jolly time viewing this comedy, thanks to comedian William Bendix and the splendid cast. For good, clean fun, this should send most patrons out happy.

BOX-OFFICE SLANT: Should draw well at the box-office because of the popularity of the radio program of the same name and the marquee values of the name cast.

Cast: William Bendix, James Gleason, Rosemary DeCamp, Bill Goodwin, Beulah Bondi, Meg Randall, Richard Long, Lanny Rees, Mark Daniels, Ted de Corsia, John Brown, Victoria Horne, William E. Green. Credits: An Irving Brecher Production. Associate Producer, Mitchell Lindemann. Written and directed by Irving Brecher. Photography, William Daniels. Art direction, Bernard Herzbrun and John F. DeCuir. Music, Frank Skinner.

Plot: The story of a well-known radio program comes to the screen with the radio star in the leading role. Riley is an ordinary guy —except a bit dumber—with a genius for getting into trouble—housing, in this case. His daughter nearly marries the wrong fellow just to save the family home, but everything turns out happily.

Comment: While the situations and solutions may appear somewhat too contrived to discriminating audiences, the great majority of moviegoers will have a jolly time viewing this comedy. And this is due not only to the fine cast, which includes James Gleason, Rosemary DeCamp, Bill Goodwin, Beulah Bondi, Meg Randall and Lanny Rees, but also to the commendable three-way accomplishment of Irving Brecher, who wrote, produced and directed the picture. Of course, it is William Bendix as fall-guy Riley who makes the film. Everything revolves around Riley, who is constantly on screen, and Bendix is fully up to the responsibility. He's an excellent comedian and he'll garner plenty of laughs from practically any audience. For good, clean fun, "The Life of Riley" should send most patrons out happy, and it should draw well at the box-office because of the popularity of the radio program of the same name and the marquee values of the name cast.

National Reviewing Committees' Classifications

SLIGHTLY FRENCH (Columbia)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Morally Objectionable in Part for All.)

BOY WITH GREEN HAIR (RKO)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

PORTRAIT OF JENNIE (SRO)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

Waterloo Road

Eagle Lion Drama 85 mins.

AUDIENCE SLANT: (Adult) Dated story of war and private lives, but active, well-paced and nicely played by John Mills and Stewart Granger.

BOX-OFFICE SLANT: Will be probably relegated to the bottom half of double bills except where patronage may be partial to the players, who are high-ranking Britishers.

Cast: John Mills, Stewart Granger, Alastair Sim, Joy Shelton, Beatrice Varley, Alison Leggatt, Leslie Bradley, Ben Williams, Vera Frances. Credits: Producer, Edward Black. Direction and screenplay, Sidney Gilliat. Story by Val Valentine. A Gainsborough Film presented by J. Arthur Rank.

Plot: Joy Shelton, restless and unhappy with husband John Mills' bickering family while he serves in Britain's wartime army, seeks a little innocent but foolish escape with Stewart Granger. He, less innocent, has bought a medical disability certificate that enables him to clean up financially and romantically while others are fighting the war, and is pressuring poor Joy. Mills goes a.w.o.l. after a hinting letter from his sister, and, after a long search hampered by pursuing military police, finds Granger and thrashes him in a terrific fight sequence.

Comment: Despite Alastair Sim's prologue effort to put patrons in the old mood, this remains a very dated picture about war and private lives. For that reason it will probably be relegated to the bottom half of double bills except where patronage may be particularly partial to the English players. It is, however, an active and well-paced film nicely played by John Mills and Stewart Granger. Two of the top British stars, they are perfectly suited to their parts. Mills is the earnest sort, the ordinary guy with lots of personal quality. Granger is the cheap sort, a smooth and conceited tough, but tall and good-looking. Leslie Bradley is funny as a happy-go-lucky a.w.o.l. Although this should appeal to women, the feminine appearances in it are not very prominent.

Shockproof

Columbia Drama 80 mins.

AUDIENCE SLANT: (Adult) Good entertainment for adult audiences, who will find in it plenty of heart appeal and interest. Well produced, capably directed offering that should satisfy in any situation.

BOX-OFFICE SLANT: Should be sold on the strength of the marquee names of Cornel Wilde and his wife, Patricia Knight.

Cast: Cornel Wilde, Patricia Knight, John Baragrey, Esther Miniciotti, Howard St. John, Russell Collins, Charles Bates, Gilbert Barnett, Frank Jaquet, Frank Ferguson, Ann Shoemaker, King Donovan, Claire Carleton, Al Eben. Credits: Directed by Douglas Sirk, Written by Helen Deutsch and Samuel Fuller. Photography, Charles Lawton, Jr.

Plot: A parole officer falls in love with one of his charges, a young woman released from prison after serving a sentence for murder. The gambler who involved her in the crime comes back into her life, but her love for the parole officer prevents her from joining him and doing his bidding again. She is forced to shoot the man when he threatens to upset her life as the parole officer's wife. Believing him dead, husband and wife run away, only to eventually return to take their punishment.

Comment: Columbia teams Cornel Wilde and his wife, Patricia Knight, in this dramatic offering that uses for its theme "the world well lost for love." "Shockproof" is good entertainment for adult audiences, who will find in it plenty of heart appeal and interest. It is a well-produced, capably directed offering that should satisfy in any situation. Cornel Wilde, as the parole officer, and Patricia Knight as the parolee, seem completely at home in their roles, playing their parts with conviction and ability. John Baragrey turns in a fine performance as the suave gambler and Esther Minciotti does very well in the part of Wilde's blind mother. Direction by Douglas Sirk gives the picture plenty of suspense and action for the general trade.

John Loves Mary

Warner Bros. Farce-Comedy 96 mins.

AUDIENCE SLANT: (Family) A diverting farce-comedy adroitly and swiftly directed and smoothly acted, catering to a laugh-hungry public. Should please all audiences not allergic to its type. Screen newcomer Patricia Neal is an asset that audiences will take to their hearts.

BOX-OFFICE SLANT: Can't miss entertaining a large proportion of every audience. Names of the stars will exert pull on any marquee, in any ad. Success of the play on which the film is founded should receive equal play. A "natural" for the box-office.

Cast: Ronald Reagan, Jack Carson, Wayne Morris, Edward Arnold, Patricia Neal, Virginia Field, Katherine Alexander, Paul Harvey, Ernest Cossart, Irving Bacon. Credits: Produced by Jerry Wald. Directed by David Butler. Screenplay by Phoebe and Henry Ephron. From the stage play by Norman Krasna. Photography by Peverell Marley. Music by David Buttolph.

Plot: Before returning from London to get his discharge, Sergeant Ronald Reagan marries Virginia Field in order to get into the U. S., so that, following her divorce, she can marry Jack Carson, who had saved Reagan's

life, and leave Reagan free to marry Patricia Neal. But Carson, already married, is an expectant father, Patricia's father, Senator Edward Arnold, arranges for an immediate marriage, but Virginia arrives unexpectedly. Complications follow rapidly until Wayne Morris appears; he had married Virginia in London before Reagan and had himself reported to her as dead. The way is cleared for the lovers to marry.

Comment: A diverting farce comedy, or romantic farce, adapted from Norman Krasna's successful stage hit, handsomely produced by Jerry Wald and adroitly directed by David Butler who keeps the action fast—and often furious—and misses no trick to arouse laughs. Phoebe and Henry Ephron wrote the screenplay with the main idea of retaining all the hilarious moments of the play and hastening its pace. A good job of casting has been done—particularly in giving the role of Mary to an attractive newcomer with a wide and infectious smile and a flair for acting, Patricia Neal, who scored a Broadway hit in "Another Part of the Forest." While keeping the love interest romantic, she infuses her characterization with genuine emotion and comedy acting that "gets over." She is a real and welcome addition to our screen luminaries. Ronald Reagan as John keeps his role "straight," as it should be, thereby arousing the sympathy of audiences as well as arousing their mirth. Jack Carson as the man who saved his life and Edward Arnold as Patricia's senator-father complete the roster of stars and add much to the hilarity of the film. Good performances are turned in by the other members of the cast—Katherine Alexander, Virginia Field, Wayne Morris, Paul Harvey, Ernest Cossart and Irving Bacon. The film cannot miss entertaining all audiences that are not allergic to farce comedy. It should prove a money-maker in all situations, catering as it does to a laugh-hungry public.

Silent Dust

(Reviewed in London)

AB-Pathe **Drama** **83 mins.**

AUDIENCE SLANT: (Adult) This strong, meaty drama of an Army deserter and his blind father who believes he is a hero, builds to a powerful climax and should hold most audiences.

BOX-OFFICE SLANT: In the United Kingdom this will be a winner, while elsewhere its holding story, slick development and convenient length make it a useful offering for most houses.

Cast: Sally Gray, Stephen Murray, Derek Farr, Nigel Patrick, Beatrice Campbell, Seymour Hicks, Yvonne Owen and others. **Credits:** Based on the play, "The Paragon," by Roland and Michael Pertwee. Screenplay by Michael Pertwee. Produced by N. A. Bronsen. Directed by Lance Comfort.

Plot: Stephen Murray, self-made blind industrialist, worships his son, Nigel Patrick, who has been reported killed in the war and is disgusted to learn Sally Gray, his daughter-in-law, has married again. After four years as a deserter living on the blackmarket, Patrick returns to blackmail Sally and Murray's second wife, Beatrice Campbell. Sally and Beatrice do everything to save Murray's feelings, but his intuition tells him of Patrick's presence. Learning that he has murdered a man Murray sets about thrashing him and in trying to escape Patrick falls from a parapet, killing himself.

Comment: Considering the amount of plot, Lance Comfort is to be congratulated on economizing in footage, holding the threads together and building a terrific climax so that interest is maintained throughout. Why Producer Nat Bronsen has allowed proceedings to be held up by the introduction of a cabaret sequence with an indifferent singer is hard to say. Her presence adds neither glamor nor box-office to the picture and only slows up an otherwise terse, workmanlike job. Stephen Murray gives a powerful performance as the blind millionaire who dotes on his "dead son's" memory and Nigel Patrick gives a realistic characterization as the gutless, ruthless youth who deserted. Seymour Hicks, making one of his all too rare screen appearances, is delightful as the rascally old lord, and charm is provided by Beatrice Campbell and Sally Gray. While this will certainly do very well in the United Kingdom, it may even be a surprise packet for U. S. theatres. Undeniably, it has qualities and a sustaining, human story.

'A Man About the House'

Described as a film "novelettish in construction, but adult in implication," this British picture soon to be released in the United States by 20th Century-Fox was reviewed by STR's London Representative at the CEA Convention, Eastbourne (STR, June 28, 1947, p. 20). At that time he also wrote: "This has strong feminine appeal and is not without its thrilling moments. . . . Though lacking names, it may well be a sleeper because of its fine acting, polished production, unusual theme and romantic background. . . . Not for family audiences." Principal players are Margaret Johnson, Dulcie Gray, Kieron Moore, Guy Middleton and Felix Aylmer, and the running time is 93 minutes.

Rose of the Yukon

Republic **Action Drama** **59 mins.**

AUDIENCE SLANT: (Family) Action, romance and animals should please average audiences. Steve Brodie is an appealing hero.

BOX-OFFICE SLANT: For the regular action and romance fans. Nice length for a double bill especially on a Saturday matinee.

Cast: Steve Brodie, Myrna Dell, William Wright, Emory Parnell, Jonathan Hale, Benny Baker, Gene Gary, Dick Elliott. **Credits:** Associate Producer, Stephen Auer. Director, George Blair. Original screenplay, Norman S. Hall. Photography, John MacBurnie.

Plot: Steve Brodie plays an Army major led by a newspaper photo to track down his buddy, William Wright, reported killed at Attu by the Japanese. It develops that Wright found Japanese secret papers indicating Alaskan uranium deposits, killed his own squad and put his uniform on one of the dead. Under an assumed name he has grown rich selling the stuff to "a foreign government." Myrna Dell is his spirited little girl friend, but Brodie wins her and shoots Wright.

Comment: This is a pretty good little film which should please the large audience of action fans. It's good for a double bill, especially Saturday matinee. The cast is generally satisfying, with Brodie a very natural and appealing fellow. Myrna Dell brings good looks to the role of a girl who is spirited enough to make the major work a bit to win her. Brodie has a good fight scene early in the film, vanquishing a knife-toting Canuck, and overtakes Wright in a dog-sled chase at the climax. Animal shots give the picture added interest. A pack of wild dogs overcomes the considerable band of men guarding a reindeer herd and Myrna's housewrecking bear cubs add a humorous touch. The foreign government representative, called Capt. Rossoff, is a dead-ringer for perhaps the most famous man in the world.

Alaska Patrol

Film Classics **Drama** **61 mins.**

AUDIENCE SLANT: (Family) A good action drama with a documentary slant. Satisfactorily directed and scripted.

BOX-OFFICE SLANT: Should be excellent for second half of double bill, particularly to balance light fare.

Cast: Richard Travis, Helen Westcott, Emory Parnell, Richard Fraser, Jim Griffith, Ralf Harolde, Selmer Jackson, Gene Ross, William Tannen, Pierre Watkin, Otto Reichow. **Credits:** James S. Burkett Production for Burwood Pictures. Director Jack Bernhard. Original screenplay, Arthur Hoerl. Photography, Marcel LePicard.

Plot: When a spy is trapped trying to get secret information from Navy files, he is shot and killed. A Naval employe assumes his identity and gets in with an alien gang. Eventually the American is discovered, but with the help of a Canadian secret agent brings the gang to justice.

Comment: A good action drama with a documentary slant. It has been satisfactorily directed by Jack Bernhard, who keeps things going at a neat clip, and well scripted by Arthur Hoerl, who handled the entire writing project alone. Richard Travis is excellent as the Naval employe who pretends to be a foreign spy; he shows his versatility as an actor inasmuch as he previously essayed villainous roles. The rest of the cast is satisfactory, and technical departments are up to par. Film Editor Charles Craft rates mention for a smart stint. The picture should be excellent for the second half of a double bill, particularly to balance light fare. James S. Burkett produced for Burwood Pictures.

Blondie's Secret

Columbia **Comedy** **68 mins.**

AUDIENCE SLANT: (Family) This inferior Blondie picture fails to sustain interest. Below standard of most of other entries in series.

BOX-OFFICE SLANT: Should do satisfactorily in spots where its predecessors have scored.

Cast: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jerome Cowan, Thurston Hall, Jack Rice, Danny Mummert, Daisy. **Credits:** Director, Edward Bernds. Original screenplay, Jack Henley. Based on characters by Chic Young. Photography, Vincent Farrar.

Plot: Blondie and family try to get away on a long-delayed vacation, but are impeded by the boss and Ollie. Ollie swipes their suitcases and when he tries to return them, after Dagwood has finished a job for which he was delayed, complications ensue with a couple of crooks. Everything turns out well at the finish.

Comment: This inferior Blondie picture fails to sustain interest and is below the standard of most of the other entries in the series. The main trouble is a weak scenario, which follows the established pattern with too much conformity. There always has to be a spark of originality on which to base the Blondie troubles, but this idea is tired before it ever gets under way. There are laughs, it is true, but not as many as the usual quota. This comedy should do satisfactorily in spots where its predecessors have scored. Edward Bernds directed.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

HARTFORD

Warner Theatres' Hartford District Manager Henry L. Needles and Mrs. Needles leave about Feb. 5 for a South American cruise. Ben Segal, managing director of the Shubert, New Haven, and the Mark Hellinger, New York, was married over the weekend to Miss Clarice Cumbley Blanshan of Southport, England, at Stamford, Conn. Mike Piccirillo, manager of the Center, Hartford, and Anita Soloshun will be married today (29) in Wilson, Conn. Lillian Mishkin, executive secretary to Managing Director Ted Harris of the State, Hartford, will be married on March 24 to Joseph Rosner of Hartford.

One of the oldest theatre doormen in this territory, Felix J. Gadbois, 87, of the Marlboro, Marlboro, Mass., has retired. At Connecticut state capitol, Herman M. Levy, of New Haven, Theatre Owners of America's general counsel, and executive secretary of the Motion Picture Theatre Owners of Connecticut, has registered as a lobbyist for the MPTO of Connecticut and the Connecticut Association of Public Accountants.

Harry Chaskey has been promoted from Loew's Poli, Hartford, chief usher, to student assistant manager at Loew's Poli Palace, Hartford. Alex Schimel is now selling for the Universal New Haven exchange. Donald King, formerly in Washington, D. C., with E. M. Loew's Drive-In Theatre, is the new manager of the circuit's Royal, Worcester, Mass. Minnie Hecker of the Strand, Hartford, and her husband are in Florida on their annual winter vacation. Lou Levy, projectionist, Warner Theatre, Bridgeport, Conn., and Mrs. Levy are in Savannah, Ga., also on annual vacation.

Sperie Perakos, general manager of the Elmwood Theatre Corp., Connecticut circuit, has recovered from laryngitis. Dr. J. B. Fishman, general manager of Fishman Theatre Circuit, was invited to be a sponsor of a New York dinner Feb. 4 of the National Conference of Christians and Jews at which Irene Dunne, Ned Depinet and others will be honored for their work. The annual Warner Club party in New Britain, Conn., held for staff employes of the Warner circuit's New Britain theatres, was held last week at the Embassy, that city. Joe Miklos, Embassy manager, and Joe Borenstein, Strand manager, handled all arrangements.

Walter King, a projectionist in Maynard, Mass., has been elected sergeant-at-arms of the International Alliance of the IATSE, United States and Canada. Ben Rosenberg, Rhode Island district manager of New England Theatres, Boston, has added supervision of Connecticut theatres of the circuit to his office, with Hy Fine, formerly Connecticut district manager, taking on new duties at the home office.

MINNEAPOLIS

Plans for the Minneapolis film zone to participate in the industry's campaign for Brotherhood Week, Feb. 20-27 were mapped at a meeting called by Art Anderson, branch manager of Warner Bros. and distributor chairman. Minnesota Amusement President Harry French and Ben Berger, president of North Central Allied, attended as well as all branch managers.

New on the staff of United Artists are Salesmen Glen Straley and A. L. McGlencey. They will cover North and South Dakota. Stuart M. Murphy, former projectionist and recently engaged in merchandise sales, has joined the sales staff of National Screen Service, succeeding Jack Allender.

W. R. Frank, producer of "The Great Dan Patch" and co-owner of a Twin Cities theatre circuit, has been in New York to set up an advertising campaign for his new picture. Frank also admitted before leaving for the East that negotiations for the sales of the Frank and Woempner theatre circuit were under way.

Beverly Lerner, biller, National Screen Service, will be married to Max Rutman on Feb. 6. Pearl Moey, poster clerk at NSS, was married recently to John Zick in the Little Brown Church at Nassau, Iowa. Howard Greenstein, salesman at Universal, has been confined to the hospital.

Ehlers Bros. will open their new theatre at Arlington, Minn., on Feb. 5. They formerly showed films in a hall. Reports of an estimated $4,000 opening week with a 28-day run policy at the new Riverside, Minneapolis, has every neighborhood exhibitor scanning his properties and situations for a possible conversion to the earlier-run policy.

Jack J. Jorgens, graduate of the State University of Minnesota, has joined MGM's local staff as a student salesman.

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Admiral Falkinburg

Exhibitor Ralph Falkinburg of Lexington, Neb., was made an Admiral in the Nebraska navy by the Governor's secretary at the recent dinner tendered the state's legislators by Nebraska theatremen. Presumably the Nebraska navy plies the waters of the Missouri and Platte rivers.

WASHINGTON

William Michalson, formerly with 20th Century-Fox as a publicist, is now with Screen Guild Productions as a publicist-salesman. President Fred S. Kogod of K-B Theatres, has been elected to his third term as president of the Jewish Community Center. He is chairman of the Variety Club welfare committee, and is also a member of the District Board of Public Welfare. Happy birthday to the following Variety Club barkers: Charles Olive, Jan. 28; Elmer H. Brient, Jan. 29; Carter T. Barron, Jan. 30; Clark Davis, Jan. 31. On Jan. 21, in the National Archives screening room "The Truman Story" was shown as part of the inaugural film program, plus films of the inaugural parades of President Roosevelt.

The Variety Club of Washington said "thank you" on Monday, Jan. 24, at a Carlton Hotel luncheon, to the wives, daughters, friends and well-wishers of Variety's membership, who helped the Women's Committee raise nearly $25,000 in the recent welfare drive of Tent No. 11. Hostess was Mrs. Sara S. Young, who headed the women's committee. Her co-chairwomen were Mrs. Ben Lust and Mrs. Herman Paris; the special committee consisted of Mrs. Frank M. Boucher and Mrs. Clark Davis; and the team captains were Mrs. Al Briskman, Mrs. New Bord, Mrs. Allen Saturn, Mrs. Nathan D. Golden, Mrs. Sidney Lust, Miss Anna L. Griffin, Mrs. George Nathan, Mrs. David Rosenthal, Mrs. Stanley Summers, Mrs. James Sandford, Mrs. Harry Racoosin, and Mrs. Cabot Feldman. The $25,000 raised will be used for Variety Club Tent No. 11's local charities. In 1948 the club donated $10,400 to Children's Hospital, as a final payment of a $31,200 pledge; had shut-in movies at local hospitals, orphanages and homes; gave Emergency Hospital a dental clinic; supported the glaucoma clinic at the Episcopal Eye, Ear and Throat Hospital by paying the salary of a medical social worker; provided resuscitators at Garfield Memorial Hospital, and made many other contributions.

OMAHA

A hobby dating back 11 years brought local recognition to Regina Molseed, 20th-Fox booker. She collects dimes minted during the year and turns them over at the end of the year to the March of Dimes drive. This year they totaled 224 and the cameras clicked as she presented them.

Omaha again is having trouble with hair-snippers in theatres. F. A. Van Husan of Western Theatre Supply Company said his firm closed a $150,000 deal with an undisclosed firm that will build seven drive-ins in Iowa and Nebraska this spring. Meyer Stern of Hollywood Pictures here announced that he has taken on distribution of Masterpiece Pictures.

Griffith Enterprises of Dallas, Tex., plans to open the new 1,100-seat Pioneer Theatre at Nebraska City Feb. 3. George Billings sold the Marion, Marion (S. D.), to Lee Nelson. Herbert Jensen's Sun Theatre at Walthill is getting new seats, new booth equipment and a general renovation. Illness put RKO Branch Manager Jack Renfro on the shelf.

Rita Heavy resigned at Paramount as con-

REGIONAL NEWSREEL

tract clerk. She is succeeded by Stenographer Marilyn Fritz who in turn is replaced by Rita Mlnarik, new to the office. The Henry Busse gang stepped off the Orpheum stage for awhile to entertain policemen at a dinner given them by the Omaha safety Council. Larry Caplain, RKO-Brandeis manager, is vacationing. Sol Hankin, who has been at the Monogram helm here, has returned to St. Louis.

NEW ORLEANS

The renovated Crown Theatre (of the Lazarus group), reopened in New Orleans Jan. 21 after a face-lifting job which cost approximately $100,000. Improvements included a new year-round air conditioning system, new rest room facilities, new cushioned seats, new balcony, enlarged screen and new sound and projection equipment. The interior and exterior designs are completely new. August Perez was architect, and Gervais Gavrot contractor.

The Web Theatre, at Cut Off, La.—closed for several weeks for remodeling—is scheduled to reopen shortly under new management. Formerly the Lee Theatre, under managership of Paul Lee, the renovated house is now owned by W. L. Callais.

The Joy Theatre grabbed off some nice advance notice on the semi-documentary "He Walked By Night," with an advance showing to rookie police in New Orleans. Members of the current rookie cop class attended the screening with faculty members, Capt. Albert Blancher, police training division director, and Sgt. Vernon Main and Instructor Edward Pecoul.

"The film tied in well with our current topic in the school," Capt. Blancher said. He was generously quoted in the local press.

PORTLAND

Continued cold weather and snow in suburban centers again cut box-office receipts in Portland, though business in the metropolitan section held to normal. Jack Partin, recently manager here for Film Classics, has been named Republic salesman for Oregon. Screen Guild's Seattle Manager Mort Bramson has returned from a New York trip. Jal Boehme is covering Oregon cities for Astor Pictures.

Republic Salesman Floyd Henninger returned to Seattle for conferences. Sterling Theatres Fred Danz is making his monthly inspection of theatres at The Dalles, Ore. J. J. Rosenfield, operator of the Garland and Liberty Theatres, Spokane, Wash., has appointed R. J. Reed manager of the Liberty there. Rosenfield recently slipped and sustained a broken arm. Richard Leahy has been transferred to the Lyric, Salt Lake City, as assistant manager.

Selznick has closed his Seattle offices and Max Hadfield has resigned. Oscar Chiniquy of National Theatre Service has returned to Seattle from a California visit.

Army engineers were to open this week bids for remodeling the McChord Field Theatre, Seattle. Eight general constructions were supplied with plans on which to bid.

PHILADELPHIA

Max Gillis will take over the Monogram post recently vacated by the resignation of Al Davis. Dorothy Regina Blumberg, daughter of Harry Blumberg, announced her engagement last week to Irving Goldberg. Alvin Goodwin, national sales manager for Quality Premium Distributors, returned from a business trip to San Francisco. Max Felt's son, Howard, was bar mitzvah at Emanuel Congregation recently.

Dave Armhold, manager of the Garden, has entered Graduate Hospital for an operation. The Goldman Theatre staff was hit last week with an increase on the sick list. Manager Ray Myer spent a few days off fighting a virus infection; Jack Rubin, assistant, was sent to the hospital with yellow jaundice and some of the usherettes were fighting the grippe.

The Motion Picture Associates will honor Max Gillis, Saul Krugman and Norm Silverman at a luncheon-meeting at the Broadwood Hotel on Feb. 14. All three have recently been appointed to better positions in the industry.

Blizzard Snarl

Bookers at the Denver exchanges are still trying to get out from under the avalanche of cancelled dates caused by films not being delivered, and in some cases not even leaving the exchanges, due to the recent blizzard. Some exchanges report more than 50 cancellations. Some theatres received prints by plane and parachute. Harrison, Neb., was closed to ground travel for 10 days.

OKLAHOMA CITY

Eight major motion picture distributors headquartering in Dallas, Texas, were ordered by Judge Edgar S. Vaught to bring their distribution contracts into Federal court in Oklahoma City Jan. 24 when the court was set to hear further evidence in the government's anti-trust suit against the Griffith Amusement Co. The Dallas concerns named in the order were Columbia, Loew's, Inc., Warner Bros., Paramount, Twentieth Century-Fox, Texas; RKO Radio, Universal, and United Artists.

The Capitol, Oklahoma City, has completed it's new $3,000 heating system, according to Manager Ed Thorne. The new heating system which has been under construction since Christmas just missed the cold weather by one week. Mr. and Mrs. Morris Loewenstein attended the inauguration in Washington, D. C., this week. Loewenstein is an Oklahoma City theatre owner and manager and president of the Oklahoma Theatre Owners.

A $70,000 building permit has been issued in Tulsa, Oklahoma, for the construction of a new theatre for the South Peoria Corp. The theatre incorporators are Harold B. Bowers, Schuyler, Nebraska; Francis S. Wilson, Greenwood, Iowa; and Calvin Bard, Sr., Tulsa, Okla. Construction is under way.

Manager Harry M. Lowenstein of the Tivoli, Ardmore, Okla., has closed that theatre for extensive remodeling with many improvements. Theatre front will be changed, the whole interior rebuilt and redecorated, rest rooms will be provided on the first floor and a cry room built. New luxury seats and new lighting system will be installed and new carpeting laid. Balcony will be completely rebuilt.

CINCINNATI

Manager Dick Peffley of the Paramount Theatre, Fremont, Ohio, averted what might easily have become a serious panic when smoke from a trash container, presumably set afire by a lighted cigarette butt, was blown from the lobby into the auditorium when an employe opened a door to clear the smoke. Peffley made his way to the center of the theatre and found three-fourths of the audience on their feet, some on their way to exits. He went up and down the aisles, as did several employes, assuring the patrons there was no danger. Order was then restored within a few minutes. Peffley's quick action won a front-page story in the Fremont *News-Messenger.*

Selznick Sales Manager W. G. Carmichael and District Manager J. J. Oualahan severed connections with the company as of Friday (14), and the office is continuing to function

(*Continued on Page 22*)



CALVERT*
HAS SWITCHED TO
"FAMILY HONEYMOON"

"My all-time favorite comedy was 'Bringing Up Baby'... until I saw Claudette Colbert and Fred MacMurray in 'FAMILY HONEYMOON'"

*JOHN CALVERT Star of the "Falcon" Motion Picture Series.

REGIONAL NEWSREEL

(*Continued from Page* 21)

with Leonard Katz and Irene Meek. Ruth Huelsman, secretary, becomes secretary to RKO Manager S. C. Jacques, in place of Lillian Seltzer Lazarus, who is resigning Feb. 4. A new exhibitor now has the Park Theatre, Bremen—Delbert Brooks, who recently bought the house from Roy Osborne. Mrs. S. C. Jacques, wife of the RKO manager, has returned from New York, where she visited their twin sons, Robert and Donald, who are in charge of the television division of the Frederic Ziv Advertising Agency. Lee L. Goldberg, Popular Pictures, and Mrs. Goldberg, returned from New York, where Goldberg attended a Realart Sales Convention.

On Monday night, Jan. 24, a testimonial dinner at the Variety Club, was given to William Onie, former franchise holder of the local Monogram exchange, and who is now an independent distributor. Onie was long an officer of Variety Club, and hard worker for its charity ventures. He was a charter member, and a president for one term. He is now a director. Irving Good, 20th-Fox West Virginia salesman, was transferred to the Fox Omaha branch; and Clayton Bond, Jr., joined the sales staff of Fox in Good's place. Management of the two theatres in Nelsonville, Ohio, split up, with Mrs. Steenrod handling the Orpheum, and her former partner, Mr. Crowe, the Majestic. Jack Needham will continue to book and buy for the Orpheum.

R. L. Fitzwater, who has the West Hills Theatre, Cincinnati; and the new Drive-In, at Forestville, Ohio, made a trip recently to Atlanta, Ga. to arrange for servicing two new drive-ins in Florida. Warner Manager J. S. Abrose is distributor co-chairman, and Jack R. Keegan and Wendell Holt exhibitor co-chairman of the motion picture industry division for Brotherhood Week.

DENVER

Motion Picture Association of America President Eric Johnston will be in Denver for two talks next month. On Feb. 6 he will talk on "Red Stars and Klack Knights" before the Mile-Hi Club, and on the following day will talk on "Business and the State of the Nation" at a Chamber of Commerce luncheon. Charles Wallace, Fox Intermountain Theatres city manager, Rawlins, Wyo., is the father of a new baby boy.

J. M. Dubois, newsreel cameraman, got some very fine and realistic shots of the recent blizzard while riding in a C-47 that was dropping hay to snowbound livestock. Dubois was tied in the door of the plane while he made the shots. Jack Copeland, manager of the Tabor, was named "Manager of the week" in the second week on the midwinter managers' contest of Fox Intermountain Theatres. Because of the blizzard James R. Grainger of Republic was grounded here and was forced to continue on to New York by train.

MGM Short Subjects Supervisor Jack Kelly was here checking shorts at the local exchange. John H. Roberts is doing considerable on the recently purchased Emerson, Brush, Colo., installing Simplex sound and booth equipment bought from National Theatre Supply.

Paramount District Manager Hugh Braly was in Denver for sales meeting. Paramount Office Manager Tillie Chalk is recovering at home from a severe heart attack suffered while at work. She spent some time in a hospital. Nora Ward, formerly with KFEL radio station, has been made publicity director for the Orpheum, succeeding Eleanor Hugins, who resigned to join an agency.

Huddle on Premieres





Variety Club Tents throughout the country are setting up premieres for Allied Artists' "Bad Boy" under a plan to aid the organization's charity funds. Top: At the New Haven club rooms of Connecticut Tent No. 31, Variety Clubs International Public Relations Head Chick Lewis; Retiring Chief Barker Barney Pitkin; new Chief Barker Lou Brown, and Maury Weis, photographed during a confab. Above: Chief Barker Joseph Grant of the Baltimore Tent, Variety Clubs Executive Director Col. William McCraw, and Gilbert Kanour, Baltimore Evening Sun drama critic, talk things over after a meeting at the Baltimore Tent's club rooms.

COLUMBUS

One of a statewide series of public hearings on what it considers objectionable influences on children in movies, comic books and radio programs will be held here soon by a special committee of the Ohio Congress of Parents and Teachers. Meetings have already been held in Toledo and Akron and others will be held in Cincinnati and Cleveland. Findings will be submitted to an April meeting of the board of managers.

Oscar L. Thomas, who resigned recently as director of ticket sales at Ohio State University, will join the F. & Y. Building Service, builders of theatres and other commercial structures, as a general administrative assistant on March 1. Head of F. & Y. is Leo Yassinoff, also head of the Academy circuit.

C. W. Kimerline has been elected president of the board of directors of the Bucyrus (Ohio) Theatre Corp., owners of the first drive-in in this area. Construction of the screen tower of the new theatre, expected to open in early spring, is nearly completed, and the parking lot area has been leveled and graded. Board members are Bud Yingst, Gertrude M. Abraham, Clarence E. Bailey, M. S. Acree, D. P. Jacobs, Frank R. Nolan, W. A. Lutz, J. R. Neff, C. V. Vollrath, E. P. Weithman and Dale L. Welling.

The Liberty, Lancaster, Ohio, was damaged to a total of $18,000 in a projection booth fire believed to have been caused by a film jam in a projector. There was no casualty or disorder among the patrons, mostly children, but a photographer and several firemen were overcome by smoke fumes. Owner Erway Briner and Manager Michael Kennedy have closed the theatre temporarily.

The Crosley video station being erected here, WLWC, will receive NBC telecasts via microwave from the Crosley station in Dayton. WLWC's studio will not be built until some time after the completion soon of its transmitter and tower, but the station will depend largely at first on network programs anyway.

Mary McGavran Koevel, theatre editor of the *Ohio State Journal,* is back on the job after an illness of a week.

New Arrival

Columbia Des Moines Booker Oscar Galanter was so happy over getting his new car that he sent out announcement cards on its arrival, giving its name as Henrietta and its weight at 3,120 pounds.

MILWAUKEE

The Fenway Theatre at Fennimore has been sold by W. J. Charboneau to R. W. Farrington, who has been operating the Fort Theatre at Montford. Charboneau is leaving to take over the active management of the Midway Theatre in Prairie du Sac, having bought out the interest of his co-owner there. Charboneau has also made application for the construction of a new theatre on a Sauk City site that he recently purchased.

The new Airway Theatre in Lake, just south of here, opened Jan. 18. It is owned and operated by the Goderski family, which also operates the Aragon on Milwaukee's south side and the Greendale in the federal housing village by that name.

Film Classics West Division Manager Max Roth called at the Milwaukee exchange this month, as did Jules Chapman of the home office sales department.

Roy Bernier, who was projectionist at the little theatre in the basement of the Warner Theatre Building for many years, attended the presidential inauguration in Washington. He is now advertising manager for *Miller High Life.* While at the Warner he was responsible for the operation of the preview room at which films were inspected by the Milwaukee Motion Picture Commission before being permitted in any Milwaukee Theatre.

Ray Smith, of the theatrical supply business by that name, is reported to be doing well in his convalescence at St. Joseph's Hospital.

PHOENIX

Construction has started on the new Harry L. Nace 800-seat theatre in Glendale, which will cost about $75,000. The house will be named The Glenn and is tentatively scheduled to open in mid-summer.

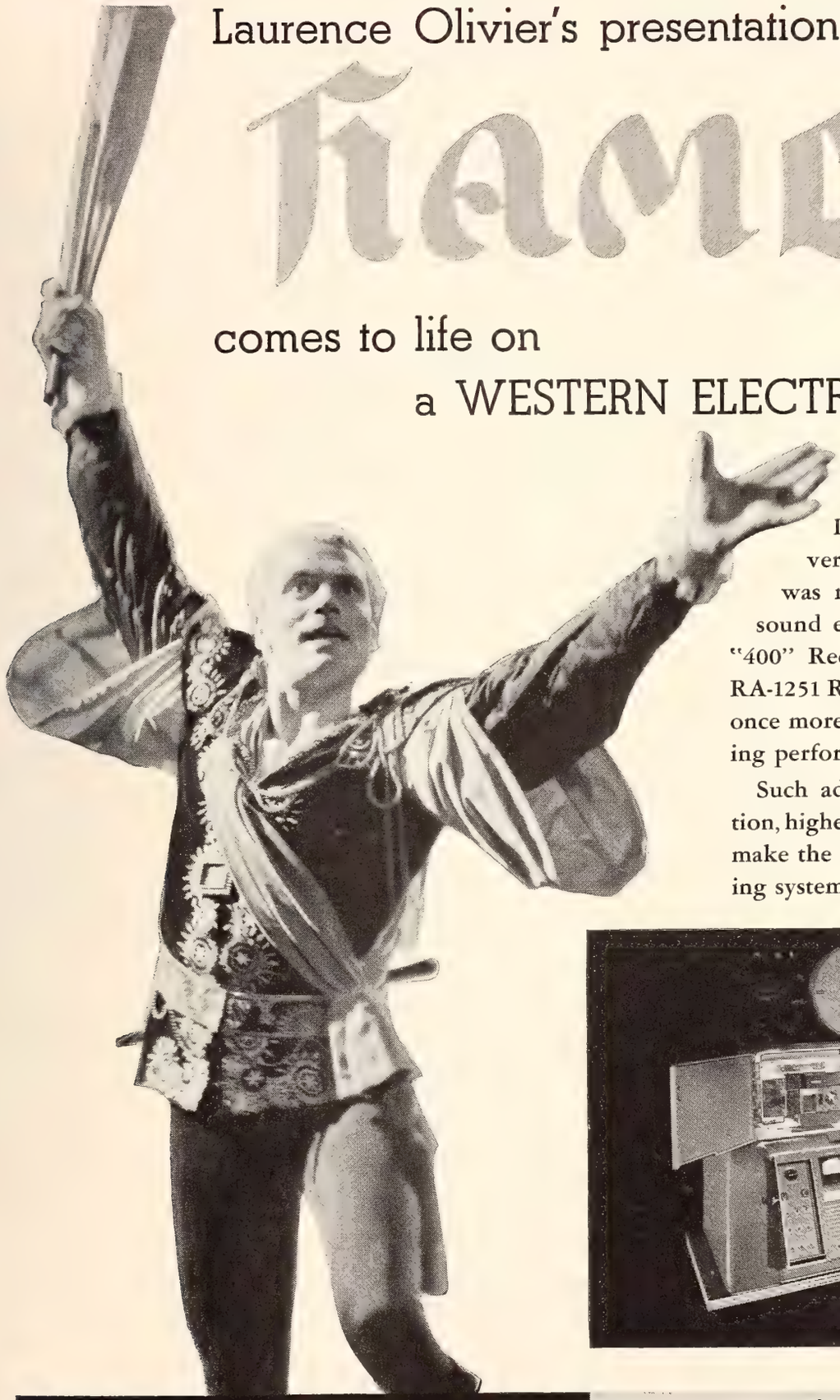
Shooting schedule for the Paramount picture to be made in Yuma was moved ahead to Jan. 24. A company of about 150 will get in about a week's work in the Arizona border city

(*Continued on Page* 24)

Laurence Olivier's presentation of

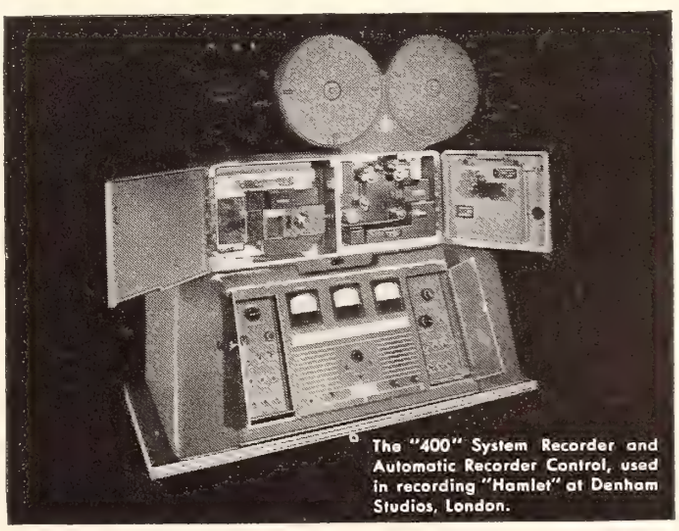
HAMLET

comes to life on
a WESTERN ELECTRIC Sound Track



Laurence Olivier's magnificent version of Shakespeare's tragedy was recorded on Western Electric sound equipment. The new De Luxe "400" Recording System and the new RA-1251 Re-recorders have demonstrated once more their reliability and outstanding performance.

Such advantages as *automatic* operation, highest sound quality and versatility make the "400" the outstanding recording system available to the industry.



The "400" System Recorder and Automatic Recorder Control, used in recording "Hamlet" at Denham Studios, London.

Electrical Research Products Division
OF
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Hollywood office—6601 Romaine St.

HAMLET

Produced and Directed by	Laurence Olivier
Recorded at	Denham Studios
Sound Supervisor	Cyril Crowhurst
Sound by	Western Electric

REGIONAL NEWSREEL

(*Continued from Page 22*)

and then head back to the coast to complete the film.

An early morning Sunday benefit show for Mexican flood relief victims was held at the Azteca, Spanish-language house. Admission to the show, which included several stage numbers, was by canned foods appropriate for shipment to the flood area. Clean clothing was also accepted as admission. All food and clothing collected was turned over to Mrs. Jesus Franco, wife of the Mexican consul in Phoenix, for shipment to the disaster area. The special relief program was arranged in collaboration with Manager Gene Bandelier of the Azteca.

VANCOUVER

Compulsory power rationing affecting industry, business and homes in Vancouver and the Lower Mainland went into effect last week. Darkening of theatre signs and marquees has not affected theatre grosses here. They have, however, dropped in the smaller situations in British Columbia as a result of the record-breaking cold and heavy snows which made power rationing necessary to keep industries going. Meantime, there is no hope of improved weather conditions.

International Distributors Canadian Head Dave Griesdorf checked the local branch and visited circuit heads here recently and inspected the new downtown Studio Theatre being built for Toronto men. He expects it to open in March and says it will have a first-run policy.

Odeon-Park Manager Jerry Sutherland is covering the key Prairie towns for six weeks with the "Hamlet" roadshow. Filling his shoes here is Bill Wallace of the now-closed Fraser Theatre. The Odeon-Plaza also has a pinch hitter, Assistant Manager John Coosheck taking over while Al Jenkins takes a delayed California vacation. Odeon District Manager Howard Boothe is in Hollywood for two weeks.

Phyllis Ross has left the Odeon-Paradise for house-wifery after five years on the job and has been succeeded by Marion Ross. Catherine Kennedy is the new secretary to Bill Forward, B. C. district managed for General Theatre Supply.

Odeon Theatres B. C. Publicity Head Gordon Munro is the proud father of a second daughter. Bob Faulkner of the Lux had a relapse after a major operation but is coming along okay now. Jack Waite of the Orpheum joins him on the sick list.

HARRISBURG

Senate Manager Robert Sidman was confined to his home by an attack of the flu. Meantime Mrs. Sidman was busy heading a committee of the League of Women Voters, becoming active in civic groups. Senate Projectionist Don Peiffer is the father of a new daughter. Wedding bells are in the offing for Bertha Sherrick, Senate usherette, who will become a bride Feb. 26. Fabian area Manager Lou Golding was in town last week.

Mrs. Wilma Todorov, wife of "Spike" Todorov, assistant manager at the State, is recuperating at her home after an operation. Mrs. Edith Shelly, member of the State maintenance staff, is back at work after an illness. City and State police are still probing the attempted hold-up of the Paxtang Theatre on Christmas Eve. Mrs. Samuel Goldstein, an aide at the house which her husband owns and manages, said a young man or boy pointed a gun at her while she was in the box-office. When Dr. Goldstein walked near the front door the would-be thief was scared away.

Guests on the Red McCarthy disc jockey show over WHGB were Bob Sidman, Senate; Gerry Wollaston, State; Jack O'Rear, Colonial; and Sam Gilman, Loew's Regent managers. They pinch-hitted at reading commercials.

A special January event at Loew's Regent was the performance which was attended by several hundred youngsters from Sylvan Heights Orphanage, Children's Home and Kiwanis Knights. Gilman is a leading Kiwanian. Another party nearby was the fourth annual event held by Manager Harry Fetter of the Hi-Way, Myerstown.

Harry C. Chubbs, manager of the Hershey Community, is helping to publicize the "Ice Capades of 1949" which will open at the Hershey Arena Feb. 4. He also plans to cancel movies Feb. 21, 22 and 23 for four performances of "Harvey" with Joe E. Brown.

Horace Heidt presented his Youth Opportunity program at the Zembo last week with sell-out crowds for both performances.

Video Variety

The annual humanitarian award dinner of the Variety Clubs International, which will be held May 4 this year at the Palace Hotel in San Francisco, will be televised for the first time in its history, reports from that Golden Gate City announced. Plans also call for a national radio hookup. Walter Chenoweth, manager of the San Francisco Alexandria Theatre, this week was named chief coordinator for the award dinner and will be in charge of all details.

NEWSREEL SYNOPSES

(*Released Wednesday, January 26*)

ALL AMERICAN (Vol. 7, No. 327)—Phi Beta Sigma national board meeting; Young violinist joins symphony; Youngsters study the dance; Young vet military aide to governor; Champion weight lifter; Mrs. Roosevelt opens March of Dimes; Air Force inspection.

MOVIETONE (Vol. 32, No. 7)—Presidential inauguration.

NEWS OF THE DAY (Vol. 20, No. 241)—Presidential inauguration.

PARAMOUNT (No. 44)—Presidential inauguration.

TELENEWS (Vol. 3, No. 4)—Chinese collapse; Indo-China war; Malaya guerrilla warfare; Indonesian sabotage; Pope condemns frivolous life; Israeli troops on Egypt's border; Work stepped up in Czechoslovakia; U. S. Army maneuvers in Germany; Children run Budapest railroad; Publicity-conscious Britons; Aly Khan on the Riviera; Acheson sworn; Coast Guard disaster; Blast Kansas ice jam; Supersonic wind tunnel; Broadway water main explodes; Japs try football; Hialeah opens; Auto show.

UNIVERSAL (Vol. 22, No. 215)—Presidential inauguration.

WARNER PATHE (Vol. 20, No. 46)—Presidential inauguration.

(*Released Saturday, January 29*)

MOVIETONE (Vol. 32, No. 8)—Egypt-Israel talks; Israel prepares for first election; China war; Acheson sworn; Athenagoras leaves for enthronement in Turkey; Truman joins Petrillo's union; Churchill paints on the Riviera; N. Y. Film Critics awards; Yachting; Skiing dog.

NEWS OF THE DAY (Vol. 20, No. 242)—Chiang out; Israel's first election; Bull in china shop; Churchill on vacation; Acheson sworn; Skiing; Iceboats; Mr. America contest.

PARAMOUNT (No. 45)—China at crossroads; Egypt-Israel talks; Israeli Air Force at rites for RAF pilot; Galilee settlers from North America; Acheson sworn; Sonja Henie ice revue.

UNIVERSAL (Vol. 21, No. 216)—Mexican volcano; Fight ends Greek Cross diving; Acheson sworn; Bull in china shop; Chamois hunting; Ice-boats; Sonja Henie ice revue.

WARNER PATHE (Vol. 20, No. 47)—Acheson sworn; French Foreign Minister Schumann honored; Churchill in France; Axis Sally on trial; Flying auto; N. Y. Film Critics awards; Diamond fashions; Ice sports.

SAN FRANCISCO

Film Actor George O'Brien was in San Francisco arranging for the stage showing of "What Price Glory" as a benefit for the Purple Heart Fund. The production, which is sponsored by Gregory Peck, John Ford, producer; Ralph Murphy, director, is probably slated for showing at the Memorial Opera House. First reports from San Francisco theatres regarding active collection for the March of Dimes indicate a strong response from movie audiences. Both from downtown and neighborhood houses, the take has been running as high as 25 per cent of the box-office figure. "Piasan" will have its west coast premiere at the United Nations, Fox West Coast house in mid-February. Manager George Wilson is arranging a gala opening.

Standard Oil Co. of Calif. has again signed Motion Picture Service for a series of documentary shorts showing western fetes and festivals. Previous Gerald Karski and Associates' shorts received statewide booking through arrangement with the Variety Club which sponsored them. Labor trouble regarding theatrical janitors has been hovering in the Bay Area as AFL clean-up men struck in two peninsula theatres. Meetings have been held in an attempt to avert a general walkout. Janitors ask a wage boost from $10.20 daily to $12.25.

Robert Cowell, assistant manager of the Telenew, resigned to take an active part in a stage review being formed here by the Strawhat Players. Film row's championship basketball team returned to the court recently to trounce a navy team based at Hunter's Point. Stanley Lefcourt, captain and league leading scorer who is a film exchange office manager, broke the house record for points with 44 points scored. Charles Crowley, formerly manager of the Liberty, Sacramento, is now on the sales staff of the Republic exchange. George Archibald, formerly an RKO salesman, has resigned to join the Rowden Booking Service which serve independent theatres. Douglas Locke, formerly Republic booker, has transferred to Warner Bros. in San Francisco. Sherrill Corwin, executive of North Coast Theatres, conferred here with members of his staff. "Tiger" Thompson, ace film publicist and veteran newspaperman, has returned to San Francisco after a month's tour of Mexico.

CHARLOTTE

Astor Pictures Manager Bob Pinson announces the opening of Madison Pictures exchange in Atlanta, Ga. This new exchange will distribute specials, westerns, action and short subjects. Temporarily Max Holder and Charlie Leonard will be in charge. Charles Lester, district manager of National Screen Service, conferred in Charlotte the past week with Bob Simril, local branch manager. Horace McGregor has been appointed office manager of the National Screen Service.

Col. Wm. McCraw will preside at the first general meeting, Jan. 27, of the Variety Club of Charlotte. Royal Theatre of Wilmington, N. C., operated by the Wilby-Kincey circuit of Charlotte, was completely destroyed by a fire that burned up the million-dollar Orton Hotel

REGIONAL NEWSREEL

on the morning of the 21st.

Mrs. Pauline Griffith, secretary of the Theatre Owners of North and South Carolina, has been confined to her home by illness the past week, but had everything in good shape for the Association's 37th annual convention which will be held Jan. 29-Feb. 1.

When the North 29 Drive-In Theatre was sold last week to the Dixie Drive-In Theatres, Inc., which is licensed under a patent, it eliminated the patent suit being pressed against it. The Drive-In Theatre Owners' Association called attention to this fact, because it had been working in behalf of the defense.

Sympathy is extended to Bob Saunders, of the Theatre Booking Service, on the death of his mother this past week. Merrit Davis, branch manager of Republic Pictures in Atlanta, died this past week. Davis was well known on film row in Charlotte, where he was closely identified with the movies for years before going to Atlanta.

F. W. Free, operator of the Bamberg-Denmark drive-in, Bamberg, S. C., and Mrs. Free are the parents of a new daughter. George Ward is giving his Colonial Theatre, Chesnee, S. C., a thorough overhauling, and P. S. Osteen is giving a face lifting—shining new metal front—to his Carolina, Anderson, S. C. The Matthews at Matthews and the Stone, Stoney Point, N. C., recently changed hands.

KANSAS CITY

Fox Midwest will st up a two-a-day road show policy for the run of "Hamlet" which goes into the 900-seat Apollo beginning Feb. 17. The Apollo has been a subsequent-run house recently, but will forego this policy for the Universal-Rank release. Joe Borders, manager, is setting up a price scale with a $2.40 top and ranging down to $1.20. An extended run is looked for. There was some spirited negotiating for "Hamlet" locally with the Fox and Dickinson circuits vying with the Durwood circuit.

"Joan of Arc" comes into the Orpheum Feb. 2 for one of the first playdates outside of New York. Manager Lawrence Lehman already has a broad campaign under way, including 34 announcements on KCKN which also has arranged for a 15-minute studio roundtable during which time high school teachers will discuss historical aspects of the picture.

The new Fox Theatre in Atchison, Kan., opened Thursday (27) with Film Player Brenda Joyce, a former Kansas City model and actress, in from Hollywood for a personal appearance. The theatre replaces a first-run house which burned more than a year ago. The house is a key situation in the district handled by Edd Haas, with Willis Shaffer as manager. The occasion also included the midwest premiere of "The Sun Comes Up."

Gene Autry's bronc, Champion, was to have made a personal appearance in the boy's department at the downtown Rothschild store last Saturday, but the horse failed to make the date when his trailer was delayed by weather around Independence, Kan. The kids who turned out to see the horse were happier anyhow, as Gene himself showed up to apologize for Champion and to give out his songs and autographs.

March of Dimes collections in Kansas City, Kansas, theatres were taken up all last week. The practice had been discontinued for two years.

Projectors and sound equipment of the Main Theatre, Russellville, Ark., were destroyed and the projection booth gutted in a fire in which Manager Cledys Boswell and Projectionist George Crosby were burned about the face and hands. A new colorful red-and-white marquee is being built on the Tiger Theatre, Carthage, Mo.

SALT LAKE CITY

The Center Theatre, managed for Intermountain Theatres by C. Clare Woods, held a fashion show with afternoon and evening performances of "The Accused." The Cameo in American Fork joined other entertainers at the annual winter get-together of "old folks." The adventure picture, "Jungle Patrol," was shown with the usual 10 color cartoons to the Mickey Mouse Comic Clubbers at the Utah here last weekend. The severe weather has not kept the kids away, and the winner of the spelling bee co-sponsored with Radio Station KALL and the *Tribune-Telegram* continues to ride home on the bicycle prize.

The down-state town of Enterprise was completely marooned by blizzards last week and all highways into the northeast-state basin were closed. Utah in nicer days appears in two scenic films shown in the offices of the State Department of Publicity and Industrial Development last week: "Valley of Triumph" and "The Crimson Cliffs." Similar films were shown, incidentally (this is a proud state), at the Utah Cine Arts Club, an amateur movie-makers organization, when it installed President A. G. Loudema and other officers recently.

The Utah Theatre has accomplished extensive remodeling without closing, by working odd hours. The job includes new vertical sign, marquee, draperies, seats, projection equipment, paint, carpeting, powder rooms, refreshment bar and lighting.

Supervisor R. C. Hill has been busy here talking with Branch Manager Bill Seib, with Intermountain Theatres and Fox Intermountain Theatres officials, and with a meeting of local office and sales personnel. MGM Branch Manager Carl Nedley is back in sunny Utah after experiencing 38-below weather in Montana.

Eagle Lion Exchange Manager Art Jolley's baby girl was hospitalized for several days with a cold.

Both the Southeast and the Uptown here of the Joseph Lawrence chain are showing "Don Juan" currently. The Capitol is diverting from its first-run policy to show "San Francisco" and "A Night at the Opera."

TORONTO

The Canadian Radio Manufacturers Association and Mastervision Corporation are going ahead with the manufacture of television receiving sets, ignoring the policy of the Canadian

(*Continued on Page 26*)

Adjourns to See Film

Both houses of the Oklahoma legislature will adjourn next Wednesday to see a specially arranged preview of the film, "Snake Pit," at the Ritz in Oklahoma City. The film will open for the public at the Criterion the second week in February. At the present time the Oklahoma legislature is making an intensive study of conditions in Oklahoma mental institutions.

NO BIGOTRY IN AMERICA!

THE MOTION PICTURE INDUSTRY

ALL

EXHIBITORS
DISTRIBUTORS
EXCHANGES
STUDIOS

TOGETHER

STARS
TRADE PAPERS
NEWSREELS

ALL OUT WITH FLAGS FLYING

FEB 20-27



A BIG SINCERE ALL-INDUSTRY PUBLIC RELATIONS PROGRAM

YOU'RE IN IT!

Advertising Space Donated
by SHOWMEN'S TRADE REVIEW

REGIONAL NEWSREEL

(*Continued from Page 25*)

Broadcasting Corporation to delay the introduction of television in the Dominion by holding up video station licenses. At the radio manufacturers' Toronto convention members were told the organization is going on manufacturing receiving sets and that there are more than 1,000,000 Canadians within range of visual broadcasts from the United States. Mastervision expects to be turning out sets by the end of March.

The Ontario censor board has classed as "adult entertainment" four films: "Behind Locked Doors," "The Strange Mrs. Crane," "He Walked by Night" and "My Sister and I." The city council of Windsor, Ont., has turned down a proposal for an added two months of daylight saving time to economize on power consumption.

In what appears to be an exhibition of rivalry in holding over pictures in the theatres on Toronto's Yonge Street, "The Paleface" is in a fifth week at the Imperial; "The Three Musketeers" has completed a fifth week at Loew's; The Odeon Hyland is continuing the run of "Hamlet," now in its tenth week; the International Cinema held "The Ghosts of Berkely Square" for a fourth week and the three-week run of "The Snake Pit" at the Tivoli and Eglinton has been extended.

With the admission of 21 more employes into Famous Players Canadians' "25-Year Club," the enrollment is now 152 who have been with the company for a quarter of a century or longer. The club was organized in 1945. Latest initiates include a district manager, four theatre managers, a number of head office employes, six projectionists, two doormen and a caretaker (Albert H. Dodds of the Capitol, Victoria, B. C.). FPC has announced a building program of six theatres in the Provinces of British Columbia and Alberta. Largest will be the Gateway, seating 2,000, at Edmonton, Alta., with completion expected by the end of this year.

NEW HAVEN

The 1,000-seat Hi-Way, first film theatre to be built in the Bridgeport-Stratford area, has been officially opened by the Elmwood Theatre Corporation of which Peter Perakos of New Britain is president and Speri Perakos, general manager. James Landino, formerly Warner manager in Ansonia and Willimantic, will manage the house which is on Boston Avenue and is modern in design and equipment.

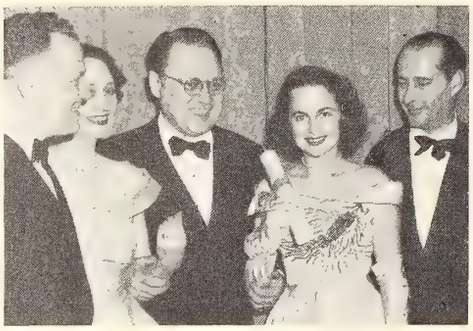
Film Classic Manager Ray Wylie is visiting accounts in Norwich, Conn., and Westerly, R. I. Eagle Lion Manager Max Salzburg is acting as toastmaster at bachelor dinner given to Ben Segal, manager of legit-movie Shubert here and the Mark Hellinger Theatre in New York. Harry Bernstein, Columbia exploiteer, was in New Haven and Bridgeport.

Ray Moon, 20th-Fox division manager, huddled here with Manager Ben Simon. Dan Finn of Boston, general manager of B & Q theatres which operate in Connecticut, was in Bridgeport for opening of Hi-Way. He was accompanied by Sam Seletsky, chief booker of the circuit. Ralph Pasho of Naugatuck and John Siraca of Waterbury, independent operators, visited here.

Mrs. Harry Rosenblatt, wife of MGM's branch manager, leaves for San Francisco on the 29 to visit her son and his family. Harry Rosenblatt will join her after the MGM convention closes in Hollywood. Lou Brown of Loew Poli New England circuit dropped in for a visit with Arthur Godfrey, radio star appearing at the State in Hartford before he opens with his Talent Scout Show at the Capitol in New York.







AWARDS PRESENTATION. First public presentation of the New York Film Critics awards was made January 21 at Radio City Music Hall. On stage above with Managing Director Gus Eyssell (third from left) are Thomas M. Pryor, of the New York Times and chairman of the Film Critics, who made the presentations; Wanda Hale, of the Daily News, and vice-president of the critics' group; Olivia de Havilland, judged best actress of the year for her performance in "The Snake Pit"; and Roberto Rossellini, director of the prize-winning foreign-language picture, "Paisan."

New Theatres

Waukegan, Ill.—Holiday Theatre Corp., a $59,000 theatre in Round Lake.

Rutherfordton, N. C.—A 699-seat theatre will be built here.

Houston, Tex.—Johnnie Long, a 1,700-seater to cost $160,000 just behind his North Houston Theatre.

Naugatuck, Conn.—Martin Greenblatt (a realtor), a movie theatre here.

Oklahoma City—South Peoria Corp., permit for a $70,000 theatre in Tulsa, Okla.

Milwaukee—W. J. Charboneau, a new theatre at Sauk City, Wis.

Memphis—Poplar-Highland, Plaza, Inc., a 1,450-seater here, for lease to Webber Hall.

Ardmore, Okla.—Harry M. Lowenstein, 400-car Tower drive-in on U. S. Highway 77.

Toronto—Famous Players Canadian, six new theatres in the provinces of British Columbia and Alberta, largest, the 2,000-seat Gateway, at Edmonton, Alta.

Detroit—Saul Korman, a Negro theatre, the Booker T., under construction, and a second, the Hill, planned.

NEW YORK

Following a meeting last weekend of city managers of the Walter Reade Theatres it was decided that the circuit would support Brotherhood Week by solicitation of all employes and by cooperation with local community observances.

Frank Meyer, who retired from Paramount after 37 years, was tendered a banquet last wek at the Hotel Astor. Austin Keough was master of ceremonies.

Seated at the dais were Mrs. Meyer, Adolph Zukor, Charles Reagan, Paul Raibourn, Leonard Goldenson, Russell Holman, Fred Mohrhardt, John Balaban, Y. Frank Freeman and George Weltner. The tables were decorated with folders from very old feature pictures made at the Long Island studios of which Meyer was the head. President Barney Balaban, absent in Florida, sent a wire tribute, and encomiums on Meyer's service to the company and the industry were made by Zukor and Freeman to which Meyer replied briefly. He was presented with a silver service.

Others from the industry attending the testimonial were: Robert O'Brien, Hiller Innes, Bernard Goodwin, Al Schwalberg, Ted O'Shea, C. J. Scollard, Oscar Morgan, Arthur Israel, Jr., Dan Hynes, Sr., Henry Anderson, J. L. Brown, Arthur Leonard, Irene Sullivan, William O'Connell, Louis Phillips, Walter W. Gross, Eric Ericsson, Elizabeth Scheuer, Sara Lyons, Dr. Emanuel Stern, G. Knox Haddow, A. J. Richard, Ben Washer, Stanley Shuford, Sid Mesibov, Dr. Leon Warshaw, Aldyth Reichenbach, Robert Weitman, George Barry, Joseph Walsh, Albert Deane, Vincent Trotta, Ed Sullivan, Agnes F. Mengel, Harry A. Nadel, John Cicero, John Guilfoyle, Percy Lockwood, Bessie Goldsmith, Katherine DeGuard, Helen Kaufman, Linda Lotti, Frank LaGrande, E. J. Mann and William German.

A solemn requiem mass was held Tuesday at St. Mary's Roman Catholic Church, Brooklyn, for Mrs. Rosa DiGiulio, 77, wife of Antonio DiGiulio and mother of Mrs. Harry K. McWilliams, retired opera star and wife of Columbia's exploitation manager. Mrs. DiGiulio died Friday at the home of her daughter. Other survivors include Mrs. Frank Cisterino of Toledo, a daughter; two sons, Riagio DiGiulio of Valley Stream and Mathew DiGiulio of Brooklyn; 15 grandchildren and five great-grandchildren, and three sisters who reside in Italy.

Shugrue-Grayson Wedding

The wedding of J. Edward Shugrue and Miss Martha Grayson on January 29 in St. Louis was announced this week. Mr. Shugrue was formerly national director of motion pictures and special events for the Treasury Department, War Finance Division, and later served as national director of the "Good Citizenship" program of the national tour of Freedom Train. He was also public relations director for the American Theatres Association.

CHICAGO

New managers are M. Levy at the Roscoe here and Frank Larkin at the Varsity and Beverly in Peoria. A new owner is Willis J. Ford, who will modernize the theatre in Bladinsville. George Reif has been named buyer for the Mallers theatre circuit.

Russell Roshon is closing his exchanges in Little Rock, Houston, Denver, Oklahoma City, Richmond and Portland.

Marshall Grant Productions is now turning out television shorts. Director S. Altiel says their latest, "The Necklace," is to be used by the American Tobacco Company. John Otto Films is handling the distribution of "Wheels A-Rolling," the short made on the Chicago Railroad Fair.

The National Confectioners Convention and Exposition will be held June 5-10 in the Stevens Hotel here under the general chairmanship of Theodore S. Stempfel.

The amusement industry will spark the Red Cross drive getting under way here soon, ac-

REGIONAL NEWSREEL

cording to Business Division Chairman John W. Evars, Jr. Goal is $2,700,000. The March of Dimes drive is on now in Chicago and Cook County, with theatres running trailers. Goal is $1,000,000 by Jan. 31, 50 per cent more than last year. County drive chairman is James D. Cunningham and City drive chairman is Albert A. Morey.

L. B. Richards has reopened the Fiesta in McLean after repairing fire damage in the booth. Twin bills are the current policy at the Balaban and Katz Roosevelt Theatre, as they have been at two other B. & K. Loop houses, the State Lake and the Apollo.

Alliance Circuit General Manager James Gregory and Assistant Pete Panagos have returned from their State of Washington inspection trip. That circuit's Maintenance Director Lou Harris has returned from his Miami vacation. H. E. Balaban circuit's Elmer Balaban and his wife are in Florida on vacation now.

LOS ANGELES

Former Fox West Coast City Manager Al Marten took over the Woods Theatre in Chino last week. He has renamed it the Center, and plans to build a small circuit.

Theatre Posters and Favorite Films, both near the corner of Washington and Vermont, have closed their offices, which are now for rent. Next door to Favorite, the Fox West Coast stationery department has moved out, across the street down the ramp of the main Fox building.

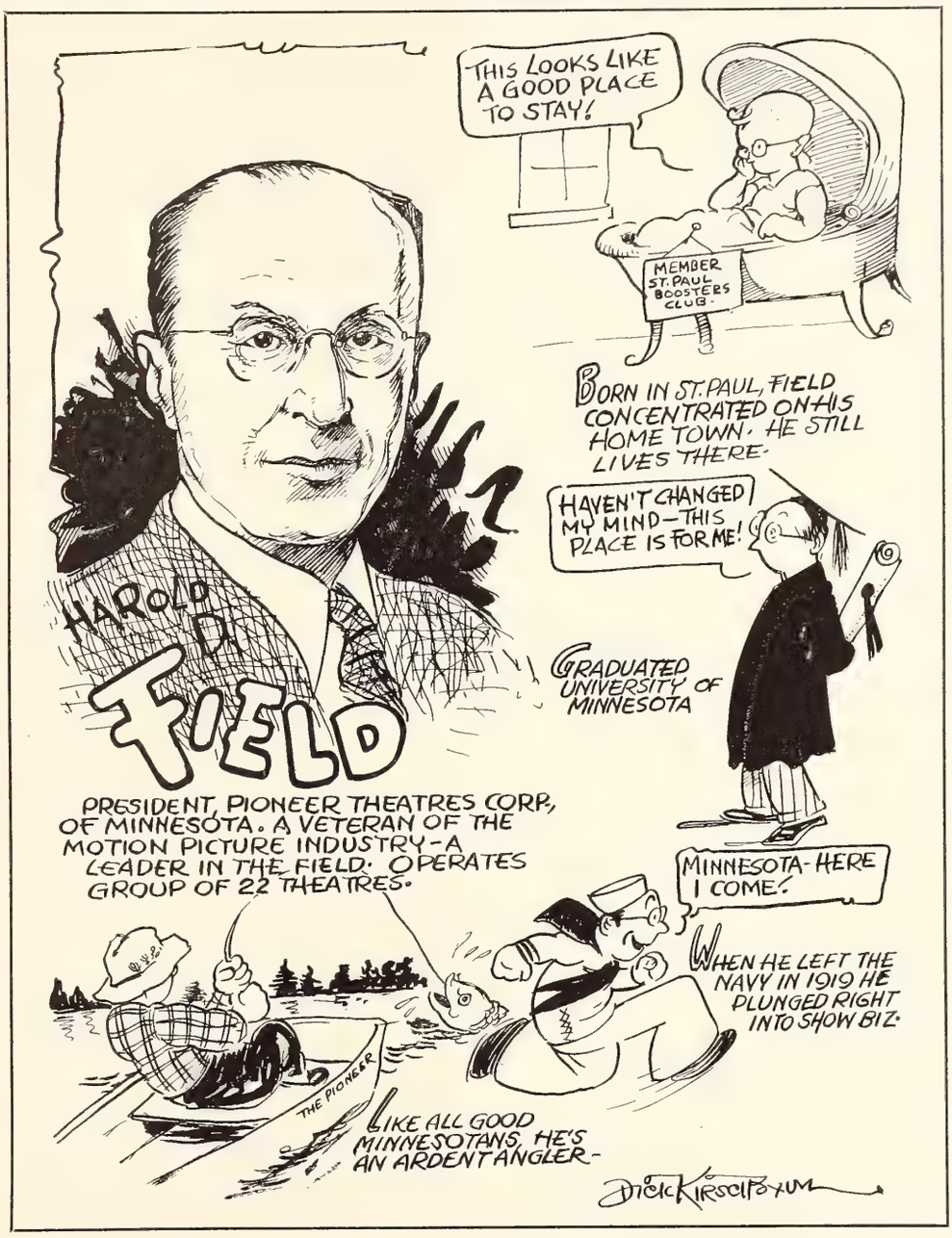
MGM's Louis B. Mayer has been named industry chairman for the benefit sponsored by the Friars Club for the Motion Picture Relief Fund on April 16. George Jessel and Jack Benny will stage the Friars' Frolic at the Shrine Auditorium.

The new 1100-seat Bay Theatre in Pacific Palisades open Feb. 1 for owner Bill Fulton. Manager will be J. D. Chaffin.

May 3 has been set as the date for the trial of the $241,500 damage suit against nearly all distributing firms by Emma and Steve Chorak, owners of the Puente Theatre, Puente. Federal Judge Ben Harrison set the trial day. The Choraks are charging discrimination, alleging that the Pasadena clearance was upped 14 days after they recently opened.

Manager Harvey Smith has closed the Roseville in Roseville for three months for remodeling. A cooling and heating system, new orchestra seats will be installed, loge seats rebuilt.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



ST. LOUIS

Altec Sales Representative Tom Canavan was installed as chief barker of the St. Louis Variety Club, Tent No. 4, at a luncheon meeting at the club headquarters on Jan. 25. Also installed were First Assistant Sam Levin, Second Assistant Lester Grand, Dough Guy Jimmy Tappella, Property Master Dick Fitzmaurice, and the following crew members: Lou Ansell, Mike Riordan, Russell Bovim, Jack Ross and Fred Wehrenberg.

The first regional meeting of Mid-Central Allied, held at the Abraham Lincoln Hotel, Springfield, Ill., was attended by 27 persons, about half the number expected. In the absence of President Henry Halloway, who was unable to attend due to wrenched side sustained on Jan. 18, W. H. Hoffman, owner of the Lamar Theatre, Arthur, Ill., presided. Speakers included Vice-President A. B. Jefferis and Hugh M. Graham, secretary-treasurer of the regional group. Graham discussed theatre divorcement anti-trust proceedings. Hoffman, speaking for small-town theatre owners, contended that Allied is the only organization that works effectively and exclusively for independent exhibitors. Four new members were enrolled: Paul Stehman, Winchester, Ill.; Ed Grieshaim, Illiapolis, Ill.; Elmer Larson, Chenoa, Ill., and Burley Pruett, Pocahontas, Ill. The latter opened his 200-seat Pocahontas on Jan. 26 on a five-day-week basis.

The Elks Theatre, Olney, Ill., was forced to close for several days due to furnace trouble but is expected to reopen soon. Fred M. Joseph, general counsel and director of the St. Louis Amusement Company and a former state representative, has filed as a candidate for the Democratic nomination for mayor of St. Louis. Bill Thomas, Jr., has joined the sales staff of Joe Hornstein, Inc., and will travel the St. Louis trade area. Hornstein left St. Louis for Miami on the 18th. Theatre Equipment Dealers Association President Ray Colvin and wife are basking in the Florida sunshine.

National Screen Manager Herb Washburn was home several days with a severe cold. Frank G. Harris, 73, candy salesman in the St. Louis area for 54 years and well known in local theatre circles, died Jan. 18 at his home in University City, Mo.

LOUISVILLE

Kentucky Association of Theatre Owners President Guthrie F. Crowe has made an urgent appeal to all theatre owners in the state to cooperate actively in the March of Dimes drive, each in his own community. Printed circulars on the fund drive have been forwarded to all campaign workers and the heads of theatres. Kenneth King, head of National Studios here, is the new manager of the local first-run Scoop.

(*Continued on Page* 30)

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

John Ford was signed to an outside picture deal by 20th Century-Fox. He will direct "Pinky," Darryl Zanuck's first personal production for 1949. Story is an original by Dudley Nichols, and Phillip Dunne has been assigned to do the screenplay. Deal with Ford has no bearing on his independent company, Argosy Pictures.

* * *

Producer Robert L. Lippert announces that he has added "The Baron of Arizona" to his 1949 production schedule for Screen Guild release. Story is an original based on the life and loves of James Reavis, the most extraordinary forger and swindler of modern times. "Arizona" is scheduled to roll after "Grand Canyon" and "Three Alarm Fire," set for an early March start.

* * *

The top feminine role in Universal-International's "Desert Legion" was given to Ann Blyth, with Stephen McNally set for one of the two male leads and Paul Christian handling the other one. At the same time studio decided to film the picture in Technicolor. Cameras are to roll the early part of February with Robert Buckner producing from his own story.

* * *

Jeffrey Bernerd, Monogram producer who has filmed many exploitation pictures in past years, has begun preparations on "Pyramid Club," based on the prize-winning chain-letter variation now sweeping the West Coast.

* * *

After testing many top-flight comediennes for the role of Irma, in his forthcoming picture for Paramount release, "My Friend Irma," Producer Hal Wallis finally selected Marie Wilson for the part. This is one of the few times that Hollywood chose the individual who created a character, to play that same character in pictures. The film, which is adapted from Cy Howard's popular radio show, will be directed by George Marshall.

* * *

With the signing of King Vidor to a term contract as the first new Warner Bros. director of the year, Jack Warner has indicated the studio's plans to build its directorial ranks with important industry talent. Vidor just completed the Gary Cooper-starrer "The Fountainhead" for WB on a one-picture deal.

* * *

Fred MacMurray and Maureen O'Hara were set to co-star in 20th Century-Fox's "Father Was a Fullback." The film is scheduled to roll early in March with Elliott Nugent directing for Producer Fred Kohlmar.

* * *

Signed by MGM, Preston Sturges will write a screenplay, tentatively titled "Mr. Big in Littleville," which will be developed from his own original story outline. This is to be a starring vehicle for Clark Gable.

* * *

Ted Donaldson, John Litel and Ann Doran will resume their familiar roles of son, father and mother in "Rusty's Birthday," eighth in Columbia's popular series dealing with the adventures of a boy and his dog. Producer Wallace McDonald will put the picture before the cameras in early February with Seymour Friedman directing.

* * *

Republic is planning a picture on juvenile delinquency to be called "High School Daughters." Script is to be an original by Robert Libot and Frank Burt, with production to be handled by Associate Producer Lou Brock. Picture is to be treated in a semi-documentary manner, and Brock plans to use an entirely new 'teen-age cast in the film.

* * *

As the result of the Slaughter on Tenth Avenue dance number performed by Vera-Ellen with Gene Kelly in "Words and Music," the New York musical star again has been cast opposite Kelly in MGM's "On the Town." Frank Sinatra and Kelly are to be starred in this filmization of the Broadway musical hit. Arthur Freed will produce.

* * *

Paramount is placing in immediate preparation, for one of its outstanding productions, a U. S. service intelligence story, with William Wister Haines, author of "Command Decision," signed to write the screenplay. Based on the studio's recent novelette purchase, "Old Man in a Fast World," which will be published in the *Saturday Evening Post,* the film will provide two top roles for a male and female star yet to be chosen.

* * *

Equity Pictures is trying to popularize the new Red Ryder Series with Jim Bannon. They recently arranged for him to be grand marshal of the Desert Hot Springs Mardi Gras Festival and on February 5, Bannon goes to Fontana as guest of honor for "Red Ryder Day." A number of stars have risen to prominence in this role, both in the movies and on the air.

Studio Roundup

Vincent Sherman's wife and two children, who have been in England with the Warner director since early December, leave for the U. S. by air Jan. 29. Their departure foreshadows the early conclusion of filming of "The Hasty Heart," which stars Ronald Reagan, Patricia Neal and Richard Todd, 29-year-old British "discovery." The picture is being made at Elstree Studios near London for Warner release.

Hal Wallis' "Rope of Sand" went before the cameras last week on location in the desert near Yuma, Ariz., with Burt Lancaster heading a stellar cast. Included are Paul Henreid, Claude Rains, Peter Lorre, John Bromfield and a Parisian star, Corinne Calvet, who makes her Hollywood debut. The Arizona desert was selected for its resemblance to the South African diamond mine locale of the story. A special part was written into Paramount's "Dear Wife" for radio and stage comedian Harry Von Zell.

Charlotte Greenwood reported to 20th Century-Fox for wardrobe tests in connection with her important role in the George Jessel production, "Oh, You Beautiful Doll."

R. G. Springsteen was assigned to direct "Death Valley Gunfighter," fourth in Republic's 1948-49 series of Famous Westerns starring Allan "Rocky" Lane. The picture was slated to go before the cameras Jan. 25 with Gordon Kay associate producer.

Bickford Reports

Charles Bickford reported to the Samuel Goldwyn lot last week for wardrobe and make-up tests prior to his scenes as Devil Anse Hatfield in Goldwyn's "Roseanna McCoy." Hope Emerson, six-foot character actress, was cast as Levisa Hatfield, mother of the famous feuding clan.

Stephen Dunne, who has appeared in many Columbia "B" pictures, was handed the male lead in "Kazan" in place of Bill Bishop, previously announced for the part. Bishop was withdrawn in order to appear opposite Paulette

Films With Something to Say Make Money—Losey



Joseph Losey

"It has been proved that pictures that have something to say can, and do, make money," declares Joseph Losey, who directed RKO's "The Boy With Green Hair."

Losey, a 40-year-old Wisconsin-born husky, told this reporter in an exclusive STR interview that early figures on trial showings of the picture bear out his contention.

"Crude messages are no good," he amended. "As often as possible when a picture with real content is made, it ought to be done with charm and even comedy."

Director of a dozen Broadway plays, Losey predicted that exhibitors will be pleasantly surprised by audience reaction to "The Boy With Green Hair."

"We were merely trying to arouse in people an effort to work for peace in whatever way they think best," Losey explained. "In our trial runs and previews, some of them under the toughest circumstances possible, we have found a hunger for peace evidenced by the rapt attention of the patrons."

The man who directed the last of MGM's "Crime Doesn't Pay" series as his first Hollywood effort—and was immediately nominated for an Academy Award in 1945—starts directing a Broadway comedy, "The Glass House," on Feb. 9, with the opening scheduled for the last of March. Losey is a firm believer in the value of the stage as applied to pictures, and strongly advocates more pre-production rehearsals. His experience has taught him that flaws can be detected thereby, and a lot of money saved.

PICTURES STARTED LAST WEEK

COLUMBIA. Blazing Trail—Principals: Charles Starrett, Smiley Burnette, Marjorie Stapp. Director, Ray Nazarro.

Anna Lucasta—Principals: Paulette Goddard, Oscar Homolka, Stephen Dunne. Director, Irving Rapper.

MGM. Border Incident — Principals: George Murphy, Ricardo Montalban, Alfonso Bedoya. Director, Anthony Mann.

PARAMOUNT. Rope of Sand—Principals: Burt Lancaster, Corinne Calvet, Claude Rains, Peter Lorre. Director, William Dieterle.

REPUBLIC. Death Valley Gunfighter—Principals: Allan "Rocky" Lane, Eddy Waller. Director, R. G. Springsteen.

UNITED ARTISTS. Twilight—Principals: Laraine Day, Dane Clark, Franchot Tone, Agnes Moorehead. Director, Irving Pichel.

UNIVERSAL - INTERNATIONAL. The Western Story—Principals: Yvonne de Carlo, Scott Brady. Director, Frederick de Cordova.

TITLE CHANGES

"Daughter of Ramona" (FC) now DAUGHTER OF CALIFORNIA. "When a Man's a Man" (AA) now FORT DEFIANCE. Untitled Johnny Mack Brown Western (Mono.) now TRAILS END. "Riverboat Rhythm" (Mono.) now MELODY ROUNDUP. "Stampede" (AA) now FIGHTING MIKE McCALL.

Goddard in "Anna Lucasta." Dunne now gets his first big break in "Anna," in which he plays the role of the country boy who marries Miss Goddard. Camera work started last Tuesday, with Philip Yordan, author of the stage play and screenplay, producing. Oscar Homolka plays the father, Joe Lucasta.

Metro-Goldwyn-Mayer began "Border Incident" on Jan. 25, with George Murphy and Ricardo Montalban starred. Alfonso Bedoya, who evoked enthusiasm in Warners' "Treasure of Sierra Madre," won an important part in the documentary film as leader of a villainous trio. Script concerns illegal traffic of agricultural workers. Director Anthony Mann began location shooting at Mexicali. Background scenes were shot for "Storm Over Vienna," and the story sequence gets under way Jan. 31. Peer Oppenheimer, former officer in the U. S. element of the Allied Control Commission for Austria, reported to the studio as technical advisor. Carey Wilson is producing the picture, based on Bruce Marshall's popular novel, "Vespers in Vienna." I Don't Care, the number made famous by Eva Tanguay, went before the lenses this week; Judy Garland sings it in a sequence for "Good Old Summertime," Technicolor film being produced by Joe Pasternak.

Universal-International borrowed Scott Brady from Eagle Lion to play the male lead for "The Western Story," which began Jan. 24. Yvonne DeCarlo gets top billing, and Robert Arthur produces.

United Artists put another picture into work last week. Robert Hakim, one of the brothers in the famous French film family, is making "Twilight" for UA release at General Service Studios. Irving Pichel is directing a cast headed by Laraine Day, Franchot Tone, Dane Clark and Agnes Moorehead.

Veiller to Produce 'Jet'

"Jet," a melodrama by J. Redmond Prior dealing with experiments in jet propulsion, will be produced by Anthony Veiller for Warner Bros. Vincent Evans and Liam O'Brien have been assigned to write the screenplay.

Two Options Lifted

Paramount has taken up the option of Nancy Olson, young newcomer signed by the studio a few months ago. The studio also took up Barry Fitzgerald's option for one picture.

LONDON OBSERVATIONS

CEA Urges Reports on Operating Costs So Case for Less Entertainment Tax Can Be Presented Treasury

By JOCK MacGREGOR

Four-hundred million dollars is the yearly take at the British box-office, CEA President Dennis Walls revealed at the annual meeting of the Devon and Cornwall branch at the Grand Hotel, Torquay. He broke down this total to show that the immense sum of 160 millions goes in entertainment tax, 96 millions in rentals and 48 millions in wages, leaving only 96 millions for the cinemas.



Jock MacGregor

While producers look greedily at this last figure, it represents only an average of $19,200 per theatre or about $370 a week with which to cover dilapidations, rates and taxes, publicity, electricity and all the other overheads. President Walls appealed to members to furnish their costs to the CEA accountants confidentially so that a case for reduced entertainment tax can be presented to the Treasury. Already 1,500 cinemas, including Rank's CMA group, have sent their figures constituting a 25-year record for a return.

Chairman Leslie Hill cut the formalities at the meeting so that the rank-and-file members, to say nothing of the ABC representatives, could hear the CEA's chief officers, Dennis Walls, Teddy Hinge and W. R. Fuller, and then fire their questions. For the outsider it was surprising to find how many had not followed the implications of the Johnston all-American program edict.

While there are rarely sensational speeches or revelations at these gatherings, they do give one a chance to meet the showmen on their own ground, and other branches might follow the example of having the meeting over a week-end, for it enables many to make the trip from London and elsewhere without cutting into their working hours. Facilities such as are available at the Grand do attract the crowd. This hotel would pass with honors in the U. S., and much of the success of the gathering was due to manager E. Paul and his staff, particularly the chef.

While the boys grouse a lot on these jaunts, one gets a remarkably fine idea of how pictures are doing. Hollywood can well take hope, for its offerings are much in demand again. Glowing figures were being bandied about for "Green Dolphin Street," "Sitting Pretty," "Unconquered," "Fort Apache," "If You Knew Susie" and a host of others. Britain, however, has some strong rivals in "No Room at the Inn," "Eye Witness," "Winslow Boy," "Spring in Park Lane" and "Here Come the Huggetts" (they all agreed the title helped!). "Guinea Pig," playing its first out-of-town date at the Regal, Torquay, was packin' 'em in.

* * *

Meeting Memories: The energy of local showman Peter Myott; if he entertains patrons at the Electric as well as he did those attending the meeting, Torquay is well served. . . . Playing "Sleeping Car to Trieste," he had arranged for personal appearances by Albert Lieven and Rona Anderson, and their presence added to the gaiety of the CEA functions even if the latter did soundly thrash me at table tennis until being rescued by Dennis Walls. . . . "Sonny" Ponkin and his wife later rescued me when trapped in the elevator. . . . Ernest Fredman's uncompromising speech in which he respected neither lion nor man but raised a big laugh when it was needed. . . . Harry Adley's bar, once again the center of the social life . . . the all-night snooker games . . . the queries when Peter Myott and Eileen would get married . . . Secretary Charles Rundle presenting his annual statement for the thirtieth time . . . Arthur Watts now a certainty for the next vice chairmanship of the CEA . . . Arthur Brown settling down with that grand old circuit owner Jackson Withers in the West Country . . . Joe Vergoda and David Jones of RKO the only renter executives present . . . Stanley Bell's rank being slightly muddled . . . in short, this should go down as one of the most successful branch gatherings of all times.

It is indeed a pity that producers do not get around to these functions and really learn what is happening to their films in the provinces and what could be done to increase their drawing power.

* * *

With "Small Voice" and "Small Back Room" coming hard on each other, one might feel British Lion would have changed one title to avoid confusion. Since the latter concerns backroom boys, it is perhaps not surprising Producers Powell and Pressburger should consider themselves more important than the artists in the ads. The whole campaign seems strange. Let's hope it will pull 'em in.

* * *

Pathe Pictures, releasing outlet for Associated British Picture Corporation, has become Associated British Pathe. They handle Monogram, Allied Artists and PRC product, in addition to their British releases.

* * *

Pertinently asks Teddy Hinge: "How do newspaper editors align their tripish strip cartoons with their high-brow film critics?"

* * *

Assistant Manager David C. O'Sullivan at the Empire, Leicester Square, has joined MGM's exploitation staff under Roland Lee and continues to work in the same building.

* * *

With the new quota act, many of the featurettes which were stretched to over 3,000 feet to meet the requirements of the old bill are being edited to improve their entertainment values.

11,650 Academy Ballots Mailed to Voters

Eleven thousand, six hundred and fifty nomination ballots have been mailed to some 2,000 members of the Academy of Motion Picture Arts and Sciences, in addition to 8,500 members of the Screen Actors Guild, 350 Screen Directors Guild members, and 800 Writers Guild members.

Nomination polls close January 29 and announcement of nominations will be made February 14.

Schulman Original Bought

"Thief of Broadway," an original story by Max Shulman and Richard Nealand, has been purchased by Warner Bros. and added to the studio's current schedule of properties in preparation. Jerry Wald will produce.

Regional News

(*Continued from Page 27*)

replacing William Clowes, resigned to pursue his other interests. Owner Manager Allen Bradley of the local Ritz will leave around Feb. 1 on his annual vacation tour to Florida.

Manager Cliff Buechel of the first-run Mary Anderson Theatre here announced a $35,000 improvement program for the house, including changes in the front, a new glass box-office and marquee, a modern low-type ceiling for the lobby and auditorium, moving back the stage to make rooms for 100 additional seats, a new bulkhead between the auditorium and the foyer, newpush-back seats, indirect lighting fixtures, new rest rooms and cooling system. Modernization was set to start this week. Theatre will be closed, according to Buechel, only during the final week of alterations.

Purchase of the Harrod in Harrodsburg, Ky., by the Chakeres Theatres of Springfield, O., has been confirmed by the Chakeres district office, effective Feb. 1. President William Gabhart of the Harrodsburg Amusement Company has long been an important figure in Kentucky amusement circles and is an officer and director of the Kentucky Association of Theatre Owners.

Several prints of "Freemasonry in Action" and "Lest We Forget" are reported to have been kept in active service since their first release in various Masonic lodges in the state. The National Theatre returned briefly to a stage show-film policy by bringing in Roy Acuff and his band. Vaugh Monroe and his band played to full houses at two performances at the Memorial Auditorium here.

Among recent out-of-town owners and managers seen on film row were: Pope Sisco, Clyde Marshall, Clark Bennett, C. J. Smith, George Peyton, Eric Hammel, Sam and Tom Goodman, Russell Phillips, Paul Sanders, E. L. Ornstein, Edwin St. Clair and Bob Enoch.

INDIANAPOLIS

MGM Manager Foster Gauker, chairman of the National Brotherhood Week committee, held a meeting Monday where plans for the local drive were outlined. LeRoy Furman, representing the Gamble interests, Fred Dolle, head of Fourth Avenue Amusement Co., Louisville, Ky., with Dee Long from the same organization, were business visitors at the office of Kenneth Collins, manager of the Greater Indianapolis Amusement Co. A special sales meeting was held at the Eagle Lion exchange on Monday and was attended by all salesmen, including Max Meadows who covers the southern territory, and presided over by Chicago District Manager Edward Heiber.

The Associated Theatre Owners of Indiana will hold its regular summer meeting at French Lick Hotel, French Lick, Ind., June 21 to 23 inclusive. Warner Bros. District Manager Charles Rich was a business visitor at the local exchange on Tuesday. The mother of Gayle Black, Warner Bros. salesman, has entered the Methodist Hospital for a major operation. The Strand at Edmonton, Ky., was acquired by H. Sparks, part owner who formerly operated the house with his partner Ray Coleman. Universal Salesman Moe Esserman reports the birth of a son on Jan. 16. The Avalon here, operated by William R. Hall, is having a new modern front and new booth equipment now under construction.

James Garrity, home office representative for Universal-International's insurance department, was a business visitor Friday. Mr. and Mrs. R. H. Robertson, operators of the Majestic, Springfield, Ky., have gone to Florida for a 60-day vacation. Salesman J. T. Victory, 20th-Fox, was stricken with an attack of influenza while in Terre Haute, Ind.

W. C. Hames, formerly with United Artists in Atlanta, Ga., succeeds Elmer Donnelly as manager of the UA local exchange. Other changes in the shake-up are Harry Hayes, former salesman, succeeds Al Chew as booker and office manager. Donnelly returns to the sales group, and Milton Krueger, salesman, has been relieved for the time being until an opening is found for him. The changes were brought about by the reduction in the number of salesmen here.

James Flaherty, formerly with United Artists in Minneapolis, Minn., has joined the sales group at Columbia, succeeding Morton Krames, who was transferred to the Columbia exchange in Chicago, in the sales department.

ATLANTA

Universal-International's new sales representative is Billy Kelly, and Nelson Towler is ditto with Eagle Lion. Bill Hanes, like Towler is an old Selznick hand, is now branch manager of United Artists in Indianapolis. C. Phillips doesn't have a new job, he has a new car: the first provided by United Artists for its sales department.

Travelers included Astor President "Snake" Richardson, back from a Florida trip; John Jenkins of Astor's Dallas offices, in New Orleans after a visit here; Astor Special Representative N. Savini, from New York, in Charlotte and then here; H. V. Manning, former owner of the Manning and Wink Theatres in Tennessee and Georgia, here en route to Miami; Screen Guild Branch Manager Ralph Beckman back to his office in Jacksonville after a New York visit; United Artists Branch Manager Johnny Bachman, off to Florida to meet Southern District Manager Fred Jack; and Grover Parsons and Nelson Towler, off to Florida for circuit sales on Eagle Lion's "Red Shoes."

Visitors here included O. C. Lam and Howard Schueller of the Rome Amusement Co., Windell Welch of the Strand, Dallas (Ga.), Harry Currl of the Acme Theatres in Birmingham, Mrs. Wallace Smith of the Gem in Barnesville,

(*Continued on Page 39*)

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title — *Company*

Abbott & Costello Meet Frankenstein.U-I
Accused, The .....Para.
Act of Violence.....MGM
Adventures of Don Juan.....WB
Adventures of Gallant Bess.....EL
Affairs of a Rogue.....Col.
Africa Screams .....UA
Air Hostess .....Col.
Alaska Patrol .....FC
Alias Nick Beal.....Para.
Alice in Wonderland.....EL
All My Sons.....U-I
All's Well .....Ind.
All the King's Men.....Col.
Amazon Quest .....FC
An Act of Murder.....U-I
An Old-Fashioned Girl.....EL
Angel in Exile.....Rep.
Angel on the Amazon.....Rep.
Angry God, The.....UA
Anna Karenina 20th-Fox
Anna Lucasta .....Col.
Any Number Can Play.....MGM
Apartment for Peggy.....20th-Fox
Appointment With Murder.....FC
Arctic Manhunt .....U-I
Are You With It?.....U-I
Arizona Ranger .....RKO
Arkansas Swing, The.....Col.
Arthur Takes Over.....20th-Fox
Assigned to Danger.....EL

B

Babe Ruth Story, The.....Allied
Bad Boy .....Allied
Bad Men of Tombstone.....AA
Bad Sister .....U-I
Baltimore Escapade .....RKO
Barkleys of Broadway.....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors.....EL
Belle Starr's Daughter.....20th-Fox
Berlin Express .....RKO
Best Man Wins.....Col.
Beyond Glory .....Para.
Big Cat, The.....EL
Big City .....MGM
Big Fight, The.....Mono.
Big Jack .....MGM
Big Punch, The.....WB
Big Sombrero, The.....Col.
Big Steal, The.....RKO
Big Town Scandal.....Para.
Bitter Victory .....Para.
Black Eagle, Story of a Horse.....Col.
Blanche Fury .....EL
Blonde Ice .....FC
Blondie's Big Deal.....Col.
Blondie Hits the Jackpot.....Col.
Blondie's Night Out.....Col.
Blondie's Reward .....Col.
Blondie's Secret .....Col.
Blood on the Moon.....RKO
Bodyguard .....RKO
Bomba, the Jungle Boy.....Mono.
Border Incident .....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The.....RKO
Bribe, The .....MGM
Bride of Vengeance.....Para.
Broken Journey .....EL
Brothers in the Saddle.....RKO
Bungalow 13 .....20th-Fox

C

Calamity Jane and Sam Bass.....U-I
Calendar, The .....EL
Canadian Pacific 20th-Fox
Canon City .....EL
Caught .....MGM
Champion .....Independent
Checkered Coat, The.....20th-Fox
Chicago Deadline .....Para.
Chicken Every Sunday.....20th-Fox
City Across the River.....U-I
Clay Pigeon .....RKO
Code of Scotland Yard.....Rep.
Come To The Stable.....20th-Fox
Command Decision .....MGM
Connecticut Yankee, A.....Para.
Conspirator .....MGM
Coroner Creek .....Col
Corridor of Mirrors.....U-I
Counterfeiters, The 20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — (C) Comedy
(D) Drama — (Doc) Documentary
(G) Gangster — (M) Musical
(H) Horror — (W) Western
(My) Mystery — (Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
6	Smart Woman (D)A	B. Aherne-C. Bennett-B. Sullivan	93	4/30/48	b3/13/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

15	Bad Boy (D)	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
	Fighting Mike McCall	Rod Cameron-Gale Storm		5/1/49	a12/11/48
	Fort Defiance	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48
	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48

ASTOR PICTURES

Battling Marshal	Sunset Carson-Pat Starling			
Deadline	Sunset Carson-Pat Starling		April '48	
Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	
Sunset Carson Strikes Back	Sunset Carson-Evohn Keyes			

COLUMBIA

CURRENT

Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
Best Man Wins (C)F	E. Buchanan-A. Lee-R. Shayne	75	5/6/48	b5/22/48
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Lady from Shanghai, The (My)A	Rita Hayworth-Orson Welles	87	May '48	b4/17/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof	Cornel Wilde-Patricia Knight	79	Jan. '49	a9/25/48
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Smoky Mt. Melody	Roy Acuff-Smoky Mountain Boys	61	12/16/48	
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Trapped By Boston Blackie (M)	C. Morris-J. Vincent-R. Lane	67	5/13/48	b6/19/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Affairs of a Rogue (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the King's Men	B. Crawford-J. Dru-J. Ireland			
Anna Lucasta	P. Goddard-O. Homolka-S. Dunne			
Big Sombrero, The *C	Gene Autry-Elena Verdugo			a9/20/47
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms			a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
Boston Blackie's Chinese Venture	C. Morris-R. Lane-G. E. Stone			a7/17/48
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Greed	G. Ford-I. Lupino-E. Buchanan			
Her Wonderful Lie	Janis Carter-Marc Platt			
Home in San Antone	R. Acuff-J. Thomas-Smoky St. Boys			
Hounded	G. Raft-N. Foch-G. Macready			
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			
Kazan	William Bishop-Lois Maxwell			
Knock On Any Door	H. Bogart-J. Derek-S. Perry			a9/18/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton-C. Wills	79		b12/25/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	Jon Hall-Adele Jergens			
Night in Havana	Desi Arnaz-Mary Hatcher			
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rusty Saves a Life	T. Donaldson-G. Henry-S. Dunne			a7/10/48
Secret of Saint Ives	Richard Ney			
Slightly French	Lamour-Carter-Parker-Ameche			a5/8/48
Song of India	Sabu-T. Bey-G. Russell			a7/31/48
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			
Undercover Man	G. Ford-N. Foch			a7/31/48
Walking Hills, The	R. Scott-E. Raines-W. Bishop			a7/3/48
We Were Strangers	Jennifer Jones-John Garfield			a12/11/48

WESTERNS

	Blazing Trail	Charles Starrett-Smiley Burnette			
	Challenge of the Range	Charles Starrett-Smiley Burnette			
	Desert Vigilantes	Charles Starrett-Smiley Burnette			
	El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
	Laramie	Charles Starrett-Smiley Burnette			
	Quick On The Trigger	Charles Starrett-Smiley Burnette			
	Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			
	Trail to Laredo	C. Starrett-S. Burnette-J. Bannon	54	8/12/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49	b12/18/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan.	89	9/12/48	b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48	b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48	b10/9/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
904	Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48	b8/14/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48	b9/18/48
813	Open Secret (D)A	J. Ireland-J. Randolph-R. Bohnen	70	5/5/48	b7/17/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49	a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49	
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48	b7/24/48
827	Spiritualist, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48

COMING

	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49	
	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
	Blanche Fury *T (D)A	V. Hobson-S. Granger	95		b3/20/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Don't Take It to Heart (C)	R. Greene-A. Drayton-P. Medina	90		b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	It Always Rains on Sundays	G. Withers-J. Warner	92		b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery			
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49	
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49	b12/18/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49	a10/2/48

FILM CLASSICS

	Alaska Patrol	Richard Travis-Helen Westcott	76	3/10/49	
	Amazon Quest	T. Neal-C. Matthews-C. Donne		3/1/49	
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
	Blonde Ice (D)A	Leslie Brooks-Robert Paige	73	May '48	b5/22/48
	Daughter of California *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
	Judge, The	Milburn Stone-Katherine DeMille	69	Jan. '49	
	Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
	Search for Danger	John Calvert-Albert Dekker			
	Sofia *C	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	State Department-File 649 *C	William Lundigan-Virginia Bruce	76	Feb. '49	
	The Argyle Secrets (My)F	W. Gargan-M. Lord-R. Byrd	63	May '48	b4/24/48
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48
	Will It Happen Again? (Doc)A	Adolph Hitler-Eva Braun	62	May '48	b5/22/48

METRO-GOLDWYN-MAYER

CURRENT

827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48	b6/19/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48	b10/9/48
826	Homecoming (D)A	Gable-Turner-Baxter-Hodiak	113	May '48	b4/10/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48	b5/1/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
	Any Number Can Play	Gable-Smith-Corey-Totter			
	Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		Apr. '49	a10/2/48
	Big Jack	Wallace Beery-Marjorie Main			
	Border Incident	G. Murphy-R. Montalban-A. Bedoya			
	Bribe, The	R. Taylor-A. Gardner-C. Laughton		Mar. '49	a8/14/48
	Caught	J. Mason-B. Bel-Geddes-R. Ryan	88		
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48

Title	*Company*
Countess of Monte Cristo	U-I
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox
D	
Daredevils of the Clouds	Rep.
Dark Past	Col.
Daughter of California	FC
Daugnter of Darkness	Para.
Daughter of the Jungle	Rep.
Date With Judy, A	MGM
Dear Murderer	U-I
Dear Wife	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down to the Sea in Ships	20th-Fox
Dream Girl	Para.
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para.
E	
East Side Story	20th-Fox
Easter Parade	MGM
Easy Does It	Para.
El Paso	Para.
Embraceable You	WB
Emperor Waltz, The	Para.
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Eyes of Texas	Rep.
F	
Fallen Idol, The	20th-Fox
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Feathered Serpent, The	Mono.
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono.
Fighting Mike McCall	Allied
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Fort Defiance	Allied
Fountainhead, The	WB
Four Faces West	UA
Fuller Brush Man	Col.
Fury at Furnace Creek	20th-Fox
G	
Gallant Blade	Col.
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono.
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Manhunt, The	Col.
Great Sinner, The	MGM
Greed	Col.
Green Grass ofWyoming	20th-Fox
Green Promise	RKO
Gun Smugglers	RKO
H	
Hamlet	U-I
Happy Times	WB
Hard Bargain	20th-Fox
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para.
Hazard	Para.
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry the Fifth	UA
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Hollow Triumph	EL
Homecoming	MGM
Home in San Antone	Col
Homicide	WB
Homicide for Three	Rep.
Hounded	Col.
House Across the Street	WB

Title	Company
I	
I Cheated the Law	20th-Fox
Idol of Paris	WB
I, Jane Doe	Rep.
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Iron Curtain	20th-Fox
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
King of the Gamblers	Rep.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Love Happy	UA
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Melody Roundup	Mono.
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col.

	Conspirator	Robert Taylor-Elizabeth Taylor					
	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor		78	Mar. '49		b1/1/49
	Great Sinner	G. Peck-A. Gardner-W. Huston			Apr. 49		
	Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie					
	In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall					
	Little Women *T	Allyson-Lawford-Taylor-O'Brien			Apr. '49		a10/9/48
	Madame Bovary	J. Jones-J. Mason-L. Jourdan					
	Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore					
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban					
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall			May '49		a1/22/49
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan			May '49		
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.		94	Feb. '49		b1/1/49
	Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett			Mar. '49		a10/9/48
	Tale of the Navajos *T	Navajo Indians		58			

MONOGRAM

CURRENT

4823	Feathered Serpent, The	L. Gorcey-H. Hall-G. Dell		61	12/19/48		
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young		69	8/29/48		b10/30/48
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox		70	5/23/48		b5/8/48
4829	Incident	R. Walburn-W. Catlett-W. Tracy		66	1/23/49		a9/18/48
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus		70	12/12/48		b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay		68	6/27/48		b5/22/48
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley		65	9/19/48		b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy		81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts		79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey		66	9/5/48		b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best		65	7/11/48		b9/25/48
4801	16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler		82	7/25/48		b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell		66	10/10/48		b10/30/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond		71	6/13/48		b5/15/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon		110	1/9/49		b3/29/49
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell		69	1/2/49		b1/1/49

COMING

4803	Big Fight, The	J. Kirkwood-L. Errol-D. Bruce		66	3/6/49		
4806	Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner			3/20/49		a12/11/48
4816	Fighting Fools	R. Winters-K. Luke-M. Moreland		69	4/17/49		a8/21/48
4830	Henry, the Rainmaker	W. Douglas-J. Frazee-J. Compton		64	2/13/49		a11/6/48
4810	Melody Roundup	J. Davis-J. Marston-V. A. Borg			5/29/49		
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland			5/1/49		
4826	Temptation Harbour (D)A	R. Newton-S. Simon		110	2/27/49		b3/29/49
4804	Tuna Clipper	R. McDowall-E. Verdugo			4/10/49		

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor		56	11/21/48		
4841	Crashing Through	Whip Wilson-Christine Larson		57	1/9/49		
4753	Fighting Ranger	Johnny Mack Brown-Raymond Hatton		53	8/15/48		
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor					
4862	Gun Law Justice	J. Wakely-C. Taylor			3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor			1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley		55	11/7/48		
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune		55	12/5/48		
4764	Outlaw Brand	J. Wakely-C. Taylor		57	10/24/48		
4852	Outlaw Marshal	J. M. Brown-M. Terhune-G. Pattison			2/20/49		
	Passage West	Jimmy Wakely-Dub Taylor			12/26/48		
4767	Rangers Ride	Wakely-Taylor-Belmont		56	9/26/48		
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton		55	10/3/48		
4763	Silver Trails	Wakely-Taylor-Larson		53	8/22/48		
	Trails End	Johnny Mack Brown					

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey		101	1/14/49		b11/20/48
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready		82	9/3/48		b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke		61	7/30/48		
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn		60	12/2/48		b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles		85	7/23/48		b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane		68	1/28/49		b11/20/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine		103	7/2/48		b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund		116	8/20/48		b6/19/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr		105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark		100	5/28/48		b3/20/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe		87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald		101	11/19/48		b9/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund		81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong		91	12/24/48		b10/23/48
4714	Sainted Sisters, The (C-D)A	V. Lake-J. Caulfield-B. Fitzgerald		89	4/30/48		b3/13/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford		83	11/5/48		b9/11/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne		71	6/11/48		b4/17/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald		109	8/6/48		b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards		90	9/24/48		b7/31/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis		57	5/14/48		b3/13/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis		63	6/25/48		b5/8/48

COMING

4812	Alias Nick Beal (D)	R. Milland-T. Mitchell-A. Totter		93	3/4/49		b1/22/49
	Bitter Victory	Cummings-Scott-Lynn-Arden					a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey					a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc					a9/25/48
4814	Connecticut Yankee, A *T(C)	B. Crosby-R. Fleming-W. Bendix		107	4/15/49		a1/31/48
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed		91			b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman					
	Easy Does It	B. Hope-R. Fleming-R. Young					
4815	El Paso *C	J. Payne-G. Russell-S. Hayden			5/6/49		a1/1/49
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan			8/5/49		a6/12/48
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift					a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea			6/10/49		
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix		84	2/4/49		b12/11/48
	Red, Hot & Blue	Betty Hutton-Victor Mature					
	Rope of Sand	Lancaster-Calvet-Rains-Lorre					
	Samson and Delilah *T	Victor Mature-Hedy Lamarr					a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix					a5/15/48
4818	Sorrowful Jones	Bob Hope-Lucille Ball			9/8/49		a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews			7/22/49		a6/26/48
4813	Streets of Laredo *T	M. Carey-W. Holden-W. Bendix			3/25/49		a9/25/48
	Top O'the Morning	B. Crosby-B. Fitzgerald-E. Crowe					
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall		88	2/18/49		b12/11/48

RKO RADIO

CURRENT

					Trade Shown
814	Arizona Ranger, The (D)F	T. Holt-J. Holt-N. Leslie	63	May '48	b4/3/48
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48	b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48	b5/22/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48	b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48	b5/22/48
917	Mourning Becomes Electra	R. Russell-L. Genn-K. Paxinou	120	9/3/48	
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48	b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48	b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b3/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b3/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48	b9/4/48
813	Tarzan and the Mermaids (D)F	Weissmuller-Joyce-Christian	67	May '48	b4/3/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48	b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87		b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82		b11/20/48
919	Brothers in the Saddle	T. Holt-M. Martin-R. Powers			
918	Clay Pigeon, The	Bill Williams-Barbara Hale			
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84		b11/13/48
	Follow Me Quietly	William Lundigan			
	Green Promise, The	W. Brennan-M. Chapman			a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145		b10/23/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a7/5/47
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Rustlers	Tim Holt-Richard Martin			
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Savage Splendor	African Travelogue	63		
	Set-Up, The	Robert Ryan-Audrey Totter			
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83		b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
	Tarzan's Magic Fountain (D)	L. Barker-B. Joyce-E. Ankers	73		b1/22/49
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
916	Woman's Secret, A	M. O'Hara-M. Douglas-B. Williams			a6/5/48

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48	b6/5/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
708	Old Los Angeles (D)	W. Elliott-J. Carroll-C. McLeod	88	4/25/48	a1/17/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon	S. Brodie-M. Dell-W. Wright	59	1/5/49	a9/25/48
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48
731	Under California Stars *U (W)F	R. Rogers-J. Frazee-A. Devine	70	5/1/48	b5/15/48

COMING

804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49	a10/30/48
	Duke of Chicago	T. Brown-A. Long-P. Harvey		3/5/49	
	Hellfire	William Elliott-Marie Windsor			
	Hideout	L. Bridges-A. Booth-A. Carney		3/8/49	
	Last Bandit, The *U	W. Elliott-A. Booth-A. Devine			a10/30/48
	Montana Belle	Jane Russell-George Brent			
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Susanna Pass *U	Roy Rogers-Trigger-Foy Willing			
803	Wake of the Red Witch	Wayne-Russell-Young-Mara	106	3/1/49	a9/25/48

Westerns

	Death Valley Gunfighter	Allan Lane-Eddy Waller			
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
757	Desperadoes of Dodge City (W)F	A. Lane-B. Jack-E. Waller	60	9/15/48	b9/11/48
	Prince of the Plains	Monte Hale-Shirley Davis			
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
863	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft	60	1/22/49	
741	Son of God's Country (W)F	Monte Hale-Pamela Blake	60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	
658	Under Colorado Skies *U	Monte Hale-Adrian Booth	65	12/15/47	b12/27/47

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48	
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway 13	R. Lowery-P. Blake	59	1/21/49	
	I Shot Jesse James	P. Foster-B. Britton-J. Ireland		2/24/49	

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO
N	
Neptune's Daughter	MGM
Nicholas Nickelby	U-I
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL
O	
Oh, You Beautiful Doll	20th-Fox
Old Los Angeles	Rep.
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Night With You	UI
One Sunday Afternoon	WB
One Touch of Venus	U-I
Open Secret	EL
Out of the Storm	Rep.
Outpost in Morocco	UA
P	
Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.
R	
Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rimfire	SGP
River Lady	U-I
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
S	
Sainted Sisters	Para.
Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smart Woman	Allied
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox
Snowbound	U-I

Title	Company
So Evil My Love	Para.
So This Is New York	UA
Sofia	FC
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Speed to Spare	Para.
Spiritualist, The	EL
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
State Department-File 649	FC
Station West	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan and the Mermaids	RKO
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
The Argyle Secrets	FC
They Live By Night	RKO
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under California Stars	Rep.
Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Up in Central Park	U-I
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
While I Live	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will It Happen Again?	FC
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in White	WB
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48	
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
	Omoo	P. de Cordova-Ron Randell-L. Kincaid		3/4/49	
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48	b8/21/48
	Rimfire	J. Millican-M. B. Hughes-R. Hadley		3/18/49	
4810	Shep Comes Home	Robert Lowery-Billy Kimbley	62	12/3/48	
	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48	

SELZNICK RELEASING ORGANIZATION

	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

820	Anna Karenina (D)A	V. Leigh-R. Richardson-K. Moore	110	May '48	b2/28/48
842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
817	Arthur Takes Over (C)F	Lois Collier-Richard Crane	63	May '48	b4/10/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48	b8/14/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48	b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48	b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
815	Fury at Furnace Creek (W)	V. Mature-C. Gray	88	May '48	b4/10/48
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48	b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48	b4/24/48
816	Iron Curtain, The (D)A	D. Andrews-G. Tierney-J. Havoc	87	May '48	b5/8/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48	b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48	b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7/17/48
851	Trouble Preferred	C. Russell-P. Knudsen-L. Roberts	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	a7/17/48

COMING

Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan			
Canadian Pacific *C	Randolph Scott-Jane Wyatt			a10/16/48
Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94		b12/11/48
Come To The Stable	L. Young-C. Holm-E. Lanchester			
Down to the Sea in Ships	R. Widmark-C. Kellaway-D. Stockwell			a10/9/48
East Side Story	R. Conte-S. Hayward-E. G. Robinson			
Fallen Idol, The (D)A	M. Morgan-R. Richardson-B. Henrey	92		b8/28/48
Fan, The	Crain-Sanders-Carroll-Greene			a7/24/48
Hard Bargain	R. Conte-J. Oakie-V. Cortese			a1/22/49
I Cheated the Law	T. Conway-S. Brodie-B. Billingsley			b1/19/49
I Was a Male War Bride	Cary Grant-Ann Sheridan			
Impulse	Dana Andrews-Maureen O'Hara			a1/1/49
It Happens Every Spring	R. Milland-J. Peters-P. Douglas			
Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103		b12/4/48
Man About the House, A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/48
Miss Mink of 1949	J. Lydon-L. Collier-R. Lane			a12/4/48
Mother Is a Freshman *T(C)	L. Young-V. Johnson-R. Vallee			a9/25/48
Mr. Belvedere Goes to College	Clifton Webb-Shirley Temple			
Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood			
Prince of Foxes	T. Power-O. Welles-W. Hendrix			a10/2/48
Sand *T	M. Stevens-C. Gray-C. Grapewin			a7/17/48
Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			
Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108		b11/6/48
That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82		b11/27/48
This Was a Woman (D)A	Sonia Dresdel-Barbara White	102		b3/13/48
Tucson	J. Lydon-P. Edwards-C. Russell			a7/17/48
While I Live (D)A	T. Walls-C. Evans-C. Raye	85		b10/18/47
You're My Everything *T	D. Dailey-A. Baxter-A. Revere			

UNITED ARTISTS

CURRENT

	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48	b5/15/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	Henry the Fifth (D)F *T	L. Olivier-R. Asherson	134		b4/27/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48	
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	So This Is New York (C)F	H. Morgan-R. Vallee-H. Herbert	80	May '48	b5/15/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48	b5/29/48
	Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

Africa Screams	B. Abbott-L. Costello-H. Brooks			
Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49	a8/21/48
Crooked Way, The	J. Payne-E. Drew-S. Tufts			

COMING

Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood				
Impact	Donlevy-Raines-Walker-Coburn				
Indian Scout	George Montgomery-Ellen Drew				a8/21/48
Jigsaw	Franchot Tone-Danziger-Tower				
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton				
Outpost in Morocco	George Raft-Akim Tamiroff				
Too Late for Tears	Scott-DeFore-Miller-Corey				
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead				

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez				
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida				a8/28/48
Valiant Hombre, The (W)F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49		b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664 Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48		b7/3/48
657 All My Sons (D)A	Edward G. Robinson-Burt Lancaster	94	May '48		b2/21/48
686 An Act of Murder	F. March-E. O'Brien-F. Eldridge	91	Jan. '49		b8/28/48
656 Are You With It? (M)F	D. O'Connor-O. San Juan-M. Stewart	90	May '48		b3/13/48
663 Bad Sister	M. Lockwood-I. Hunter	91	July '48		b12/6/47
677 Brothers, The (D)A	Patricia Roc-Will Fyffe	98			b5/24/47
Corridor of Mirrors (D)A	E. Portman-E. Romney	105			b3/27/48
683 Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48		b11/6/48
658 Dear Murderer (D)A	E. Portman-G. Gynt-D. Price	94	May 48		b6/7/48
Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48		b8/7/48
End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48		b11/29/47
665 Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48		
672 For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48		b8/28/48
681 Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48		b10/16/48
669 Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48		b8/7/48
659 Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
666 Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48		b6/19/48
684 Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48		b12/4/48
667 Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48		b7/10/48
Nicholas Nickelby (D)F	Cedric Hardwicke-Sally Howes	105			b3/22/47
One Night With You (C)F	Nino Martini-Patricia Roc	92			b5/1/48
670 One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48		b8/21/48
661 River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
582 Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48		b10/2/48
671 Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48		b9/4/48
Snowbound	R. Newton-D. Price	86			
668 Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48		b6/26/48
662 Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48		b5/29/48
685 You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49		b10/30/48

COMING

Arctic Manhunt	Mikel Conrad-Carol Thurston				
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff				a1/8/49
City Across the River	P. Fernandez-A. Ramsden-B. Whiting				a1/1/49
688 Criss Cross	B. Lancaster-Y. De Carlo-D. Duryea	87	Feb. '49		b1/15/49
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
687 Fighting O'Flynn, The	D. Fairbanks, Jr.-H. Carter-R. Greene		Feb. '49		a8/21/48
Sp. Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
Illegal Entry	H. Duff-M. Toren-G. Brent				
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally				
Life of Riley, The	W. Bendix-R. DeCamp-J. Gleason		March '49		a12/25/48
Ma and Pa Kettle	Marjorie Main-Percy Kilbride-R. Long				a1/15/49
Red Canyon	A. Blyth-H. Duff-G. Brent				a8/14/48
Take One False Step	William Powell-James Gleason				
Western Story, The	Yvonne de Carlo-Scott Brady				
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105			b11/13/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven				

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
727 Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48		b5/29/48
809 Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48		b12/4/48
732 Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48		b7/31/48
806 Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48		b11/20/48
804 Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48		b9/18/48
805 June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48		b10/23/48
731 Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48		b7/10/48
702 Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48		b8/16/47
810 One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49		b12/11/48
728 Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48		b6/12/48
802 Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48		b8/28/48
725 Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
803 Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48		b9/18/48
801 Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48		b8/7/48
726 Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
811 Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49		b12/25/48
724 Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		b4/24/48

COMING

Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet				a12/18/48
813 Flaxy Martin (D)	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
Fountainhead, The	G. Cooper-P. Neal-R. Massey				a8/28/48
Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken				a7/24/48
Happy Times *T	Kaye-Bates-Slezak-Cobb				
Hasty Heart, The	Ronald Reagan-Patricia Neal				
Homicide	R. Douglas-H. Westcott-R Alda				
House Across the Street	W. Morris-J. Paige-B. Bennett				a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson-D. Day				
814 John Loves Mary	Reagan-Carson-Neal-Morris	96	2/19/49		a5/1/48
Kiss in the Dark	Jane Wyman-David Niven				a6/26/48
Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae				a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall				a12/18/48
My Dream Is Yours *T	Carson-Day-Bowman-Arden				a6/26/48
Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
North of the Rio Grande	J. McCrea-V. Mayo-D. Malone				a12/18/48
One Last Fling	A. Smith-Z. Scott-J. Backus				a5/22/48
Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo				a1/8/49
South of St. Louis *T	J. McCrea-A. Smith-Z. Scott				a1/24/48
Task Force	G. Cooper-W. Morris-W. Brennan				a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding				a1/8/49
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett				a7/24/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND DESIRE (France - Discina Int'l) Jean-Louis Barrault-Edwige Feuillere. 88. b6/12/48.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88. b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126. b11/13/48.

BRIGHTON ROCK (England). R. Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CHAMPION (U. S. - Independent) K. Douglas-M. Maxwell.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAMNED, THE (France - Discina) H. Vidal-F. Marley. 105. b5/1/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M. Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRANCOIS VILLON (France-Creative) S. Reggiani-R. Faure. 81. b8/28/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

ILLEGALS, THE (U. S. - Mayer Burstyn) T. Torres - Y. Mikalowitch. 75. b7/10/48.

INTERLUDE (Sweden-Globe Film) V. Lindfors-H. Ekman. 83. b1/15/49.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102. b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J. Pagnol. 105. b6/19/48.

NAKED FURY (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PIRATES OF CAPRI (U. S.-Independent) L. Hayward-M. Lotti-A. Curtis.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUARTETTE (England). H. Baddeley-D. Bogarde. 120. b12/4/48.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l). D. Darrieux - J. Marais. 87. b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90 b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

The Stratton Story (MGM) Principals: James Stewart, June Allyson. Director, Sam Wood. A semi-documentary about Monty Stratton, who made a comeback in baseball after losing his right leg.

The Great Sinner (MGM) Principals: Gregory Peck, Ava Gardner, Melvyn Douglas. Director, Robert Siodmak. A drama about a young writer in the 1860s who wins a beautiful girl by managing to regain his losses at roulette in a fashionable casino in Europe.

Big Jack (MGM) Principals: Wallace Beery, Richard Conte, Marjorie Main. Director, Richard Thorpe. A story of a gruff but goodhearted gang leader in the Maryland backwoods of 1808, who eventually is shot, but helps a doctor advance medical science before expiring.

Neptune's Daughter (MGM) Technicolor. Principals: Esther Williams, Red Skelton, Betty Garrett, Keenan Wynn. Director, Edward Buzzell. A musical comedy involving a timid masseur who is accidentally forced to become a big polo star and save the day for his side against gangsters.

RE-ISSUES (Nationally Released)

				Time Mins.	Rel. Date	Orig. Rel. Date
ASTOR PICTURES						
	Frontiers of '49	"Wild Bill" Elliott			1/1/49	1939
	In Early Arizona	"Wild Bill" Elliott			3/1/49	1938
	Law Comes to Texas, The	"Wild Bill" Elliott		60	10/1/48	1939
	Lone Star Pioneers	"Wild Bill" Elliott		58	12/1/48	1939
	Man from Tumbleweeds	"Wild Bill" Elliott			2/1/49	1940
	Pioneers of the Frontier	"Wild Bill" Elliott			5/1/49	1940
	Return of Daniel Boone	"Wild Bill" Elliott		62	11/1/48	1941
	Taming of the West	"Wild Bill" Elliott			4/1/49	1939
EAGLE LION						
738	Count of Monte Cristo	R. Donat-E. Landi		119	Oct. '48	1934
850	Hired Wife	R. Russell-B. Aherne		96	Aug. '48	1940
847	Hold That Ghost	Abbott-Costello		86	Aug. '48	1941
734	International Lady	G. Brent-I. Massey		102	Sept. '48	1941
737	My Son, My Son	B. Aherne-M. Carroll		117	Sept. '48	1940
739	Son of Monte Cristo, The	L. Hayward-J. Bennett		102	Oct. '48	1940
FILM CLASSICS						
	Border Wolves	Bob Baker		56	8/15/48	1938
	Gun Justice	Ken Maynard		61	9/15/48	1934
	Hairy Ape, The	William Bendix		91	Sept. '48	1944
	India Speaks	Richard Halliburton			Feb. '49	1933
	Jacare	James Dannaldson		65	Feb. '49	1942
	Last Stand	Bob Baker		57	9/15/48	1938
	Pony Post	Johnny M. Brown		60	8/15/48	1940
	Wolf Man, The	Lon Chaney, Jr.		70	Sept. '48	1941
METRO-GOLDWYN-MAYER						
	A Night at the Opera	Marx Bros.-K. Carlisle		96	Dec. '48	1935
	San Francisco	C. Gable-S. Tracy		117	Dec. '48	1936
MONOGRAM						
	And So They Were Married	R. Mitchum-S. Simon				1944
RKO RADIO						
912	Last Days of Pompeii	P. Foster-A. Hale-B. Rathbone				1935
913	She	H. Gahagan-R. Scott-H. Mack				1935
REALART						
1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall-T. Bey		87	11/48	1944
882	Armored Car	C. Romero-R. Wilcox		64	1/15/49	1937
1165	Bombay Clipper	M. Montez-T. Bey		61	7/49	1942
1320	Crazy House	Olsen & Johnson		80	9/48	1944
1070	Diamond Frontier	V. McLaglen-J. Loder		73	10/48	1941
926	Ex-Champ	V. McLaglen-T. Brown		72	8/48	1939
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney		73	6/49	1943
1319	Frontier Badmen	L. Chaney-R. Paige		79	10/48	1943
1095	Give Us Wings	Little Tough Guys-Dead End Kids		62	11/48	1941
134	Give Out Sisters	D. Dailey-P. Ryan-D. O'Connor		65	2/15/49	1943
365	I Cover the War	I. Wayne-Abdulla		68	9/48	1937
1144	In the Navy	Abbott & Costello		86	1/49	1941
763	Invisible Ray, The	B. Karloff-B. Lugosi		81	2/49	1936
1107	Invisible Woman, The	V. Bruce-J. Barrymore		73	2/49	1941
1275	It Ain't Hay	Abbott & Costello		81	3/49	1942
736	Lost Identity	R. Milland-S. Eilers		66	12/48	1935
1317	Mad Ghoul, The	T. Bey-E. Ankers		65	6/49	1944
1303	Mr. Big	D. O'Connor-P. Ryan		74	2/15/49	1943
1124	Model Wife	J. Blondell-D. Powell		78	10/48	1941
1135	Mutiny in the Arctic	R. Arlen-A. Nagel		61	7/49	1941
1037	My Little Chickadee	W. C. Fields-M. West		84	9/48	1939
1184	North to the Klondike	B. Crawford-L. Chaney		58	4/49	1942
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines		92	11/48	1943
1011	Rio	B. Rathbone-R. Cummings		77	8/48	1939
1203	Saboteur	R. Cummings-P. Lane		108	9/48	1942
1366	Scarlet Claw, The	B. Rathbone-N. Bruce		74	12/48	1944
1298	Sherlock Holmes and the Secret Weapon	B. Rathbone-N. Bruce		68	12/48	1943
1058	Ski Patrol	P. Dorn-L. Desto		64	4/49	1940
372	State Police	W. Lundigan-C. Moore		78	1/15/49	1939
795	Three Smart Girls	D. Durbin-R. Milland		84	3/49	1938
948	When Tomorrow Comes	I. Dunne-C. Boyer		92	8/48	1939
1245	Who Done It	Abbott & Costello		77	1/49	1943
878	You're a Sweetheart	A. Faye-G. Murphy		96	3/49	1938
1063	You're Not So Tough	Little Tough Guys-Dead End Kids		71	11/48	1940
REPUBLIC						
873	Frontier Pony Express	Roy Rogers			1/29/49	1939
872	In Old Caliente	Roy Rogers			12/15/49	1939
	Ranger and the Lady	Roy Rogers			4/10/49	1940
874	Saga of Death Valley	Roy Rogers			2/22/49	1939
8601	Scatterbrain	J. Canova-A. Mowbray			11/30/48	1940
871	Shine On Harvest Moon	Roy Rogers			10/31/48	1944
8602	Yokel Boy	A. Dekker-J. Davis			11/30/48	1942
SCREEN GUILD PRODUCTIONS						
S-7	Duke of West Point	L. Hayward-J. Fontaine		105	10/1/48	1938
S-5	Flirting With Fate	J. E. Brown-B. Roberts		70	9/3/48	1938
HC23	Hidden Gold	W. Boyd-R. Hayden		62	8/27/48	1940
S-4	King of the Turf	A. Menjou-D. Costello		89	8/20/48	1939
S-8	Miss Annie Rooney	S. Temple-W. Gargan		88	10/1/48	1942
S-3	Runaway Daughter	B. Stanwyck-R. Young		71	8/20/48	
HC22	Showdown, The	W. Boyd-R. Hayden		66	7/30/48	1940
HC24	Stagecoach War	W. Boyd-R. Hayden		64	10/22/48	1940
S-6	That's My Boy	J. Durante-R. Tauber		81	9/3/48	
20TH CENTURY-FOX						
834	Blood and Sand	T. Power-L. Darnell		125	Aug. 48	1941
835	I Wake Up Screaming	B. Grable-V. Mature		82	Aug. '48	1941
UNITED ARTISTS						
	False Paradise	Wm. Boyd-Andy Clyde		61	9/10/48	
	Guest in the House	A. Baxter-R. Bellamy		121	Jan. '49	1944
	Lady of Burlesque	Barbara Stanwyck		91	Jan. '49	1943
WARNER BROS.						
807	Angels With Dirty Faces	J. Cagney-P. O'Brien		97	12/11/48	1938
808	They Drive By Night	H. Bogart-A. Sheridan		95	12/11/48	1940

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

ASTOR PICTURES

Rel. No.	Title	Rel. Date	Data
	Jimmy Fidler's Personality Parade (20)	12/20	.....
	Boss Comes to Dinner (10)	4/1	.....
	Makers of Destiny #1(17½)	5/1	6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

Rel. No.	Title	Rel. Date	Data

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

SPECIAL (4)
(Rel. Nos. 83601, 83801, 842 and 83901)

MY PAL FEATURETTES (2)
(Rel. Nos. 83201 and 83202)

WALT DISNEY CARTOONS (6)
Reissues
(Rel. Nos. 84701 to 84706)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	.....
8260	Way of the Padres (8)	1/48	.....

Black and White

8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	.....
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)
Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

TERRYTOONS (2)
Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	.....
8532	The Green Line (7)	5/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/19

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5

MARCH OF TIME

6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6 26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381	Spotlight Serenade (10)	3/29	.....
3382	Singing the Blues (10)	5/	7/31
3383	River Melodies (8)	7/5	7/31
3384	Songs of the Season (8)	10/11	1/22
3385	Hits of the Nineties (9)	10/18	.....

NAME BAND MUSICALS (13)

3301	Alvino Rey and Orch. (15)	10/22	2/14
3302	Drummer Man (15)	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15)	6/23	7/31
3308	Jimmy Dorsey & Orch. (15)	8/18	9/25
3309	Red Skin Rumba (15)	9/15	9/25
3310	Buddy Rich & Orch. (15)	10/13	1/15

TECHNICOLOR CARTUNES (5)
Reissues

3321	Knock Knock (7)	3/	.....
3322	Syncopated Sioux (7)	5/	.....
3323	Woody Woodpecker (7)	7/	.....

SPECIALS (2)

3201	Snow Capers (19)	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719	Hot Cross Bunny (7)	8/21	10/16
4720	Hare Splitter (7)	9/25	.....
4721	My Bunny Lies Over the Sea ( )	12/4	.....
4722	Hare-Do (7)	1/15	.....

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm a Monkey's Uncle (18)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	.....
1405	The Ghost Talks (16)	Mar49	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	.....
1424	Radio Riot ( )	2/10	.....

Rel. No.	Title	Rel. Date	Data

1431	A Pinch in Time (16)	11/11	.....
1432	He's In Again (17½)	1/20	.....
1433	Miss In A Mess (16½)	1/13	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	.....

COMEDY FAVORITES (6)
Reissues

1441	Pest from the West (18½)	9/30	.....
1442	Ay Tank Ay Go (16)	10/21	.....
1443	Static in the Attic (19)	12/23	.....
1444	Nothing But Pleasure ( )	2/17	.....

FOX AND CROW (8)
Technicolor

1701	Robin Hoodlum (7)	12/23	.....

ONE-REEL SPECIAL (1)

1551	Candid Microphone (11)	10/21	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)		.....

COLOR FAVORITES (8)
Reissues

1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½)	12/16	.....
1605	A Boy and His Dog (7)	1/6	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	12/23	.....

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/9
1752	Sitka Sue (10½)	1/20	.....

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/23
1803	Babe Didrickson, Queen of Sports (10)	11/25	.....
1804	Flashing Fins ( )	12/23	.....
1805	Mrs. Golf ( )	1/27	.....
1806	Trigger Magic ( )	2/24	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)	11/4	.....
1953	Louis Prima & Orch. ( )	12/16	.....
1954	Buddy Rich & Orch. ( )	1/20	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9 2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/1
1853	Stars to Remember (9½)	11/18	.....
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood ( )	1/27	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic ( )	12/23	.....
1654	Bouquet of Roses ( )	2/17	.....
5657	Christmas Carols (10½)	12/9	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/30	.....
W-34	The Cat That Hated People (7)	11 20	.....
W-35	Mouse Cleaning (7)	12/11	.....
W-36	Goggle Fishing Bear ( )		.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/13
S-52	Pigskin Skill (8)	9/18	10/23
S-53	Ice Aces (8)	11/6	.....
S-54	Let's Cogitate (8)	12/25	.....
S-55	Super Cue Men (8)	1/1	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends ( )		.....
W-23	The Blue Danube ( )		.....
W-24	Sufferin' Cats ( )		.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	.....
T-12	Night Life in Chicago (9)	11/27	.....
T-13	Scholastic England (8)	12/18	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	.....

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )		.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/22
K8-3	Make Mine Monica (11)	1/14	.....

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1/15
P8-2	Hector's Hectic Life (7)	11/19	1/8
P8-3	Old Shell Game (7)	12/17	.....
P8-4	The Little Cut-up (7)	1/21	.....

el No.	Title	Rel. Date	Data
	SCREEN SONG		
8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
8-2	The Funshine State (8)	1/7	
	SPEAKING OF ANIMALS		
8-1	The Gnu Look (10)	10/29	1/15
8-2	Calling All Animals (10)	1/7	
	G. RICE SPORTLIGHT		
8-1	Hot Rod Speedsters (10)	11 5	12 18
8-2	Acrobatic Illini (10)	12/10	
8-3	Sno' Time for Learning (10)	1/21	
	POPEYE		
8-1	Robin Hoodwinked (7)	11/18	1/22
8-2	Symphony in Spinach ( )	12/31	
	UNUSUAL OCCUPATIONS		
8-1	The Glass Orchestra (10)	11/26	1/8
	POPULAR SCIENCE		
8-1	Solar Secrets (10)	12/24	

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	

RKO RADIO

THIS IS AMERICA (13)

3101	County Fair (18)	11/12	1/22
3102	Girls in White (17)	12/10	1/22
	SPECIAL (2)		
	Football Headliners of 1948 ( )	12/10	
	EDGAR KENNEDY (6)		
	10th Series		
3401	Contest Crazy (17)	10/1	12/18
	LEON ERROL (6)		
3701	Uninvited Blonde (18)	11/12	
3702	Backstage Follies (17)	12/24	
	MY PAL (4)		
3201	Pal's Return (20)	11/26	
	SCREENLINERS (13)		
4201	Jan August & His Piano (8)	10 29	
4202	Block Party (8)	11/26	
4203	It Pays to Be Ignorant (8)	12/24	
	WALT DISNEY CARTOONS (10)		
4101	Pluto's Purchase (7)	7 9	

Rel. No	Title	Rel. Date	Data
94102	The Trial of Donald Duck (7)		
94103	Catnap Pluto (6)	8 13	9/22
94104	Inferior Decorator ( )	8 27	
94105	Pluto's Fledgling (7)	9/10	12/18
94106	Soup's On (8)	10/15	
94107	Three for Breakfast (7)	11 3	
94108	Mickey and the Seal (7)	12 3	
94109	Tea for Two-Hundred (7)	12/21	
94110	Pueblo Pluto (7)	1/14	
94703	Pluto's Judgment Day (8)	1/28	
	SPORTSCOPES (13)		
94301	Texas Redhead (8)	2/24	1/22
94302	Frozen Fun (8)	10 22	
94303	Athletic Stars (8)	11 12	
94304	Fighting Tarpon (8)	12/17	
	RAY WHITLEY REVIVALS (4)		
93501	Keep Shooting (17)	9/10	
93502	Range Rhythm (16)	10 15	
93503	Cactus Capers (15)	11/19	
93504	California or Bust (18)	12 24	
	WALT DISNEY (8)		
	Reissues Series 2		
94701	Goofy and Wilbur (8)	10 1	
94702	Wynken, B'ynken and Nod (8)	11/19	

20th CENTURY-FOX (1949)

MARCH OF TIME

1	On Stage (18)	1/21	1/22

UNITED ARTISTS

LANTZ CARTUNES

	Playful Pelican (7)	10 8	
	Dog Tax Dodgers (7)	11 19	
	Wild & Woody (7)	13 31	
	Scrappy Birthday (7)	2 11	
	Drooler's Delight (7)	3/25	

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	
4322	Hollywood Matador (7)	12/13	
4323	Mouse Trappers (7)	1/24	
4324	Hams That Couldn't Be Cured (7)	2/21	

Rel. No.	Title	Rel. Date	Data
4325	The Screw Driver (7)	3/14	
4326	Ace in the Hole (7)	4/4	
4327	Goodbye, Mr. Moth (7)	5/2	
4328	Jukebox Jamboree (7)	5/30	
4329	The Loan Stranger (7)	6 27	
4330	Dizzy Acrobat (7)	7/25	
4331	Dizzy Kitty (7)	8/22	
4332	Cow Cow Boogie (7)	9 19	
4333	The Screwball (7)	10/17	
	SING AND BE HAPPY SERIES (8)		
4381	Choo Choo Swing (10)	11 1	
4382	The Year Around (10)	12 o	
	VARIETY VIEWS (8)		
4341	Canada Calls (9)	10/1	1/22
	NAME BAND MUSICALS (13)		
4301	Rhythm Masters (15)	12/8	
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)		
	TECHNICOLOR SPORT REELS (8)		
4361	Flight of the Snowbirds ( )		
4362	Thrills on Wheels ( )		
4363	Sea Killers ( )		
4364	Wanted—Joe Trout ( )		
4365	Riding the Rogue ( )		
	TWO-REEL SPECIALS (2)		
4201	Cheating in Gambling ( )	2/2	
	ONE REEL SPECIAL		
4203	Christmas Dream (11)	11/22	11 18
	MUSICAL WESTERNS (8)		
4351	Six Gun Music (24)	1/6	
4352	Cheyenne Cowboy (24)	2 3	

WARNER BROS.

TECHNICOLOR SPECIALS (8)

Reissues

5001	Sons of Liberty (20)	11/28	9 18
5002	Drums of India (20)	19 25	
5004	Heart of Paris (20)	3/19	
5005	Sunday Roundup (20)	1/29	
	JOE McDOAKES COMEDIES (8)		
5401	So You Want to Be in Politics (10)	10/23	9/18

Rel. No	Title	Rel. Date	Data
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1 8	
5404	So You Want To Be Popular (10)	3/12	
	MERRY MELODIES (18)		
	Hen House Henery (7)	9/11	
	BLUE RIBBON CARTOONS (13)		
	Reissues		
5301	An Itch in Time (7)	10 30	9/18
5302	Fin n Catty (7)	12 11	
5303	Bedtime for Sniffles (7)	1/1	
5304	Presto Changeo (7)	2/5	
5305	Swooner Crooner (7)	2/12	
5306	Hop, Skip & Chump (7)	3/5	
	M. M. TECH. CARTOON		
5701	Awful Orphan (7)	1/29	
5704	Daffy Duck Hunt (7)	3/26	
	M.M. BUGS BUNNY SPECIAL (8)		
	Rebel Rabbit (7)		9/18
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	
5503	Royal Duck Shoot (10)	1/22	
5504	Water Wonderland (10)	3/5	
5505	Sport of Millions (10)	3/26	
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12 11	
5803	Circus Town (10)	1 15	
5804	Camera Angles (10)	2/26	
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/10	
5103	Pie in the Eye (20)	1 8	
5104	At The Stroke of Twelve (20)	2/19	
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12 4	
5603	Watercapades (10)	2/5	
5604	Batter Up (10)	3/19	

Regional Newsreel

(*Continued from Page* 30)

Carl Floyd and Luckie Stein of the Stein and Floyd circuit in Georgia and Florida.

Mr. and Mrs. Harvey Smith have opened the Show De Bar adjacent to their Tower Theatre. George H. Bell of Monogram is confined to his home with illness.

Republic Atlanta Branch Manager Merritt W. Davis died recently after a brief illness. He had been in the business for 35 of his 53 years and was with Charlotte, Memphis and other exchanges before coming here. Also dead is Francis H. Cobb, former Columbia press agent.

BOSTON

With the former Washington Street Olympia renamed The Pilgrim Theatre, the building next door has been taken over by American Theatres Corporation for the offices of Sam Pinanski and other officers. Herbert Philbrick, long assistant to Harry Browning of M and P Theatres, has become assistant to Paul Levi, publicity chief of American Theatres.

The E. M. Loew Theatres announces it now has in operation 11 drive-ins and is the nation's fourth largest theatre group. It operates also something like 75 regular film theatres. Suffolk University with 2,000 students is giving a course in the cinema and has installed modern equipment in its own 2,000-seat theatre. Lou Gordon made a trip around the Lockwood-Gordon circuit this past week inspecting theatres and reports business is again on the upgrade.

John McConville is now the manager of the Watertown Square suburban in Watertown, and has made many improvements. Closing of the Waltham Watch Company let some 2,300 employes out and had an immediate effect upon box-office business, sending people into the theatres to give them better business than in several weeks.

Arnold Van Leer of the local Paramount offices made a flying trip to New York home office this past week. Ralph Banghart has returned from a promotion trip to RKO theatres in Connecticut and western Massachusetts.

William Canning, director of the various cinema houses in Fall River, spent several days this past week on Boston's film district.

Al Margolian, publicity chief of the Astor Theatre here, has been named a member of the rules committee of the Publicity Club of Boston.

Variety Club of New England turned over more than $97,000 as its gift to the Children's Hospital and Medical Center. Eddie McDonald, publicist, had three ribs fractured in a hockey game in which he was playing after office hours at The Skating Club of Boston.

Lew Breyer's Madison Pictures Corporation is now releasing "Jamaica Inn," "The Beachcomber" and "Sidewalks of London," former Paramount releases.

VIEWS ON NEW SHORT SUBJECTS

ODOR OF THE DAY (WB—4709) Cinecolor Cartoon. 7 mins. A homeless dog one cold winter's day finds refuge in a seemingly deserted house. He is comfortably in bed, happy, until the owner arrives home. The owner is a skunk. Release date: 10/2/48.

HARE SPLITTER (WB—4720) Bugs Bunny Technicolor Special. 7 mins. The crafty Bugs Bunny impersonates his girl when his rival, Casbah Bunny, comes a' wooin'. Casbah is lucky to escape with his ears and Bugs gets the girl. Release date: 9/25/48.

GAUCHOS OF THE PAMPAS (WB—4513) Technicolor Sports Parade. 10 mins. On the ranch of San Pedro D'Timote in Uruguay the gaucho—South America's version of the cowboy—is seen at work and play. The Pampas corresponds to our midwestern plains. Release date: 9/9/48.

DAFFY DILLY (WB—4712) Cinecolor Cartoon. 7 mins. Daffy Duck believes he can cure a millionaire's illness by making him laugh, but the butler thinks otherwise. The two tangle in a wild melee. Release date: 10/30/48.

CLEVELAND

Ernest Schwartz, for the 16th successive term, was re-elected president of the Cleveland Motion Picture Exhibitors Association by acclamation as were Albert E. Ptak as vice-president and Ted Vermes as treasurer. Schwartz is secretary as well as president. Preceding the annual meeting to elect officers was a buffet luncheon in the Association rooms for members and guests of honor including Judge Samuel Silbert, Judge Samuel E. Kramer, and Senator Emil Bartunik.

Annual meeting of the Shea Theatre Corporation was held here Wednesday at the Carter Hotel, with E. C. Grainger presiding. Business session was followed by a cocktail party and dinner for executives, Shea personnel and guests. Altec's Bert Sanford was toastmaster.

Donald McMahon is Universal's new student booker. National Screen Service Manager Nat Barach left his office early Friday—victim of an epidemic cold. Lester Zucker, U-I branch manager, is at Lakeside Hospital, under observation and treatment for a kidney stone. Another ailing branch manager is Saul Frified, Paramount, whose temporary address is Mt. Sinai Hospital.

Ruth Lewis, for many years receptionist at Associated Circuit until she retired last year, is back on the row with the Essick and Raif circuit.

Mrs. Rachel Spitalny, 80, widow of a famous orchestra leader and the mother of three equally famous musicians. H. Leopold of the Roxy Theatre, New York, Maurice, director of his own orchestra in Pittsburgh, and Phil Spitalny, director of his all-girl orchestra, died Thursday in her Sovereign Hotel apartment.

Clarence Sletz, 46, manager of Warner Bros.' Ohio Theatre, Sidney, O., died Jan. 21 of a heart attack.

Don't touch me.

Don't ever touch me!"

Man of many names... many lures... many victims. His cold, chilling terror can strike at anyone, anytime, anyplace!



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MILLAND
AUDREY
TOTTER
THOMAS
MITCHELL



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with

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ENDRE BOHEM

Directed by
JOHN FARROW

Screenplay by Jonathan Latimer • Original story by Mindret Lord

Be sure to book
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FEB -7 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

the Motion Picture
THEATRE
Equipment & Maintenance

TOA DIRECTORS ASK INDUSTRY STUDY OF ADS AND TRAILERS

20th-FOX ATTACKS DIVORCE, CROSS-LICENSING IN BRIEF

BLIZZARD-BORNE SNOWS, RAIN STRIKE BLOW TO BOX-OFFICE

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REGULAR FEATURES:

Advance Data	Selling the Picture
National Newsreel	Theatre Management
Regional Newsreel	Shorts Booking Guide
Hollywood Newsreel	Feature Booking Guide

APPLY YOUR SHOWMANSHIP KNOW-HOW TO:
BROTHERHOOD WEEK—FEB. 20-27
WORK FOR LIBERTY AND JUSTICE FOR ALL

FEBRUARY 5, 1949
Vol. 50 No. 6

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M-G-M's "PREVIEW-OF-PRODUCT

SOME OF THE ROARING LIONS ABOARD!

(Listed alphabetically just like the Stars!)


J. A. Adams
Washington


A. L. Adler
Kansas City


J. S. Allen
Dallas


L. Allerhand
New Jersey


L. Amacher
Portland


T. J. Aspell, Jr.
Los Angeles


W. E. Banford
Chicago


H. Bennin
St. Louis


R. Berger
Washington


L. Bickel
Dallas


B. Bishop, Jr.
Chicago


E. M. Booth
Cincinnati


J. J. Bowen
New York


C. J. Briant
New Orleans


J. P. Byrne
New York


S. Davis
Seattle


W. J. Devaney
Chicago


F. J. Downey
Detroit


L. Formato
Philadelphia


H. A. Friedel
Denver


W. D. Gaddoni
Omaha


S. J. Gardner
San Francisco


F. B. Gauker
Indianapolis


H. R. Gaus
Oklahoma City




J. Goldberg
Albany


S. Gottlieb
Pittsburgh


T. Gould
Canada


F. C. Hensler
Detroit


G. A. Hickey
Los Angeles


L. C. Ingram
Memphis


J. G. Kemptgen
Milwaukee


C. E. Kessnich
Atlanta


R. Lynch
Philadelphia


J. J. Maloney
Pittsburgh


R. W. Maw
Minneapolis


G. E. McGlynn
Des Moines


J. B. Mundstuk
Buffalo


C. P. Nedley
Salt Lake City

A. B. Padgett
Atlanta

R. Pielow
New York

J. C. ReVille
Charlotte

H. L. Ripps
Albany

H. Rosenblatt
New Haven

B. H. Rosenwald
Boston

J. Sogg
Cleveland

L. C. Wingham
San Francisco

W. H. Workman
Minneapolis

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RIENDSHIP TRAIN–HOLLYWOOD BOUND

CONVENTION–LOS ANGELES FEB. 6-12



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"THE STRATTON STORY"
James Stewart • June Allyson • Frank Morgan

"NEPTUNE'S DAUGHTER"
(*Technicolor*)
Esther Williams • Red Skelton
Ricardo Montalban • Betty Garrett

"THE GREAT SINNER"
Gregory Peck • Ava Gardner • Melvyn Douglas
Walter Huston • Ethel Barrymore
Frank Morgan • Agnes Moorehead

"THE SECRET GARDEN"
Margaret O'Brien • Herbert Marshall • Dean Stockwell

"LITTLE WOMEN"
(*Technicolor*)
June Allyson • Peter Lawford • Margaret O'Brien
Elizabeth Taylor • Janet Leigh

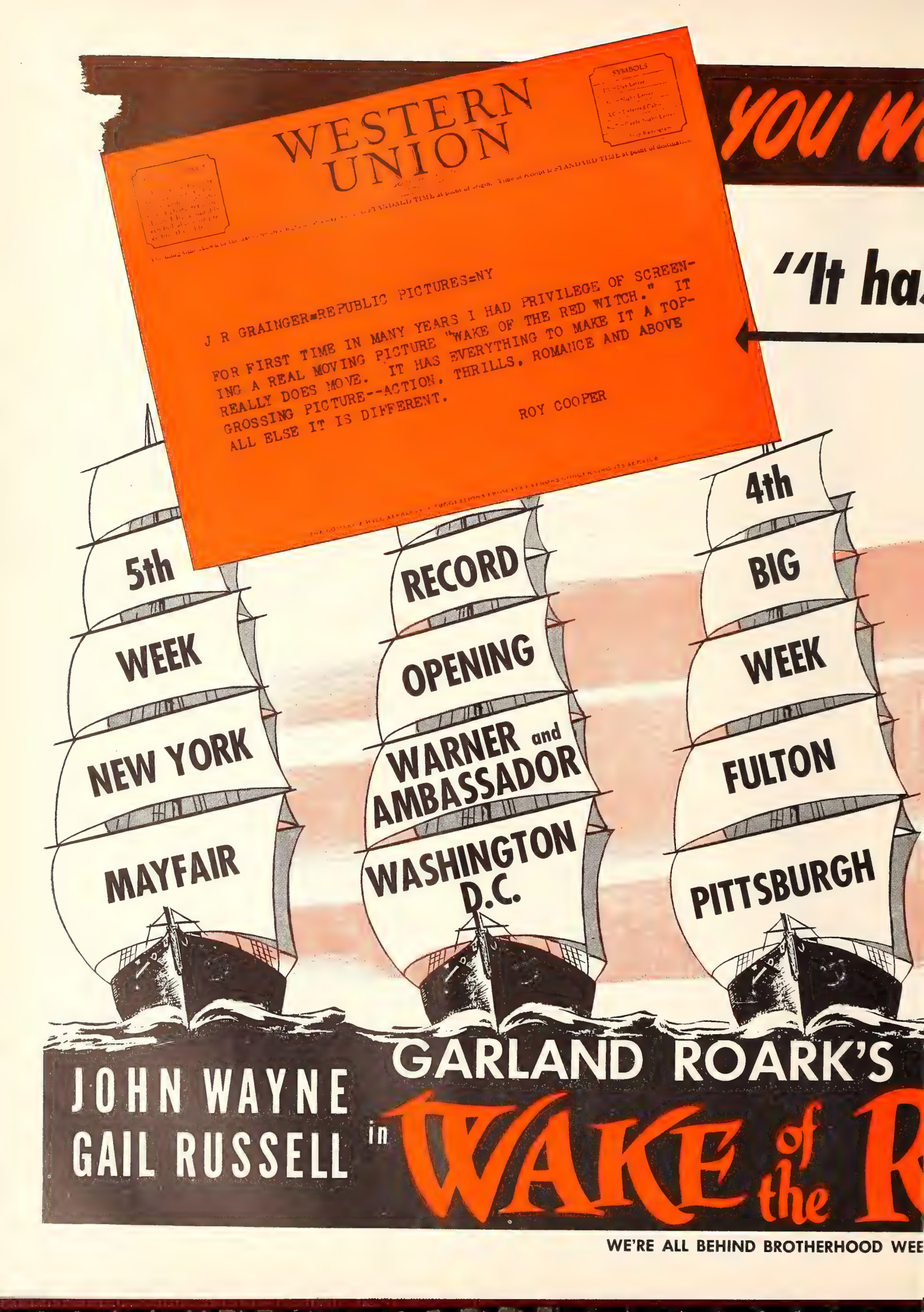
"THE BARKLEYS OF BROADWAY"
(*Technicolor*)
Fred Astaire • Ginger Rogers • Oscar Levant

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"TAKE ME OUT TO THE BALL GAME"
(*Technicolor*)
Frank Sinatra • Esther Williams • Gene Kelly • Betty Garrett

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We are taking a trainload of top sales personnel to the Studio for one reason only, so that they may come back to you with the greatest news your eager ears have ever heard. These are the times that demand Big Pictures and M-G-M's got them. Never in the history of this industry has M-G-M or any other company had so many truly Giant Attractions ready for the nation's theatres. Eight terrific hits ready to see—and more on the way to celebrate M-G-M's 25th Year of Motion Picture Leadership. M-G-M's sales representatives will soon be back at their Branch Offices. They'll have a message for you: "WE CAME, WE SAW, YOU'LL CONQUER!"


WESTERN UNION
SYMBOLS
J R GRAINGER=REPUBLIC PICTURES=NY
FOR FIRST TIME IN MANY YEARS I HAD PRIVILEGE OF SCREENING A REAL MOVING PICTURE "WAKE OF THE RED WITCH." IT REALLY DOES MOVE. IT HAS EVERYTHING TO MAKE IT A TOP-GROSSING PICTURE--ACTION, THRILLS, ROMANCE AND ABOVE ALL ELSE IT IS DIFFERENT.
ROY COOPER
you w
"It ha
5th WEEK NEW YORK MAYFAIR
RECORD OPENING WARNER and AMBASSADOR WASHINGTON D.C.
4th BIG WEEK FULTON PITTSBURGH
JOHN WAYNE
GAIL RUSSELL
in
GARLAND ROARK'S
WAKE of the R
WE'RE ALL BEHIND BROTHERHOOD WEE

E RIGHT...ROY COOPER

CALIFORNIA THEATRES CORP.

verything! A top grossing picture!"



AMOUS SEA STORY!

ED WITCH

with GIG YOUNG
ADELE MARA • LUTHER ADLER
and EDUARD FRANZ • GRANT WITHERS • HENRY DANIELL
PAUL FIX • JEFF COREY • Screen Play by Harry Brown and Kenneth Gamet • Based on Garland Roark's Famous Best-Selling Novel
Directed by Edward Ludwig • Associate Producer Edmund Grainger
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Majestic . . . Dallas	Rialto . . . . . Boise
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State . . . . . Austin	Palace . . Huntington
Ellanay . . . . El Paso	Palace . . . . . Akron
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RAY COLLINS · EDGAR BUCHANAN · JEROME COURTLAND · JAMES MILLICAN

Screenplay by Robert D. Andrews and Ben Maddow

Directed by HENRY LEVIN · Produced by JULES SCHERMER



THE EDITORIAL PAGE

New Era for Showmanship

Several years hence, unless an unforeseen hitch in present divorcement proceedings occurs, thousands of theatres will no longer be operated by remote control. Of course, there still will be circuits, and a number of the boys with a flair for saying "yes" in the right tones to the right home office superior, will still be issuing orders that make the wheels turn at some of the theatres. Nevertheless, an element will be introduced that will be most welcome, and generally beneficial. We refer to the added opportunities for achievement and initiative by ambitious theatre managers, exploitation, advertising and publicity men.

Aside from film buying power, there is a lot to be said in favor of chain-store theatre operation. Economically it is sound. Equipment necessary to operation and the selling of shows are obtained more cheaply.

However, there is another side to the picture—as any man who has ever managed a theatre knows. On the debit side, assembly-line theatre operation is apt to destroy versatility, lessen the need for showmanship on the part of managers, reduce operation to the same cut-and-dried routine as grocery units, and otherwise minimize the very elements which produced the kind of men who rose to eminence in the far-flung circuits that the Government action now seeks to partition.

As the present trend continues, as theatre combines change in shape and size, as they are gradually loosed from the grip of men far removed from the theatre patron, a new era in theatre operation will begin—an era in which the showman will again come into his own. The smaller circuits, the theatres disengaged from dependence upon decisions and directives from the home office solons, then will need manpower with the brains, talent, ingenuity and originality for coaxing people to pay their way into the theatre and catering to those whose patronage they win by magnetic and dynamic showmanship right at the point of ticket sales.

Theatre showmen then will be free to throw their weight around. They also will be in positions where not only their own decisions will count, but where their responsibilities will be greater. There is a burden to responsibility, but also a stimulant in it which accelerates initiative and develops talent and ability.

On the basis of all experience, such an era can augur well for the industry as a whole. For the theatremen who really love their work and who expect to make management and point-of-sale promotion their field of achievement will have larger opportunity to contribute to the progress of theatre presentations. They will have greater opportunities than have been available for nearly 20 years. But to realize on the opportunities, naturally, they will have to be individuals blessed with guts, originality, energy and unbounded enthusiasm for their work—all of those elements plus whatever others are needed to make a real showman.

▲ ▲ ▲

Saying It With Product

One of the most encouraging signs in these not too optimistic times, is the vote of confidence MGM is giving to its own forthcoming product. And if the mass migration of practically all of Leo's sales forces—at company expense—to Hollywood for a looksee at forthcoming releases is not a vote of confidence in the product itself, then it will serve until something much more impressive comes along.

This business flourishes or flounders on the quality of the pictures the studios turn out. Such being the case, it is something to give everybody in the business a lift to note this confidence and enthusiasm for pictures coming up.

After all the economy-consciousness shown around the industry these past several months, one can feel pretty sure that the MGM executives considered well the cost of such a trail-blazing trek. It takes quite a hefty bankroll to transport a trainload of people from one coast to the other these days. So it's a fair assumption that they must have figured the pictures better than good, else they'd have been content to follow the formula of the conventional sales convention and just talk about the product.

From every standpoint of the business, it seems smart operating to have the men who will sell and service the theatres with MGM films become well acquainted with the pictures they will offer. And there's no better way to find out than to see the show itself unreel right on a screen.

But that's the strictly business side of it. The phase of the event which strikes this corner as significant in a more general sense, is the encouragement it offers for everybody who wants to see more pep, enthusiasm, confidence in the product the industry has to offer. This element has been sadly lacking; has been smothered under the nebulous gloom and vapors steamed up by accents on the negative.

So, hooray! we say, for the good cheer there is in this slightly terrific demonstration of enthusiasm—cockiness, if you will—over the pictures they've finished and are bringing to completion at the MGM studios in Hollywood.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

Exhibitors as a group usually think they are getting a kick in the broader sections of their pantaloons. Last week they got a pat on the back from the U. S. Attorney General no less, when Tom Clark told them that as a group they had "contributed more" to his administration than any other group, especially on Youth Week. Clark spoke to the Theatre Owners of America directors. (P. 9)

Meanwhile exhibitors throughout the land were feeling the effects of blizzard snows and rains and cold. Especially hard hit were the midwest and parts of the south, and box-offices were scheduled to have many a lean day as the economic impact of the destruction caused by snow and flood waters, is felt. (P. 9.)

Amusement admissions, however, for the period July 19, 1948 to Dec. 31, 1948 sang a more cheerful song as they reached $210,-254,950.29 compared with $208,771,299.88 for the same period in 1947. Eighty per cent of this is represented by theatres. And speaking of amusement taxes Congressman Joseph W. Martin (R., Mass.) introduced a bill to cut the federal admission tax to 10 per cent with chances of its passing being so-so, or less than so-so. Mr. Martin is a Republican.

Minnesota's legislature is scheduled to consider a bill which would allow municipalities a box-office tax up to 20 per cent—depending on whether the federal tax is cut or eliminated. New Jersey is facing a bill which would allow Newark and Jersey City to censor pictures, result of a fight between Newark's public safety commissioner and an exhibitor who ran a sex picture. Missouri exhibitors were to meet Feb. 9 to see what they can do about the "informer" law which requires theatre aisles to be a certain width and remunerates informers with 50 per cent of the fines assesssed against violating theatres.

In California Exhibitor-Producer Robert Lippert says booking "by remote control" with loss of patron contact is an industry evil. In Mt. Olive, Ga., there's a pigeon which goes to the movies regularly and sits on the back of a chair, cooing for the wild and woolly westerns and doing something else which the management doesn't appreciate for love scenes.

Distribution

MGM is all set for its "preview of product" sales conference which opens Sunday at the Ambassador in Los Angeles and with plans for a Silver Anniversary which will see Leo roar on every screen of the world.

Alfred W. Schwalberg became Paramount general sales manager to replace Charles M. Reagan, resigned. J. Arthur Rank Executive Vice-President Jock Lawrence has been appointed honorary member of the British Film Academy.

Sam Goldwyn will have a finger in the producing and distributing pie of a picture to be made by Roberto Rossellini in Italy with Ingrid Bergman. Illya Lopert is in on the deal and Goldwyn says Rossellini will come to Hollywood to make one for the Goldwyn banner. Where RKO stands in this was not stated.

Litigation

The Jackson Park Theatre this week settled its suit for additional damages of $1,-360,000 for $456,815.28. Mr. and Mrs. Thomas A. Gilbert filed suit for $600,000 damages in Pittsburgh against Paramount, RKO, 20th Century-Fox, Loew's (MGM), Columbia, United Artists, Penn-Federal, Warner Bros. and three of its subsidiaries, claiming that monopoly had forced them to sell their Oakland to Warner Bros. And eight majors in the Alger suit moved to dismiss their fraud action from a Chicago federal court, possibly to file in state courts. Out on the west coast MGM will appeal the adverse decision a federal court gave them in the reinstatement and back salary suit filed by Writer Lester Cole. Also on the coast, La Tijera filed suit against National Theatres, 20th-Fox, Warner Bros., Loew's, Columbia, Universal, Paramount, RKO and others for $1,317,000 claiming the house first-run position was jeopardized by monopoly. Eagle Lion and United Artists offered it product, the complaint states.

In Minnesota North Central Allied said it turned over two complaints of picture-forcing against distributors to the Justice Department. No details. And back in New York 20th-Fox filed an answer in the Government anti-trust suit. You guessed it. Divorce and cross-licensing bans are not necessary and the Government does not prove its points.

General

Britain's film industry was criticized for "wild extravagance" and lack of soundness in the House of Lords, and British actors are offering to take a pay cut to help the industry out. No American producer has as yet criticized the British actors' gesture, but the Americans did call off the first meeting of the Anglo-American Council to have been held in New York March 23-25. Almost official reason: Possible problems arising here out of theatre divorce. Totally unofficial reason: The British are in a tough spot and sweating them out may be good business.

Financial: Universal-International, net loss of $3,162,812 compared to last year's profit of $3,230,017. But the backlog has been cut down. Paramount, regular quarterly dividend of 50 cents a share is payable March 25.

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By Way of Explanation

What's the Answer Is Video Question

By BILL SPECHT

Television's trouble seems to be that no one knows the answers.

This isn't a personal opinion. It's the opinion of several people who have been trying to find out something about it. And it certainly doesn't apply to the technicians. But it does apply with mustard plaster closeness to production—and the future of the industry.

Some of that became noticeable this week as events and utterances made themselves heard.

First, very quietly, Josef Semlo, an associate of J. Arthur Rank, with experiences in production said that he believes television would have a terrific impact on the motion picture industry. Speaking only as far as Britain is concerned, Semlo thought that it would eventually solve itself through large screen televsion in the theatre. How, he would not say and frankly he was just as puzzled as many a showman was puzzled when sound limped into theatres, threw back its head and howled.

Ray of Hope

Semlo's view towards theatre television might be a ray of hope to U. S. exhibitors, who are trying themselves to learn what the new medium will mean and who so far have only their opinions or instincts to go on.

Yet while this talk is going on Producer Jack Wrather comes to New York with some pretty conclusive views—and then immediately acknowledges that his views are no more conclusive than anyone else's.

Wrather, however, inclines to the oft-repeated view that television will cause increased motion picture production. As a producer and from the producer's viewpoint, he is apt to consider that with the same attitude that the cow who is chased by the dog has when she finds she has leaped the fence into a field of clover.

Unfortunately in thinking that video is a boom for the producer—possibly, Wrather also thinks it may sound the death knell of two-thirds of the theatres in the U. S. He quotes estimates that there will be 17,000,000 sets operating in this land of the free and home of the brave by 1953, and asks what that will do with the average of three listeners to a set, to the movie houses.

Which is a good question but need not be a question that should wear crepe when it proposes itself to the exhibitor because what with the costs of producing for television and a few other minor matters which may not only come up, but are up, there doesn't seem to be any real reason why an enterprising exhibitor can't solve some of these competitive matters for himself.

Production Jump

However, Wrather's viewpoint on the fact that video will need movies is more than borne out by the opinions of others. It's borne out by fact. This week, 20th-Fox, ABC, Richard deRochemont, March of Time and Doubleday joined hands to bring Ike Eisenhower's book to video audiences. During several previous weeks there have been rushes to get into the production field for television by both movie producers and corporations—such as United Artists, Hal Roach, Jerry Fairbanks, etc. This week there was the announcement by Universal's subsidiary, United World, that

(*Continued on Page* 12)

TOA Asks Ad, Trailer Study

Calls on Company Chiefs For Industry Inquiry; Questions Franchises

Directors of the Theatre Owners of America, meeting in Washington, D. C., called upon production and distribution company presidents to "invite an all-industry group to examine and correct" exhibitor complaints of abuses in the trailer and accessory field.

The resolution, which does not mention National Screen Service or take notice of the fact that National Screen Service has invited exhibitors to let it know of complaints so that an effort might be made to rectify them, was passed after TOA had asked exhibitors for detailed complaints in this field.

It further suggests that if such an all-industry group is selected, it should consider whether "the root of the evil" which causes complaints does not like "in exclusively franchising the production and distribution of trailers and accessories."

Questions Profit

It also asks that such group should "determine if the exacting of royalties and profits from the production and distribution" of trailers and accessories "is not in effect defeating the purpose for which these selling aids are intended."

An interesting aspect of the trailer-accessory controversy is that members of the TOA were known to have explained their complaints informally to U. S. Attorney General Tom Clark.

Other subjects on the TOA director schedule and action taken, included:

Schedule

1) **Television**—Resolved to advise producers and distributors strongly that television should not be provided with films designed for the theatre and that TOA keep check against such alleged abuses; further that producers experiment through National Screen on special television trailers to advertise pictures. Suggests that TOA members study television possibilities to see whether they should enter the video field as individuals.

Reached no conclusion as to whether TOA should attempt to get allocation of television frequencies or whether theatre owners in large cities should attempt to provide programs through their theatres by "the medium of presently constituted common carriers or a new common carrier by exhibitors or other new capital" in their territories.

Common Carrier

In connection with the last points, Television Committee Chairman Mitchell Wolfson said

(*Continued on Page* 12)

$200,000

It costs approximately $200,000 to prosecute an anti-trust suit and about three years to settle it, U. S. Attorney General Tom Clark told members of the Theatre Owners of America in Washington, D.C., last weekend. Clark is opposed to the establishment of a special anti-trust court, a move recommended by Allied General Counsel Abram F. Myers. Instead the Attorney General believes the appointment of referees or masters might be a possible alternative.

Reach Jackson Park Settlement

Suit filed by the Jackson Park, southside Chicago neighborhood theatre, for additional damages amounting to $1,360,000, in connection with its case against Paramount, Warner Bros., RKO, 20th Century-Fox, Balaban and Katz and Warner Theatres, was formally settled by stipulation this week for $456,815.28. The settlement does not change the injunctive provisions of the case which limit loop first-runs in the defendant circuits' houses to two weeks and prohibit duals where it would slow the flow of product to the Jackson Park Theatre. The theatre has already collected $360,000 damages and $80,000 attorneys' fees under a decision upheld by the U. S. Supreme Court. Additional damages were for a five-year period preceding filing of the suit.

20th-Fox Attacks Divorce, No Cross-Licensing Demands

Twentieth Century-Fox Wednesday formally entered its objections to the Justice Department's opinion on what a decree in the Government anti-trust suit should embrace as it filed a memorandum to the federal statutory court in New York attacking theatre divorce, cross-licensing bans and other provisions which would interfere with the producing-distributing company's operation of theatres.

In the main the 20th-Fox objections and argument, which came in a period which saw the Justice Department indicating that a Paramount consent decree would be ready in approximately two weeks, repeated the objections voiced by its counsel, John Caskey, at court hearings.

Twentieth-Fox's memorandum was filed to clear the way for future legal proceedings. The company is supposedly seeking a consent decree also. Paramount, despite the reported imminence of a consent decree, should file its memorandum late this week or early next week, while Warner Bros. said it would file "within a few days." Loew's has also to file a memorandum, as does the Little 3—Columbia, Universal and United Artists.

In Washington, U. S. Attorney General Tom Clark told a meeting held by directors of the Theatre Owners of America that "another" defendant, later identified by the Justice Department as Paramount, was about to work out a consent decree.

Clark, speaking on the decree with Si Fabian of Fabian Theatres, indicated that arbitration "can be very helpful to exhibitors" but said he would like to hear exhibitor views on the proposed modified Proskauer Plan for arbitration (STR, Jan. 25, p 9).

Clark was asked by TOA Board Chairman Ted Gamble if the Justice Department had found any alternative for competitive bidding. "Competitive selling," Gamble told the Attorney General, "is now being used for the purpose of extracting a greater percentage of the exhibitor dollar for the sole purpose of obtaining more money for the producer-distributor." Clark replied that he would welcome suggestions from exhibitors.

The 20th-Fox memorandum strikes at the

(*Continued on Page* 11)

Blizzard-Borne Snows, Rains, Strike Box-Office in Rough Weather Week

Blizzard-borne snows and rains slapped box-offices across several parts of the nation this week.

Hardest hit areas were the midwest and Omaha and Nebraska, the latter two of which were almost totally isolated by tons of snow blanketing the countryside.

Snow in fact hit areas which seldom experienced it tumbling over a wide area from the Carolinas to Louisiana where it reached as far south as Baton Rouge, only 80 miles from New Orleans, and sweeping over all sections of Texas but the Rio Grande area, which also recorded freezing temperatures which kept folks at home and out of the theatre.

Portland, Oregon, reported zero cold, followed by another foot of snow which adversely affected theatres and blocked film deliveries. Roads in the vicinity of Salt Lake City and the intermountain section were said to be blocked by snow.

Hits St. Louis Area

Theatres in the St. Louis area, which embraces eastern Missouri and southern Illinois from Decatur to Springfield, took their second beating as ice and sleet hit them just as they were recovering from a prior siege of bad weather.

Added to this, rivers swelling to flood-ravaging size because of sleet and snow, began to rampage. In southwestern Missouri and parts of Illinois the Missouri, Kaskaskia, Little Wabash, Meramec, Ohio and Mississippi were overflowing the lowlands and tieing up highways, particularly around Valley Fork, Poplar Bluff, Mo., Carmi and Mt. Carmel, Ill. Flood waters from the Black and the White rivers had swollen over the banks in northwest Arkansas hitting the theatre trade in Mena and Walnut Ridge.

They're Up

Amusement admission tax receipts on theatres and concerts for the period of July 1, 1948 to Dec. 31, 1948, reached $210,254,950.29 or an increase of $1,483,650.41 over the same period in 1947 when the take was $208,771,299.88. December admission taxes in 1948 were $38,100,186.93 or an increase of $68,999.45 over the 1947, December figures of $38,031,187.48. The December figures represent November returns. About 80 per cent of these amounts are represented by film theatres.

How to Make $650,000 Film For Less? Easy—Own Oil Wells

How to bring in a motion picture budgeted at $650,000 for $150,000 less is very simple. All you have to do is to have an oil well and make a picture about it.

Anyway that's how Jack Wrather got his "Strike it Rich" into the can for Allied Artists for a mere $500,000 when he expected to put out $650,000. Wrather, a Texas oil man, merely used his oil field operations for his set. This week he was in New York to discuss deals for his next contemplated film—"Crackdown" based on the records of California sheriffs and dealing with the busting of a gang.

His Own Dough

"I'm not going to finance this picture outside," he declared. "I will put up 100 per cent of my own financing. . . I don't care if it costs $300,000 or a million. I've got a gripe against them (the banks)." Which remarks bring up the subject of bankers, whose methods, insofar as independents are concerned, do not exactly meet with the Wrather approval.

Bankers, he says, are not "financing independent pictures any more. They're just loaning money." The difference, he declares, is that the banks will loan first money only if it is guaranteed and then get six per cent interest and have the sayso on cast and type of story. This, he insists, is not only more interest than they can get from the average industrial loan but goes one better in that it gives them an important voice in production questions. Evidently he doesn't think so much of banker acumen on these questions.

Leo Everywhere Is MGM Aim; Plans World Screen Time On 25th Birthday

MGM will seek to place its Leo trademark on every screen of the world during 1949 when it will celebrate its Silver Anniversary.

The move, which goes a step farther than the plans MGM carried out for its 20th Anniversary when Leo, according to MGM sources, roared at least once from every screen in the United States, will be mapped out when the sales staff, studio and home office contingents meet in Culver City and at the Ambassador Hotel in Los Angeles for a "preview of product" sales conference which runs from Feb. 6 to Feb. 12. Other plans for the anniversary will also be discussed.

Preliminary talks for the conference began this week when Vice-President and General Sales Manager William F. Rodgers arrived Tuesday in Hollywood from New York for a series of meetings with Louis B. Mayer, Dore Schary and others at which will be selected nine pictures scheduled for release after March 1 for sneak previewing.

Also to be discussed will be the selection of six field force men for trainees in the second "home office indoctrination course." The men are to be selected by a special committee.

The home office contingent left for Hollywood Wednesday headed by Howard Dietz, vice-president and director of publicity, advertising and exploitation. Included in the party were: Assistant General Sales Manager Edward M. Sanders, Rodgers' Aide H. M. Richey, Ad Manager Si Seadler, Publicity Manager Herbert Crooker and the following from Loew's Theatres: John Murphy, Gene Picker and Ernest Emerling.

Cuts Independent Production to Gain Better Cost Control, Says Universal

Universal-International is curtailing the amount of its releases which are to be made by independent producers in order to make "possible tighter control over costs," Board Chairman J. Cheever Cowdin and President Nate Blumberg declared in their stockholders' report this week.

Current U-I releases will consist of only 25 per cent independent product compared to 50 per cent on last year's schedule. U-I reported a net loss of $3,162,812 for the fiscal year ending Oct. 30, 1948 compared to a net profit of $3,230,017 for the preceding year, the report stated, and inventories had declined $7,771,689 to $25,109,058.

Both executives believed that there would be a further decline in dollar payments from Europe for the moment, but looked hopefully to the European Recovery Plan and pointed to the popularity of American pictures abroad. At home they placed the box-office drop at "less than 10 per cent" which they said indicated a "leveling off from the abnormal peaks of 1946-47."

'Remote Control' Booking is Bad, Declares Lippert

By ANN LEWIS

Booking by "remote control" which causes the "exhibitor to lose touch with his patrons" is part of what's wrong with the motion picture industry, Robert L. Lippert, president of Lippert Productions and partner in the Lippert-Mann chain of 61 theatres in 40 western locations, declared in Hollywood this week.

Record

Lippert cites the record of some of his houses to prove this, especially at Ukiah, Calif., whose population of 5,000 gives his house an average gross of $3,300 weekly on a film rental of $1,472 for run-of-the mill bookings.

In this house, as in all Lippert houses, the pictures are seen in advance by the personnel, and only those which they feel the patrons will buy, are bought. Running hand in hand with this is an aggressive sales policy.

"In the early days," Lippert says, "one could get business by just putting out a poster, and because of the low price of admission and the mass entertainment of the film, there were customers. But the picture has changed. Today one must do more than sell via the poster ad. One must go out and sell the merchandise he has. It is the neglect of the theatre-owners in correct selling, that reflects in bad business."



ALFRED W. SCHWALBERG Tuesday was appointed Paramount general sales manager to succeed Charles M. Reagan, resigned. Schwalberg, one-time traveling auditor for Warner Bros., joined Paramount in February, 1948 as executive assistant to Reagan. Prior to that he had held several posts in Warner Bros., including a vice-presidency, served as head of the First National contract department, as general sales manager for International Films, and had helped set up the Eagle Lion sales organization. Reagan's resignation was accepted by Paramount President Barney Balaban "with the deepest regret."

Mexican Films Find Bigger Markets—Negrete

Mexican pictures have found greatly expanded markets in Europe and the Middle East but are running into the same blocked money difficulties as the U. S., actor-producer Jorge Negrete said in New York this week. As a result Mexicans are going to produce more in Spain to use up distribution profits there, he added.

Hans Andersen's Life To Be Filmed

Production in Britain of "The Life of Hans Christian Andersen" with cartoon sequences of his fairy tales interpolated, in association with Hoffberg Productions of New York, was announced this week. Blocked funds are to be used as Hoffberg will have less than a 50 per cent interest in the picture which is supposed to be ready for Christmas release.

Salt and Sex

Two St. Louis churches went in for motion pictures this week when the Centenary Methodist Episcopal Church showed "Salt of the Earth" on behalf of the St. Louis Sunday Evening Club, and the Union Avenue Christian Church ran "Human Growth" on behalf of the Missouri Social Hygiene Association. Former deals with a coal miner who returns to religion after observing the way another man lives; latter is a sex educational film.

THIS PHOTOGRAPH IS BOXOFFICE NEWS



"LADD'S IN THE WEST... IN TWO-GUN TECHNICOLOR!"

That's all any exhibitor needs to know about Alan Ladd's first western show.



Add the lure of Ladd and the pull of Technicolor to a big-scope western action spectacle and you've got a 3-way draw that practically insures outstanding grosses in every theatre.



First of 4 Big Color Shows in 11 weeks—in

Paramount's GOLD RUSH OF '49

ALAN LADD

ROBERT PRESTON · BRENDA MARSHALL

DONALD CRISP

in

"Whispering SMITH"

Color by TECHNICOLOR

with

WILLIAM DEMAREST

Fay Holden · Murvyn Vye · Frank Faylen

Associate Producer Mel Epstein · Directed by Leslie Fenton

Screenplay by Frank Butler and Karl Kamb · Based on the Novel by Frank H. Spearman

PRINTED IN U.S.A.

New Jersey Censorship?

A bill which would enable first-class cities in New Jersey (Newark and Jersey City) to establish a censor board consisting of three members of the police department and five citizens of the community, is scheduled for introduction into New Jersey's legislature this week.

The bill, first exclusively reported by Showmen's Trade Review (Dec. 11, p. 7) is being introduced at the behest of Newark Public Safety Director John D. Keenan, who lost out in an injunction fight to bar a sex picture from Newark.

20th-Fox, ABC To Do Ike's Book for Video

Twentieth Century-Fox, the American Broadcasting Company, March of Time Producer Richard deRochemont and the publishing firm of Doubleday and Company this week united to produce Gen. Dwight D. Eisenhower's "Crusade in Europe" as a television series of 26 programs, each running 20 minutes.

The move, which is important in that it brings together a top-flight motion picture company with a top-flight broadcasting company and an important publishing firm to produce an outstanding war book is unique in that the series will not be available to theatres but will be used only for television apparently and will remain the property of ABC for 21 months, presumably after release of the last in the series.

The series will use actual war footage whenever available backed up by narrative. Release is to begin in March over the ABC video stations; production will be by the March of Time, under direction of its deRochemont and Howard Black.

20th-Fox Reel Loses Television Sponsor

Twentieth Century-Fox's special five issues a week newsreel for television, which filled a 10-minute spot on the NBC network under Camel sponsorship, will lose its sponsor Feb. 11. The reel presumably will make some changes in format and seek a new outlet. Camel meanwhile will put on 15-minute period built about news from the NBC news room as well as newsreel clips.

Don't Sell to Video, Urge Carolina Showmen

The Theatre Owners of North and South Carolina closed its 37th convention Tuesday in Charlotte with the election of J. B. Harvey to the presidency, and the adoption of resolutions against the sale of pictures produced for theatres to television. Another resolution condemned the exhibition of salacious films. Twentieth-Fox General Sales Manager Andy W. Smith, Jr. told the convention that in no territory where the Smithberger conciliation plan was adopted had any lawsuits been filed and Theatre Owners of America President Arthur Lockwood told his hearers that television privately piped to home for a fee would be serious competition.

Other officers: Vice-Presidents George Carpenter and H. D. Hearn, and Mrs. Walter Griffith, reelected secretary-treasurer.

20th-Fox Fights Divorcement

(*Continued from Page 9*)

Justice Department arguments previously advanced. It stresses the claim that the portions of the decree issued Dec. 31, 1946, subsequently upheld by the U. S. Supreme Court, which had to do with sales practices, have resulted in the companies' correcting their policies and that no further action is needed in this direction.

"We think it unnecessary," the memorandum declares on divorce, "to debate the issues as to the legality of the ownership of motion picture theatres by a producing and distributing corporation. The Supreme Court has held such ownership is lawful in the absence of evidence of unlawful use or acquisition. The plaintiff has chosen not to offer any evidence whatever on those issues nor any evidence as to exclusions or the power to exclude or the intent to exclude. The inference of monopoly can no more be drawn now than it would have been three years ago.

Changes Made

"The defendants, however, have offered uncontradicted proof that the distribution practices adopted by them have made motion pictures available to independent operators whenever and wherever they had theatres suitable for first-run exhibition. Complete abolition of admission price requirements, the literally thousands of changes in clearance and the introduction of competitive negotiation and bidding render the plaintiff's arguments in favor of divorcement of little weight.

"Nor," the memorandum continues on the question of a cross-licensing ban, "need there be any hesitancy by this court in dealing with the plaintiff's punitive suggestion that a distributor who owns theatres should be prohibited from licensing its pictures to theatres operated by other defendants. . . That is a form of economic divestiture which this court ought not to resort to.

"Furthermore the evidence subsequently to be discussed with respect to these cities disproves the existence of any illegal monopoly. And absent any such monopoly, no basis exists for applying the strictures which the plaintiff would impose upon perfectly normal and lawful business dealing."

In addition the claim is made that cross-licensing would impose on 20th-Fox an unfair burden as a distributor and keep citizens of those cities in which the company could not cross-license from seeing "a large number of the best current motion pictures."

Much of the memorandum is devoted to attacking the Government's evidence as dated or incorrect.

The memorandum further claims that the section of the decree which would allow a distributor to license "its own pictures in its own theatres on such terms as it deems satisfactory should stand," with one exception. That exception would be to extend these rights to theatres which 20th-Fox's National Theatres own jointly with a partner who is not a potential exhibitor, and in which National holds less than 95 per cent.

Bidding

Compulsory competitive bidding, the memorandum notes, has been knocked out by the Supreme Court which "left it to this court to fashion an effective substitute." Such a substitute, the memorandum urges would be an injunction preventing a distributor from refusing the exhibitor demands for a run.

"We maintain," the memorandum says, "that a decree enjoining such arbitrary action would result in the licensing of pictures on a competitive basis. Any exhibitor would thus be assured of the opportunity of licensing any particular run for which his theatre is suitable."

Further suggestion is that competition in prices, clearance and run can be established by an injunction against concerted action and conspiracy.

"The injunctions," the memorandum continues, making a bid for arbitration, "can be augmented by injunctions against discrimination in licensing and by the establishment of an arbitration system for the hearing and determination of exhibitors' grievances."

North Central Allied Claims 'Forcing'

North Central Allied claimed from Minneapolis this week that it had procured complaints from two exhibitors that pictures were being forced upon exhibitors in that territory by film salesmen and had turned over the complaints to the Justice Department. NCA would not reveal the companies complained against or the exhibitors complaining, and the Justice Department in Washington said that it had not received compaints at a late hour this week.

'Taint True; Johnston Stays, Say MPAA Toppers

Presidents of the motion picture companies comprising the Motion Picture Association of America this week united to issue a statement denying that President Eric Johnston was on the way out and that he would be replaced by Lewis W. Douglas, U. S. Ambassador to England. Their statement follows:

"We wish to deny emphatically a widely published report that Lewis W. Douglas, U. S. Ambassador to Great Britain, would succeed Eric Johnston as President of our Association. Rumors of this character are unfair to two distinguished Americans and do a great disservice to the industry. The facts are Mr. Johnston came to the Association in 1945 under a five year contract. Some time later at our insistence his contract was extended to eight years. We expect he will continue with us for many many years beyond that period. Mr. Johnston is giving outstanding leadership. We need a man of his ability as never before to help in the solution of the difficult problems confronting the industry at home and abroad."

DeMille In; AFL Out

Cecil B. DeMille was announced Sunday as new president of the Motion Picture Industry Council and Tuesday the American Federation of Labor Unions walked out.

The action of the AFL unions, which include the International Alliance of Theatrical Stage Employes and the Screen Actors Guild, probably is based on the long fight which DeMille had over his expulsion by the American Federation of Radio Artists and to testimony he gave to a House Committee which the AFL considered inimical to labor interests. DeMille, who had been named to the Council post by the Screen Directors Guild under a plan which allows each union to name a president, had been expelled some years ago by the Afra for refusing to pay an assessment. He fought the case to the U. S. Supreme Court where he was defeated.

The Council was formed by Eric Johnston in 1947 to give a semblance of unity to the industry.

TOA Wants Ad, Trailer Study

(*Continued from Page* 9)

the committee would continue to explore large-screen television. He also added that the Federal Communications Commission had told him the TOA could qualify as common carrier which could carry television programs but that there were no frequencies allocated for such purpose at the moment.

2) **Taxes**—TOA executives seemed optimistic about admission tax cuts though others in Washington did not, with President Arthur Lockwood stating that he thought "there is a chance and we will pursue it." Lockwood added that Attorney General Tom Clark, who appeared before the TOA, had indicated a possibility of a cut "if an all-out effort is made by the entire industry."

The TOA decided to start a campaign to persuade the House Ways and Means Committee that such a cut should be initiated by it, and possibly will use special trailers to carry the exhibitor story to his public.

3) **Military Movies**—Passed a resolution calling upon the Motion Picture Association of America to get producer-distributors to cease giving pre-release pictures to military post theatres. One meeting on this subject has been held with MPAA by a committee consisting of A. Julian Brylawski, Paul Williams and Fred Kent; another is scheduled. Meanwhile protests to the military over alleged post abuses will be continued.

4) **Censorship**—TOA Executive Director Gael Sullivan suggested use of trailers to fight censorship trends in many areas.

5) **Railway Express Rates** — Sullivan reported Railway Express indicated it would not budge from its present higher rates and that the company had the situation well tied up since railroads, under their Railway Express contracts, could not haul film in their baggage cars. Sullivan said that the question had been taken up with the Post Office Department which is willing to give film shipments special handling in railroad post offices if the cans contain special delivery stamps in addition to parcel postage. This, he said, precludes door-to-door shipments.

TOA, Sullivan continued, seeks to by-pass Railway Express by getting the Interstate Commerce Commission to allow passenger busses to ship films. This at present, according to what Sullivan said was a railroad-lobbied law, was prohibited excepting where there was no other form of transportation. The use of acetate film, which the TOA executive anticipated to become general in 1951, might help in the bus question since acetate film is non-inflammable.

6) **16-mm.** Chairman Myron Blank reported the situation had improved with prompt distributor attention to complaints of unfair competition.

7) **Public Relations**—The MPAA industry shorts were praised as "highly desirable" but the resolution declared exhibitors should show these films on a split cost basis with distributor-producers instead of the present planned rental basis. A revolving fund could be set up for future production from the exhibitor payments, the board recommended.

8) **Insurance** — A new liability insurance plan, with premiums based on a per seat instead of per admission basis, which may reduce costs 30 per cent, is being experimented within North and South Carolina, Oklahoma, Tennessee, Mississippi and Arkansas, and is being tested by TOA units. If successful, the plan will be extended.

The directors also decided to make "Youth Month" an annual affair and next year to seek 2,234 participating theatres. The directors heard that the next possible TOA affiliate, the Colorado Association of Theatre Owners, might take in the Rocky Mountain areas of Wyoming, Montana and Nevada. Another unit which may affiliate with TOA is scheduled to be formed in Ohio within the next 90 days, the directors were told.

Los Angeles was selected as the next convention city but no date was set.

Trailer Resolution

The trailer-accessory resolution, prepared by a committee consisting of William Ruffin, Nat Williams, Mort Thalheimer, Ed Martin and Ed Zorn follows:

a) That in view of the deluge of complaints concerning quality, service and cost of trailers and accessories revealed in an extensive survey of TOA membership, the presidents of each production and distribution company be informed of the gravity of the situation and the failure to date of exhibitors to obtain relief or improvement in this problem, and request that the presidents invite an all-industry group to examine and correct this situation.

b) That said industry group should determine if the practice of exclusively franchising the production and distribution of trailers and accessories is "the root of the evil" and if so, open such production and distribution to competition.

c) That such group should also determine if the exacting of royalties and profits from the production and distribution of these vitally needed selling aids is not in effect defeating the purpose for which these selling aids are intended. Said group should approach this problem with the knowledge that it is to the common benefit of every branch of this industry that the widest possible distribution of high-quality, low-cost selling aids are as essential as the feature attractions. And, that the theatre is still our best medium of selling motion pictures!

d) That the president of TOA should advise the presidents of the production and distribution companies that a committee will be available at all times to meet with them and that this committee will in all good faith endeavor to assist them in reaching a solution.

e) That time is of the essence inasmuch as this problem has become unbearable to the hundreds of small theatre operators who are not equipped to deal with this problem individually and who must depend on an early change in the present practices in order to continue the proper conduct of their business.

f) That if the above recommended action does not provide early relief, the President and officers of TOA are instructed to prepare and present to the next board meeting an alternative plan, and if necessary, to call a special board meeting for the exclusive consideration of this issue.

Pat on the Back

U. S. Attorney General Tom Clark was high in his praise of exhibitors, especially for their support of "Youth Month" last weekend when he spoke to members of the TOA. "You have contributed more in my administration as Attorney General than any other group in America," he declared.

Minn. Solons To Study Box-Office Tax

Minnesota's legislature is scheduled to consider a bill which would authorize municipalities to tax amusement admissions and cabaret checks up 20 per cent, provided the federal tax is repealed or reduced. In event of a reduction, the municipal tax could equal only that portion repealed by the federal government. North Central Allied will oppose.

RKO to Reissue 'Pride of the Yankees'

RKO will reissue Sam Goldwyn's "The Pride of the Yankees" in early April, it was announced this week.

Aisle Fight

Missouri exhibitors are to meet in St. Louis at the Governor Hotel Feb. 9 to work out final plans to protect themselves against the Missouri informer suits which can be brought under an archaic statute relating to the size of theatre aisles. This law, enacted in 1869, decrees that center aisles must be four feet wide and side aisles three feet. It also provided that informers against theatres would share with the community in which the city is located on any fines assessed for violations. The law had been regarded dead until suits were brought by Cape Girardeau attorneys Robert G. Brady and R. P. Smith against theatres in five towns. If these suits spread it is estimated that 90 to 95 per cent of the state's theatres would be affected.

Anglo-American Meeting Off

Johnston Asks Delay Until Springtime

The first sessions of the Anglo-American Joint Film Council set up under the agreement reached by the American film industry and the British Government were reported canceled this week with no subsequent date for the conferences decided upon as yet.

First notice that the Council meeting had been canceled at the request of Eric Johnston, president of the Motion Picture Association of America, who phoned J. Arthur Rank after the recent meeting of film company presidents in Miami, requesting a postponement of the meetings which were to have been held in New York, because of the local situation.

Consent Decrees?

This was taken to mean the situation which was expected to result from proposed consent decrees and other questions in the Government anti-trust suit, though just what bearing this action, which is directed only against operations within the U. S., would have on the international picture was not made clear. Johnston was said to have asked that the meetings be held in the spring instead of the March 23-25 dates.

In New York sources indicated that the American industry seemed to think that it would be in a better trading position if the meetings were deferred.

What's the Answer, Is Video Question

(*Continued from Page* 8)

not only were a whole pack of its documentaries to be made available for video including childrens' features, running from 20 to 60 minutes, the "Stranger than Fiction" series, several travel films and science subjects, but also a package of 11 which will delve into adventure, cartoons, sports and other topics. United World has a 24-page catalogue of what it is ready to offer video.

What's more, Trinity Pictures also this week announced it would enter television with a list of 120 shorts, including the British Foundation Pictures. This deal may also include production.

There's hardly a day goes by that someone is not entering the field to offer video pictures. And this despite the fact that experienced film salesmen say that the video market doesn't begin to offer the required returns!

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Kessler Chooses Angles That Will Draw Best

Nyman Kessler, supervisor and advertising manager of the Roosevelt and Odeon theatres in New York's Harlem section, knows exactly what his patrons will flock in the greatest numbers to see.

Now there is certainly no denying the box-office value of Betty Grable and Dan Dailey in "When My Baby Smiles at Me." Even Kessler's patrons would go for this combination. But the I.M.P.S. member knew that they also went strongly for "sensational" films—films that can be exploited with such lines as "Couldn't Tell Her Mother What She Dared Tell a Friend" and "Rooted in Ignorance, Violated in Secrecy."

Brother Kessler felt that "When My Baby Smiles at Me" could well take care of itself on the program. But the other feature, "Street Corner," which was the type of film that would attract crowds if only his patrons knew about it, had to be given a push. So he gave it top billing in his advertising, including the weekly eye-catching house program.

On another occasion, Kessler was not to pleased with the so-so reports on the new Danny Kaye film, "A Song Is Born." How could he counteract these adverse reports? His theatre's location in the Harlem section made that easy. He simply played up the colored stars in the film's jam session. The entire front of the Roosevelt featured enlargements of Lionel Hampton, Louis Armstrong, the Golden Gate Quartet, Buck and Bubbles and other leading musicians. And the weekly house program also played up these stars.

That did it. "Business was much better than I expected," reported Brother Kessler.

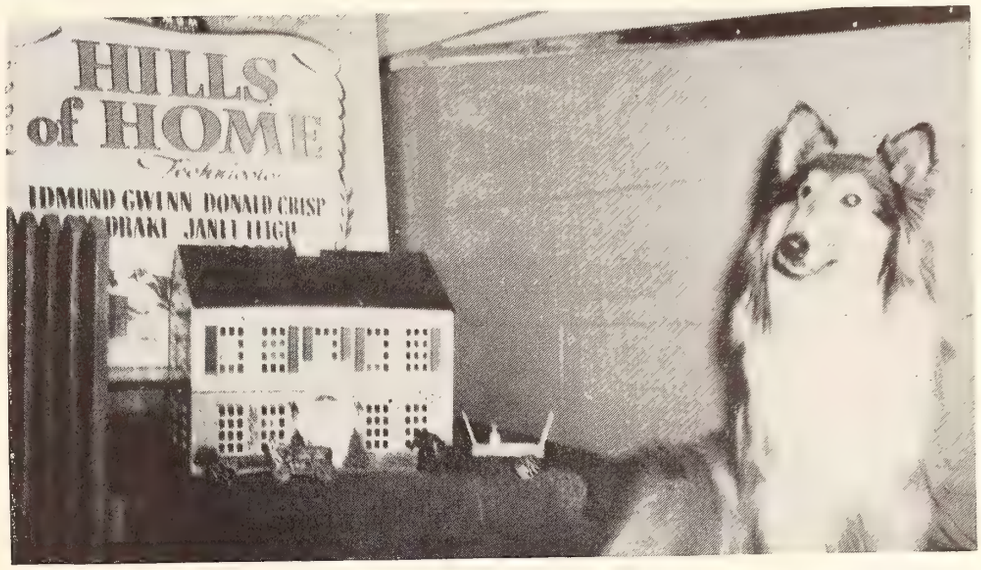
Do YOU choose the angles that will draw the biggest majority of your potential patronage?

Use Caricature Contest To Aid 'Song Is Born'

A caricature identification contest was part of the campaign for "A Song Is Born" at the RKO Coliseum in New York. A $25 bond and 18 record albums, promoted from a book and record store, were awarded as prizes for the promptest and neatest correct entries. Nine feature stars were depicted on contest blanks distributed at the theare, which announced the contest with a 40x60, and the store, which devoted a window display to the film. Coliseum Manager Ansel Winston won two monthly RKO Showmanship Awards last year.

Benefit Preview for 'Scott of Antarctic'

A special benefit preview of J. Arthur Rank's "Scott of the Antarctic," will be held February 9 at the Four Arts Theatre in Palm Beach, Fla., to aid the British Needy Children's Benefit Fund. The preview is under the sponsorship of Robert R. Young, whose Pathe Industries owns Eagle Lion, which is distributing the film, scheduled to go into general release later this year.



PEDIGREED COLLIE DISPLAYED IN LOBBY. Lochinvar of Riverledge, pedigreed collie owned by Projectionist Gordon Mintle of the Rialto Theatre, Anamosa, Colo., was borrowed by I.M.P.S. Member Joe Brite for display in the lobby in connection with MGM's "Hills of Home." The stunt drew much favorable comment and attracted 3,000 children to the theatre.

I.M.P.S. MEMBER REPORT

Pedigreed Collie in Lobby Attracts 3,000 to Brite's Rialto in Anamosa

A showman who lives up to his name when it comes to selling the picture is I.M.P.S. Member Joe Brite of the Rialto in Anamosa, Colo., a city of about 6,000 residents. Dog lovers in towns of that size are more numerous in proportion than in the large cities where such pets must usually be kept in apartments. Now Brite, having booked the Lassie picture, "Hills of Home," didn't want the customary puppy giveaway to lead off his exploitation campaign, so he took advantage of the fact that his projectionist, Gordon Mintle, was the owner of a pedigreed collie, Lochinvar of Riverledge ("Lucky" for short), which had an enviable standing in the community, and devised a stunt that had never before been tried in Anamosa—one that drew 3,000 kids into the lobby.

He borrowed Lucky six days before playdate and used him as part of a special lobby display (continued through picture's two-day run) which consisted of a regular 40x60 on the film as a background; in the foreground he placed a miniature white dwelling with green grass in the yard, a number of farm vehicles standing about, with a picket fence enclosing them all. In front of the house was Lucky, on a leash. On the wall, above Lucky, was placed a picture of Lassie and a pedigree of Lucky. A special one-sheet, inviting the public to step inside the lobby and see the pedigreed pet on display, was posted in front of the box-office.

Did the promotion pay off? We'll just let Showman Joe Brite answer that in his own words: "This stunt of using a live collie dog in the lobby attracted much favorable comment. Many parents brought in their children to see the prize-winning dog. It is estimated that 3,000 people saw the dog on display. The tieup with Lassie was obvious and caused much word-of-

(*Continued on Page* 19)



CROWD-STOPPER. Visual evidence that crowds stopped to look at the lobby display in the Metropolitan Theatre, Houston, Texas, on the occasion of the world premiere of Republic's "Wake of the Red Witch," is presented above. Just imagine how such a display would look in YOUR lobby!

NSS Issues Lincoln, Washington Trailers

National Screen Service has prepared special tribute trailers for Lincoln's and Washington's birthdays and has also issued brochures listing exploitation possibilities for both occasions.

The special trailers are recommended as part of the NSS "Get Back to Showmanship" campaign, inaugurated last September, and are designed to cover the institutional phases of showmanship during the holidays.

DEADLIER THAN THE JAMES BOYS!..



"AN ALLIED ARTISTS WINNER!"
—HOLLYWOOD REPORTER

BAD TOM

SELL IT BIG!

BLOOD-STAINED EXPLOITS OF THE MORGAN GANG!

The Massacre Of The "Blue-Goose" Miners!

The Looting of Leadville!

The Gold City Jailbreak!

The Nevada Bank Hold-up!

The Great Arizona Train Robbery!



MORE RUTHLESS THAN THE DALTONS!

"SUPER WESTERN! A BOX OFFICE HIT!" — FILM DAILY

"TOP BRACKET! PACKS POWER!" — M. P. HERALD

"DILLINGER ON HORSEBACK! ROUGH AND TOUGH!"
— LOS ANGELES HERALD-EXPRESS



MEN OF BSTONE

A KING BROS. Production

starring BARRY SULLIVAN · MARJORIE REYNOLDS · BRODERICK CRAWFORD

with FORTUNIO BONANOVA GUINN "BIG BOY" WILLIAMS

Produced by Maurice and Frank King . Directed by Kurt Neumann

Screenplay by Philip Yordan and Arthur Strawn

Based on "West of the Badmen" by Joy Monaghan

Cops Have Good Time Cooperating With Theatres Showing 'Walked by Night'





ATTEND POLICE FILM PREVIEW

Nearly 500 Philadelphia police attended a preview of the film, "He Walked by Night," in Mayor Bernard Samuel's reception room yesterday. Left to right are, Inspector Richard Doyle, of the Detective Bureau, Assistant Superintendents of Police George F. Richardson and Thomas P. Burns, and John Roberts of Station WFIL-TV, interviewing the group before the showing. The film is based on police records.

500 in City Hall See Crime Film Preview

Mayor Bernard Samuel's reception room in City Hall was jammed yesterday by 500 persons, most of them policemen who at the invitation of The Inquirer, attended a preview of the motion picture thriller "He Walked By Night."

ROOKIE POLICE SEE CRIME FILM

The semi-documentary motion picture, "He Walked by Night" based on a recent Los Angeles homicide case was viewed by the current class of recruit policemen and the staff of the police training division Tuesday at a special screening at 260 S. Liberty. It was pronounced an excellent portrayal of modern police methods by Captain Albert Blancher, division director.

The film tied in well with our regular topic in the school, Captain Blancher said, for the men are now studying the technique of radio. The picture is very instructive as a good example of how radio should be carefully planned and synchronized as well as accurately describing the latest methods in rescuing criminals.

It should impress the public with the necessity for modern scientific police crime laboratories as well as the constant need for cooperation of the with the police. I would like to have a copy of the film to include in our police visual education program.

The picture shows how Los Angeles police finally trapped a criminal who had no previous record, and was using the giant storm sewers of the city as a means of escape.

Eighteen members of the current class were in attendance at the screening in addition to Captain Blancher and two of his instructive members, Sergeant Samuel Silvis and Instructor Edward Probst.

The picture is scheduled to open at the theatre attractions at the Joy theatre on Thursday.



Police help exploit Eagle Lion's "He Walked by Night." Top: New Orleans Police Rookie School "students" view the picture as first in visual education program of modern police methods, prior to showing at Joy Theatre there. Above: police, cab drivers, others at midnight screening in Baltimore at Hippodrome Theatre. At left: news break in Philadelphia when 500 policemen saw preview; also column from New Orleans.

Enlisting the interest of the police to attract crowds to the theatre—as well as to handle them after they get there—is not exactly new in showmanship, but Eagle Lion went this stunt one better recently when it not only got ballyhoo help from Baltimore and Philadelphia's police but actually had a print of "He Walked By Night" made part of the instruction course for student cops in New Orleans.

The result not only got some good newspaper space in the local dailies, but made an Associated Press wire story which blanketed the country. The film, which is based on actual reports of the Los Angeles Police Department, was considered by the New Orleans Police Rookie School as an excellent visual education study of modern police and scientific crime detection methods. The Crescent City stunt was worked out by EL and the Joy Theatre, where the film played.

The same police work angle led to a Philadelphia tieup with 500 police viewing a special showing screened for them in a corridor of the City Hall. In Baltimore the stunt was expanded by EL's Max Miller and Hippodrome Theatre Manager Bert Claster, to take in state troopers and taxi drivers, the latter of whom are also in the picture.

Both in Baltimore and Philadelphia the taxis carried stickers plugging the picture, and the general value of the police stunts can be judged by the report from the exploiteer in Philadelphia. He asked his cab driver about the sticker and whether "He Walked By Night" was good.

"It must be good," grunted the cabbie. "They made 500 cops see it the other day."

'Walkathon' Scheduled As N. Y. Theatre Contest

A novel "Walkathon" was scheduled to get under way this weekend in front of the Criterion Theatre, New York, in connection with the engagement of Eagle Lion's "He Walked by Night." Believed to be the first of its kind ever conducted in New York, the contest will pit men and women who claim superior walking endurance in a "walk to the finish" exhibition during the entire run of the picture.

Walkers will be fed by the theatre during their participation. Contestants will be expected to walk 24 hours a day, with a 10-minute rest period each hour, following a circular path from 44th Street and Broadway through the lobby of the Criterion to 45th Street and Broadway.

Winner of the "Walkathon"—the man or woman who outwalks all other contestants—will be awarded a handsome cash prize, in addition to other gifts. The contest is expected to last at least one week, though similar marathons in other cities have been known to last several weeks.

Plugs Music Records

Records of Hoagy Carmichael's songs in 'The Best Years of Our Lives" were played over the public address system of the State, Hamilton, N. Y., by Manager Bob Thompson. For "Night Has a Thousand Eyes" he bannered a car with credits and sent it to ballyhoo the film in Hamilton and surrounding communities.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: JANITOR

By ROY O. PRYTZ

Mgr., Granada Theatre, Duluth, Minn.

Of course, there is an advantage, no matter where you start in this business, because you know something of what is expected of others.

My case, however, started at the very bottom as janitor. Work as usher, cashier, doorman and assistant manager preceded my managership.

I am always glad that I have had this experience because I feel a manager who has knowledge of every phase through actual experience has more edge, as he can put himself in every position in his theatre, knows just what is expected of each person and can, therefore, talk intelligently to those under him. This produces better feeling and close harmony with employes. In turn, a happy staff reflects itself on the patrons.

This is, I believe, very essential to good management, and I am eternally glad that I started at the bottom.

'Red Pony' Bows in 3 California Cities

Three-city world premiere showing of Republic's "The Red Pony," Technicolor adaptation of the John Steinbeck story, was held Wednesday evening at the Fox Theatre in San Francisco, the Orpheum in Oakland and the California in Salinas. Special invitations for the three openings were extended by major civic organizations of San Francisco, Oakland and Salinas.

Author Steinbeck, who has spent most of his life in northern California, and who has backgrounded a great many of his stories there, including "The Red Pony" in the Salinas Valley region, was one of the guests of honor at the premieres. In addition, state, city and civic leaders attended the opening ceremonies. A number of special events were held in connection with the celebration.

Plans for the event were set last week by Mort Goodman, Republic Studios publicity head; Dick Spier, Fox West Coast Theatres northern California division manager, and Fay Reeder, FWC head in San Francisco.

I.M.P.S. Member Report

Feel Manager Should Know Employes Well

"If I were a manager, I believe it would be absolutely necessary for me to know something about everybody and everything in my theatre," says Projectionist Billy Lovorn of the Strand Theatre in Georgetown, S. C. Billy speaks also for his brother Taylor, an I.M.P.S. member.

The manager's knowledge, he continues, should include the equipment in the projection booth, the promoting and carrying out of advertising schemes, and the duties of the projectionists, ushers, doormen, cashiers and janitors. He recommends a little actual experience in every kind of theatre job.

"I would try to find out what kind of personalities the different members of my staff have, how they feel about their particular jobs, and if they are smart and ambitious or just plain dumb and lazy and don't care."

THE BOXOFFICE STORY OF the Snake Pit

IS BOXOFFICE

COAST-TO-COAST IN EVERY SITUATION!

14th WEEK RIVOLI, N. Y. · 13th WEEK CHICAGO
7th WEEK LOS ANGELES and the same long-run top-grossing success in SAN FRANCISCO · BOSTON · TUCSON
PHOENIX · OAKLAND · SAN JOSE
ATLANTA · TORONTO · MIAMI
CLEVELAND · SPOKANE
KANSAS CITY · DETROIT
MILWAUKEE · ST. LOUIS
SYRACUSE · ALTOONA
TOPEKA...AND MORE!



Darryl F. Zanuck presents

OLIVIA de HAVILLAND

the Snake Pit

also Starring

MARK STEVENS and **LEO GENN**

with **CELESTE HOLM** · **GLENN LANGAN**

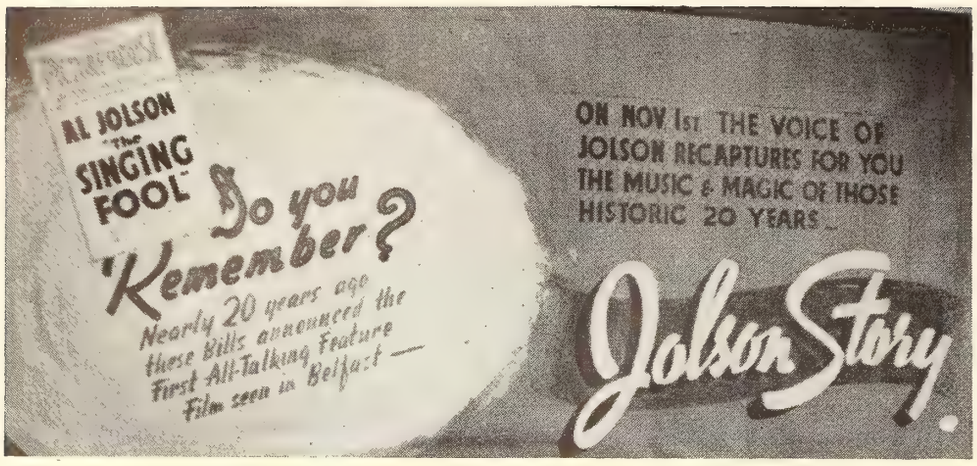
Directed by
ANATOLE LITVAK

Produced by
ANATOLE LITVAK and ROBERT BASSLER

Screen Play by Frank Partos and Millen Brand
Based on the Novel by Mary Jane Ward

THERE'S NO BOXOFFICE LIKE 20th CENTURY-FOX BOXOFFICE!

WE'RE ALL BEHIND BROTHERHOOD WEEK FEBRUARY 20-27
NO BIGOTRY IN AMERICA!



HERE'S HOW IT'S DONE IN IRELAND. Nobody gets too excited when motion picture advertising displays are posted in various locations, for the practice has been in effect for many years. But when a theatreman uses a special angle for such displays, then there is news value. And that's just what Manager James Gribben did when he placed displays in railway stations and bus terminals in Belfast, Ireland, for the showing of Columbia's "The Jolson Story" at the Regent Theatre. Note how Gribben links the past to the present by calling attention to "The Singing Fool," which played at that showplace 20 years ago when the theatre was known as The Picture House.

Present Linked With Past in Gribben 'Jolson Story' Campaign in Ireland

The campaign turned in on the run of "The Jolson Story" at the Regent Theatre, Belfast, Ireland, proves once again that showmanship is as ardently believed in on the other side of the Atlantic as on this. Despite the fact that the film was not new to the city (it had played Belfast many times before), the efforts of theatre manager James Gribben resulted in a very satisfactory two-week run at his house.

Back in the days when films were just beginning to talk and the Regent was known as The Picture House, "The Singing Fool" made its Belfast debut at this theatre. Gribben took advantage of the coincidence by pegging all his advertising on the line "right back where I started from"—a line from one of Al's song hits and one which was most applicable in this case. The advertising display was extensive, with six 48-sheets spotted around the city and one huge display (57 feet long by 7 feet deep) placed on Queen's Bridge, where it was seen daily by 20,000 people on passing trains and on their way to the local shipyards and aircraft plants. Other outdoor advertising included 16-sheets and 6-sheets placed in railway stations, bus stops and other advantageous points around the city.

In a publicity and exploitation sense the campaign was equally ingenious. During a Sunday concert, attended by more than 2,000, a Jolson imitator was given the featured spot on the bill. At the conclusion of his act Gribben arranged to have the master-of-ceremonies ask the audience if they wanted more Jolson. The answer to their applause, of course, was advice to see "The Jolson Story" when it came to the Regent Theatre the following week. The same impersonator, working in the theatre for two weeks before opening, sang California Here I Come at each show break. Coming to the line "right back where I started from," the singer interrupted himself and announced that the first "Jolson" film had been seen in this theatre and that "The Jolson Story" was now booked to open in two weeks.

The big gun of the campaign came with a "Jolson" contest run in conjunction with the Plaza Ballroom for two weeks prior to the opening of the picture. Each night for those two weeks, four contestants sang songs made famous by Al and the prizes were free tickets to the theatre. Plugs for the playdate were numerous both in the Hall itself and in the advertising, and an estimated 75,000 were conscious of the contest and the imminence of "The Jolson Story" at the Regent.

Theatre displays and theatre treatment rounded out this well-planned campaign, with Gribben running teaser trailers for three weeks prior to opening and decorating his house most attractively. Impressive among the displays was a blowup of a telegram received from Jolson which, as Gribben points out, "excited the geatest possible interest, actually out of all proportion to its importance."

RKO Showmanship Award For December Campaigns

Ansel Winston and Sam Torgan have won the RKO Showmanship Awards for the month of December, it being Winston's second such citation for the year. His latest winning campaign for the RKO Coliseum in New York was on the "Canon City"-"Raw Deal" program. Torgan, manager of RKO Keith's in Lowell, Mass., won with "Red River." Each man received $25 and an RKO Showmanship certificate.

Sport Page Notes Film

The sports editor of the Watertown, N. Y., *Times* plugged the appearance of the professional football players in Columbia's "Triple Threat" with a story and mention on his three local radio programs when the film played at Schine's Olympic, managed by Irv Neuwirth.

Editorial Break

That rare break, a newspaper editorial, came with Ray Corcoran's help to Schine's Jefferson in Auburn, N. Y., recently. "Again a motion picture of great distinction is playing in Auburn," it said. "The emotional impact of the excellent direction by Fred Zinnemann is one that the spectator will remember long after he leaves the theatre." Headed "'The Search'—Adult Cinema," it ran seven inches in the Citizen-Advertiser.

GRIST for the SHOWMANSHIP MILL

Requests for the world premiere of MGM's "The Stratton Story" have come from Sherman, Texas, where Monty Stratton pitched in 1946; Greenville, Texas, where he now lives; Chicago, where he became a big league star with the White Sox; St. Paul and Omaha, where he also played, and Pasadena, where the White Sox hold their annual spring training. The picture is scheduled to be released early in the coming baseball season.

* * *

Billiard champions Willie Mosconi and James Caras, featured in MGM's Pete Smith short, "Super Cue Men," are scheduled for personal appearances in connection with the subject's world premiere in Philadelphia this month.

* * *

RKO Radio's This Is America short subject, "Girls in White," will be given full-page coverage in over 200 leading newspapers through King Features Syndicate. Short Subjects Sales Manager Harry J. Michalson, in a letter to the company's district and branch managers, salesmen, office managers and bookers, calls attention to the news feature and points out how exhibitors can help the picture by cooperating with the American Nurses Association and the American Hospitalization Association.

* * *

Universal-International has placed a special advertisement in the *Casket and Sunnyside,* official trade paper of the undertakers' profession, featuring Digby "Digger" O'Dell, the friendly undertaker, in the Irving Brecher production, "The Life of Riley." The character, as played by John Brown, is shown in his dignified mortician's costume holding a bunch of lilies with the copy reading, "Man alive! (if you'll pardon the expression) I just saw 'The Life of Riley,' and I'm still laughing!"

* * *

Live scenes and animated caricatures of stars Claudette Colbert and Fred MacMurray are combined in a special trailer for Universal-International's "Family Honeymoon." Produced by Bob Faber, it comes free of charge and supplements the regular National Screen Service trailer. Sid Glenor's animation is based on drawings by Jacques Kapralik, cover artist for Hearst's Sunday *Pictorial Review.*

* * *

Scenes from Eagle Lion's "The Red Shoes," currently showing in New York at the Bijou Theatre, form elaborate photo displays at nine leading branches of the New York Public Library, where they will remain on view through February. The displays are at the Chatham Square, Hunt's Point, Yorkville, Riverside, St. Agnes, Hamilton Grange, Westchester Square, 125th Street and Hamilton Fish Park branches.

* * *

Alfred Palce, formerly a writer for the Bing Crosby, Suspense and Bill Stern radio shows, and film and magazine freelancer, has joined the 20th Century-Fox publicity department as radio contact.

* * *

As part of Warners' campaign plans for "Kiss in the Dark," a tieup has been arranged with Volupte Compacts whereby the manufacturing company will run a full-page ad crediting Jane Wyman and the film, in the magazine section of the New York *Times* early in April. The film is scheduled for national release March 12.

'Ships' Premiere to Honor Widmark; 3 Theatres Set

As guest of honor, Richard Widmark, who stars with Lionel Barrymore and Dean Stockwell in 20th-Fox's "Down to the Sea in Ships," will head a contingent of personalities and members of the press who will go to New Bedford, Mass., from New York for the three-theatre world premiere of the picture on February 15.

A citizens' committee, headed by Mayor Arthur N. Harriman, State Theatre Owner Harry Zeitz and Earle D. Wilson of the New Bedford *Standard-Times,* working with the film company representatives, has arranged a special program for the occasion. One of the features will be a costume "Gam" (a sailor's party that was traditional with whaling vessels when they met at sea) to be held in the Bourne Museum, which houses the largest whaling exhibit in the United States.

After the premiere at the State, New Bedford and Empire theatres, an old-fashioned Chowder Party will be held in the New Bedford hotel for the visiting members of the press. Governor Paul A. Dever of Massachusetts and Mayor Harriman will be official hosts for the occasion.

4 'Bad Boy' Trailers; Texas Premieres Set

Four trailers will be issued by National Screen Service in conjunction with the premieres and national release of Allied Artists' "Bad Boy," it was announced over the week-end in Hollywood by Lou Lifton, AA director of advertising and publicity.

In addition to a special trailer being donated gratis by NSS for the benefit premieres of the film, proceeds of which go to Variety Clubs International, an advance teaser trailer, regular trailer and television trailer have also been prepared.

Meanwhile, in Texas, 33 key cities have been set for midnight premieres of the film on February 19, following the world premiere in Dallas on the 16th. The Paul Short production will then open February 20 in more than 400 theatres throughout the state, having been booked solid by the Robb & Rowley, Jefferson Amusement, Interstate, Texas Consolidated and Johnny Long circuits. All proceeds from the Texas premiere engagements go to the Variety Clubs of Texas.

Also from Texas comes word that Governor Beauford H. Jester will proclaim February 16 Audie Murphy Day throughout the state as a tribute to Texas' most famous war hero, who makes his starring debut in "Bad Boy."

Manuel Wins Top Prize In Exploitation Contest

First prize of $300 in the $1,000 contest conducted by Schine Theatres and Universal-International for the best promotional campaigns by theatre managers of the circuit on "Letter from An Unknown Woman" has been won by John Manuel, manager of the Strand Theatre, Cumberland, Md.

Second prize, $200, went to Arthur Castner of the Madison Theatre, Rochester, N. Y.; third prize, $125, to Lou Marcks of the Strand in Delaware, Ohio; fourth prize, $100, to Lou Merenbloom, Hippodrome, Corbin, Ky. Other winners were Bert Ruder, Malone, N. Y.; Bob Cox, Kentucky, Lexington, Ky.; Ken Carter, Madison, Richmond, Ky.; James O'Shea, Oswego, Oswego, N. Y.; and Loren Parker, Liberty, Cumberland, Md., previously of the Avon, Watertown, N. Y.

No Police Date

Always on the lookout for a new angle for exploiting films, Manager Sam Gilman of Loew's, Harrisburg, Pa., hooked up with the city's parking meters as a means of exploiting MGM's "A Date With Judy." He had a man patrol the parking meters and whenever he spotted a car parked overtime, he dropped a nickel in the meter and placed a card on the windshield reading: "We saved you a date with the police department by depositing a nickel . . . now you can keep 'A Date With Judy' at Loew's."

Doorman's Idea

Doorman George Bannon came up with an idea that helped sell MGM's "The Secret Land" at Schine's Auburn in Auburn, N. Y. Since the picture is about the frozen Arctic, he suggested a contest to guess the weight of a 700- or 800-pound block of ice.

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I.M.P.S. Member Report

Utecht Combines Civic, Exploitation Activities

Manager Len Utecht of the Essaness Lake Theatre in suburban Oak Park, Chicago, is an I.M.P.S. member who divides his activities pretty evenly between exploiting the attractions at his theatre and taking part in civic affairs, and finds the latter redounding to the standing of his theatre in the community, and adding to its patron-pulling power. Recently the American Legion Post 96 of Cicero, sponsored a two-week radio program over WHFC in behalf of Illinois Veterans Hospitals. Brother Utecht jumped on the bandwagon by contributing cigarets to the wounded veterans. The Legion Post gave the Lake several good plugs in reporting Utecht's donations.

At the time of his report, Utecht was handling publicity for the Friends of the Oak Park Library group of which he is a member. When the Southern District Association of Oak Park gave its annual Christmas party for children and their parents at the Southern Theatre, Utecht served as one of the co-chairmen of the open house event, helping to promote free candy, ice cream and special favors. Newspaper ballyhooing and plenty of window displays brought out a good attendance for the competing theatre, at both shows.

With Jimmy Lake, his assistant, Manager Utecht plastered Oak Park with window cards for his holiday week feature, "A Song Is Born" and found that a number of the stores had given the cards a lighting display and other Christmas decorations to make the cards stand out more attractively. His New Year's attraction, "Every Girl Should be Married," got similar merchant cooperation.

A Youth Month display and tieup was arranged by Utecht with the Bunnygraph Studios, specializing in children and youth group portraiture. The theatre's lobby was decorated with 44 children's portraits, 20x24, in black-and-white and in oils, with many large portraits of Oak Park children captioned "Future Citizens of Oak Park" and a group of "Younger Set" portraits presented by Bunnygraph's manager, Hans Hink, who told Utecht that the display had brought him much additional trade. The Oak Park press, equally friendly to Utecht, gave the display and the theatre and its manager much free publicity on the stunt.

I.M.P.S. Member Report

Collie in Lobby Draws 3,000 in Anamosa

(*Continued from Page* 13)

mouth publicity. It was the first time this was ever used in Anamosa, and helped to sell the picture. Business was above average on Lassie pictures."

The angle was just a little different from the ordinary, and that difference draw 3,000 children, and one or both parents, into the lobby, giving the youngsters a desire to see "Hills of Home." So, Brother Brite, I.M.P.S. members' hats are off to you for getting results with a change of pace—and of dog ideas—in your campaign.

A Real Miss Tatlock

A faculty member named Miss Tatlock was discovered at nearby Mt. Holyoke College by Manager Lou Schaefer of the Victory in Holyoke, Mass. She was agreeable to newspaper and other tieups with "Miss Tatlock's Millions."

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Big Sombrero

(Cinecolor)

Columbia Western With Music 77 mins.

AUDIENCE SLANT: (Family) Fair Autry western that suffers from a weak script. Gene is effective in his song routines.

BOX-OFFICE SLANT: Should be a winner for exhibitors playing Autry product.

Cast: Gene Autry, Champion, Elena Verdugo, Stephen Dunne, George J. Lewis, Vera Marshe, William Edmunds, Martin Garralaga, Gene Stutenroth, Bob Cason. Credits: Gene Autry Productions. Producer, Armand Schaefer. Director, Frank McDonald. Original screenplay, Olive Cooper. Photography, William Bradford.

Plot: Gene is down and out in Mexico when he meets an old acquaintance and gets involved in a deal whereby the old pal is trying to cheat the peasants and gain a big ranch. Gene rounds up the boys and comes to grips with his ex-friend and compatriots. He succeeds, and reforms a strong-willed girl.

Comment: This is a fair Autry offering that suffers from a weak script. The scenario is too lengthy for the amount of action involved, and much of the story line is uninteresting. Gene is effective in his song routines, singing several oldies and some new ones. The Cinecolor photography is okay for the most part, although there are a few cloudy spots. Elena Verdugo makes a satisfactory heroine, and the rest of the cast is adequate. Champion deserves special mention because it is a truly beautiful horse and dresses up scenes in which it appears. Technical departments are up to par, but a little more judicious cutting might have made things move at a quicker pace.

Henry, the Rainmaker

Monogram Comedy 64 mins.

AUDIENCE SLANT: (Family) Wholesome entertainment for the family. A bright and amusing domestic comedy, well cast and played for laughs.

BOX-OFFICE SLANT: As a second feature, this one should attract enough attention to bring about profitable word-of-mouth and requests for more films of the same kind.

Cast: Raymond Walburn, Walter Catlett, William Tracy, Mary Stuart, Barbara Brown, Gary Gray, Addison Richards, Lois Austin, George Nokes, Mary Field, Robert E. Keane, Ruth Lee, Patty King, Edna Holland, Earle Hodgins, Barton Yarbrough, Lennie Bremen. Credits: Directed by Jean Yarbrough. Original story by D. D. Beauchamp. Photography, William Sickner. Screenplay by Lane Beauchamp. Produced by Peter Scully.

Plot: The dishonesty of the town mayor causes Raymond Walburn, a lawyer, to decide to run for mayor and clean up the dirty politics. His platform is based on improvement in sanitary conditions, but the mayor outwits him on that. Then, because the town needs rain, Walburn gets the help of a rainmaker, which brings such a deluge that the town is nearly wiped out. Things clear up eventually, when the mayor reforms.

Comment: This is wholesome entertainment, the first of what could very well be a profitable family series. It is a pleasant domestic comedy, bright and amusing, well cast and played for laughs under the capable direction of Jean Yarbrough. It should get splendid reaction in most situations, with many a request for more of the same kind, since the general public will find in it everyday happenings with which they are familiar. Raymond Walburn, Barbara Brown, Gary Gray and Mary Stuart comprise the family around whom the story is built. Walburn turns in a characteristically good performance as the father; Barbara Brown is splendid as the wife and mother and Gary Gray and Mary Stuart lend fine support. Walter Catlett effectively handles the comedy and William Tracy does well as Miss Stuart's romantic interest. Peter Scully produced.

National Reviewing Committees' Classifications

WAKE OF THE RED WITCH (Republic)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Morally Objectionable in Part for All.)

THE LIFE OF RILEY (U-I)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

Eureka Stockade

(Reviewed in London)

Eagle Lion Drama 103 mins.

AUDIENCE SLANT: (Family) This stirring story of the early Australian settlers' fight for freedom has been filmed against a spectacular canvas, but would be improved with cutting.

BOX-OFFICE SLANT: An action picture fashioned on western lines, it lacks the zing of its Hollywood counterpart.

Cast: Chips Rafferty, Jane Barrett, Jack Lambert, Gordon Jackson, Peter Illing, Ralph Truman, Sydney Loder, John Fernside and others. Credits: Screenplay by Harry Watt and Walter Greenwood. A Michael Balcon production directed by Harry Watt. Associate Producer, Leslie Norman. Presented by J. Arthur Rank.

Plot: In 1853 gold drew adventurers to Australia to the country's economic detriment. The authorities hounded them, imposing harsh conditions and taxes. Riots broke out and army detachments were sent to aid the police. A Diggers' Reform League was formed to negotiate on their behalf but the authorities would not meet them. Peter Lalor (Chips Rafferty) became their leader and assembled them at Eureka Hill. The military massacred them and Lalor was declared an outlaw. Public opinion grew throughout the country and persuaded the authorities to give the miners their rights. Lalor became their first Member of Parliament.

Comment: Filmed in Australia, this is the stirring story of a major event in the early settlers' fight for freedom. It is virtually a western-style drama, but the development is retarded through an overabundance of incident and takes some time to get going. There are sweeping canvases, vast crowd scenes and fine moments, but the whole would be considerably improved by judicious cutting. Action on the screen alone does not automatically insure a swift-moving drama. The acting is adequate and local artists have been strengthened by the importation of some players from England. Director Harry Watt has aimed his picture at more thoughtful audiences.

The Bribe

MGM Drama 98 mins.

AUDIENCE SLANT: (Adult) Entertainment par-excellence because of splendid performances and a fine screenplay which carries plenty of suspense, a strong love motivation and the exciting thrills of an undercover chase.

BOX-OFFICE SLANT: The teaming of Robert Taylor and Ava Gardner, plus such outstanding players as Charles Laughton, John Hodiak and Vincent Price, should push this film into the top-grossing class. It will cause much word-of-mouth comment, much of it between women who will be interested in the torrid Taylor-Gardner love scenes.

Cast: Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price, John Hodiak, Samuel S. Hinds, John Hoyt, Tito Renaldo, Martin Garralaga. Credits: Directed by Robert Z. Leonard. Screenplay by Marguerite Roberts. Based on the story by Frederick Nebel. Photography, Joseph Ruttenberg. Produced by Pandro S. Berman. A Robert Z. Leonard Production.

Plot: The U. S. Government sends a police officer to Central America to check on reports of stolen airplane motors. Once there, the officer falls in love with the wife of the suspect. An attempt is made upon his life, and the young woman also tries to prevent him from carrying out his duty, in order to protect her sick husband. But all ends well when the officer captures the real culprits and wins the woman he loves.

Comment: With its top cast, top MGM production values and general excellence, "The Bribe" can be expected to reap substantial grosses in all situations. It is entertainment par-excellence; first, because of the splendid work turned in by the entire cast, and second, because of the fine screenplay by Marguerite Roberts, which carries plenty of suspense, a strong love motivation and the exciting thrills of an undercover chase. Teamed in the romantic leads are Robert Taylor and Ava Gardner, two other good reasons for the film's dynamic box-office punch. And then there is Charles Laughton's smooth, slick portrayal of the in-between guy. His excellent delineation gives the role a touch of humor and a feeling of sympathy not originally intended for a crook of that calibre. Vincent Price gives his usual suave interpretation of the headman and John Hodiak, though in for only a few scenes, carries off his role with top honors, too. The knowing directorial hand of Robert Z. Leonard gives full impact to individual scenes, especially the torrid love scenes between Taylor and Ava Gardner, something the women audiences will be particularly interested in. All-in-all, Producer Pandro S. Berman has made this film into a good show with sock entertainment values, something that will quickly prove itself, once it goes into release.

I Shot Jesse James

Screen Guild Drama 81 mins.

AUDIENCE SLANT: (Family) Most folks know the story of Jesse James, so this interpretation of the historical event should be of wide interest. Audiences will find it

good dramatic entertainment, with plenty of action and a love story that holds the interest.

BOX-OFFICE SLANT: Draw of the Preston Foster name, plus the other entertainment elements, should help account for high grosses in most situations.

Cast: Preston Foster, Barbara Britton, John Ireland, Reed Hadley, J. Edward Bromberg, Victor Kilian, Barbara Woodell, Tom Tyler, Tom Noonan, Byron Foulger, Eddie Dunn, Jeni Le Gon, Robin Short. Credits: Directed by Samuel Fuller. Written by Samuel Fuller. Suggested by an article in American Weekly by Homer Croy. Photography, Ernest Miller. Produced by Carl K. Hittleman. Executive Producer, Robert L. Lippert.

Plot: After Bob Ford shoots Jesse James in the back, in order to win the girl he loves and also get the reward money, Ford finds himself ostracized by everyone, including his girl. Her fear of him makes her come at his bidding, after he discovers silver and is rich. But another man who loves her fights it out with Ford for her hand, and the latter is killed in the gun-battle.

Comment: This Robert Lippert Production is a fine job of picture-making, for it has all the entertainment ingredients that appeal, and pay off, at the ticket windows. As the title implies, it is an outdoor action drama, with the action and fist-fights one expects to find in this type of film. Added to that is a well-contrived love story that holds the interest and builds to a suspenseful finish. These strong elements, plus the fine jobs turned in by the entire cast, should help account for high grosses in most situations. John Ireland handles the leading role with ability; he is a first-rate actor who should be given more opportunities to appear on the screen. Preston Foster is splendid in his part and Barbara Britton is beautiful and capable as the young lady they both love. Robert Short makes an impressive appearance in the one scene in which he appears as the singing troubadour, and Reed Hadley, J. Edward Bromberg and Barbara Woodell are fine in supporting roles. Direction credit goes to Samuel Fuller, and production to Carl K. Hittleman.

The Red Pony

(Color by Technicolor)

Republic Drama 88 mins.

AUDIENCE SLANT: (Family) Magnificently photographed human drama concerned more with character than plot—which is practically non-existent in this narrative relating episodes in the lives of a ranch family and a hired hand who becomes a hero to the young boy because of his knowledge of horses. The acting, all in the rigidly restrained mood of the entire play, is exceptionally good and the atmosphere most convincingly maintained by all elements of direction, camera work and the outstanding color photography.

BOX-OFFICE SLANT: Can become a strong contender for high grosses in all situations if potent showmanship is applied from first runs right down the line. Exploitation angles are there.

Cast: Myrna Loy, Robert Mitchum, Louis Calhern, Shepperd Strudwick, Peter Miles, Margaret Hamilton, Patty King, others. Credits: Produced and directed by Lewis Milestone. Screenplay by John Steinbeck. Photographed by Tony Gaudio. Technicolor color director Natalie Kalmus; associate, Francis Cugat. Art director, Victor Greene. Special photographic effects by Howard and Theodore Lydecker.

Plot: A nine-year-old ranch boy has but one ambition: to own a horse or pony of his own. So when his father buys him a pony, the lad's absorption in his possession leads him to look more to the hired hand, who is so expert with horses, than to his father for leadership. This further embitters the father, a former school teacher, who feels he is a stranger to his own family and surroundings. But when the pony dies, after the hired hand had assured the boy he would cure the animal of a fatal case of the strangles, the boy loses faith. The hired hand's willingness to sacrifice the life of his own stock mare in order to deliver a foal he wants the boy to have is the means of bringing harmony back into the home. And when nature blesses the event with a normal delivery of the colt, there is exuberant happiness all around.

Comment: Here is an outstanding example of Hollywood's supremacy in the skills and techniques requisite to wholly professional and finished motion picture production. From every standpoint of direction, acting, camera work and outstanding color photography, "The Red Pony" is a superb achievement. Indeed, the production by Lewis Milestone is flawless. John Steinbeck's story of the conflicts in relationships of the members of a family living on a California ranch is in the author's realistic style, and the author's script as well as Milestone's direction adheres strictly to the characterization. The result is drama that is repressed and smoulders within the individual characters rather than breaking obviously to the surface as is the case in melodramatic treatments which are familiar to screen dramas with western locales. The atmosphere is pervasive and the spectator is held in the mood of the play from the beginning to the delightful ending in which happiness beams from the countenances of the five principal characters. Myrna Loy, Robert Mitchum, Louis Calhern, Shepperd Strudwick and young Peter Miles give excellent performances. The boy, Miles, is another who will be boomed into prominence among the long parade of youngsters who have so frequently popped up to steal the show. There are some moving moments and several tense ones, one (a sanguine struggle in which the boy, enraged at the vultures feeding on the body of his dead pony, grapples with one of the birds in a furious effort to kill it), being something of a shocker in terms of physical savagery. But the even tenor of the play is one of repression, with action suppressed and emotional theatrics muted—perhaps too much for the average moviegoer's thirst for excitement.

'The Woman in the Hall'

Excellent acting by a cast including Ursula Jeans, Jean Simmons, Cecil Parker and Jill Raymond distinguish a film that may profit also by virtue of being adapted from a G. B. Stern novel and the growing reputation of Miss Simmons. On the other hand, Miss Jeans' dominant role is extremely unsympathetic and the story, told at great length, is quite depressing. It is necessary to agree with Jock MacGregor's full review from London (STR, Nov. 15, 1947) that this Wessex production is a reasonable art house offering but of limited use to the average American theatre. An Eagle Lion release running 93 minutes.

A Canterbury Tale

Eagle Lion Drama 90 mins.

AUDIENCE SLANT: (Family) Audiences should be stirred by the expert telling of an unusual and charming story. The good cast includes an appealing non-professional, a U. S. soldier.

BOX-OFFICE SLANT: Should do well at the art houses but needs star-name help at most theatres. Powell-Pressburger team and U. S. soldier are selling points. Watch for critical boosts.

Cast: Eric Portman, Shiela Sim, Sgt. John Sweet of the U. S. Army, Dennis Price, Esmond Knight, Kim Hunter. Credits: Written, produced and directed by Michael Powell and Emeric Pressburger. Production design, Alfred Junge. Photography, Erwin Hillier. Music, Allan Gray. A production of The Archers.

Plot: Early in the recent war, three persons find themselves on the way to Canterbury, England. A local resident likens them to the pilgrims of old. So do the makers of the film, for each of the three receives a blessing in Canterbury. The English girl learns that her lover has not really died in the war; the English soldier, a disappointed organist, plays the cathedral's mighty instrument; and the American soldier receives a stack of long delayed letters from his girl.

Comment: The stars of this British effort are definitely Michael Powell and Emeric Pressburger (The Archers), writers-producers-directors who have been responsible for such films as "Colonel Blimp," "I Know Where I'm Going," "Stairway to Heaven," and "The Red Shoes." The audience should be stirred by their expert use of a very good cast and other materials in the telling of a charming and unusual story. Most prominent in the cast is a non-professional. Playing himself, Sgt. John Sweet seems almost too American at times, but he will appeal to most who see him and certainly help the box-office. Intense-looking Eric Portman has his minor fault also—he is too well known as pure villain—but he is excellent as the prophetic local resident and he's a consistent box-office leader in England. Dennis Price as the English soldier and Sheila Sim as the English girl are also very good, as is an assortment of characters. A very small role has been added for Kim Hunter in the American release. Background music is very good and the most is made of the organ episode and a marching military band. Nice photography includes some scenic views. Critical response may boost this picture. It should do well at the art houses but needs star-name help at most theatres.

The Judge

Film Classics Crime Drama 69 mins.

AUDIENCE SLANT: (Adult) A clever and tautly-constructed crime picture that will entertain audiences for its sheer story interest and original twists, with added zest given it by some excellent acting. First audiences will give a good report on it to their friends.

BOX-OFFICE SLANT: While no big-budget feature, "The Judge" has production values to make it stack up fairly close to some of its bigger brothers. Worth first-runs in average situations and will make a good second half of dual bills in the larger cities.

Cast: Milburn Stone, Katherine DeMille, Paul Guilfoyle, Stanley Waxman, Norman Budd, Jonathan Hale, John Hamilton, Joe Forte, Jesse Kirkpatrick and others. Credits: An Emerald Productions presentation. Produced by Anson Bond. Directed by Elmer Clifton. Original screen story by Anson Bond. Screenplay by Samuel Newman, Elmer Clifton and Anson Bond. Based in part on a story by Julius Long.

Plot: Conscience-stricken at having won acquittals for so many murderers, Milburn Stone frees yet another, Paul Guilfoyle, that he may use him to get revenge on the police psychiatrist, Stanley Waxman, and Stone's wife, Katherine DeMille, whose love affair he has discovered. In Waxman's apartment, Stone goads Guilfoyle into killing him with

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

WHAT THEY'RE DOING TO WIN PATRONS

By Jack Jackson

That old philosopher who indented an ancient boulder with the words "Tempus Fugit" sure knew what he was talking about. Checking through a pile of notes accumulated during some 8 months of information-gathering in the nation's theatre fields, there is every evidence that Time went on a supersonic speed spree. At least I'm sure it went so fast that I'm left with a sizable stack of examples of showmanship and other interesting theatre matter that should have been chronicled long before this. So, with apologies to those concerned for being tardy and a request that you condone the necessary geographic hop-skips, here are a few elucidative samples of what the fellows are doing here, there and abouts to get and hold customers.

Up in Colorado Springs I was greatly impressed with The Ute, a Cooper Foundation theatre under the general management of Pat McGee, and the swell job of institututionalizing being done by I. E. Hoig, city manager, for the Ute, Trail under C. D. Leonard and Tompkins managed by Tommy (Country Store) Tompkins. Next to the Aztec in San Antonio the Ute is the most thoroughly atmospheric theatre I ever visited. From Indian Wishing Well in the lower lounge to the muraled history of the Ute Indians in Colorado, pictured in sequence on the auditorium walls, and on to the wrought-iron Indian chandeliers, this theatre is UTE. From the totem-pole-like carved wood front frames and surrounding structure—and, believe it or not, they were laying a colored cement sidewalk of Ute Indian design when I was there—to the proscenium and stage curtains, including usher and cashier uniforms, the theatre is UTE.

Hoig keeps his customers UTE-minded with a presentation trailer preceding the feature film carrying pictures of an Ute chief and tribe backgrounded with a Ute Indian musical number and climaxed with a piercing Ute war cry. A nightly radio program opens and closes with sound treatment identical with the trailer. Needless to say, the Ute is a well patronized theatre in Colorado Springs.

C. D. Leonard of the Trail handles "B" bracket attractions but indulges in several old but sharp practices that keeps his theatre high in the public mind. Outstanding is a Newcomer's Welcome Pass for visitors and tourists issued on a two-for-one basis and a hookup with regional, high school and college papers where ads appear free in return for passes to names published from the circulation roster of the papers.

Necessary to Do Something to Attract Business from Competitors

Tommy Tompkins of the Tompkins rates something of a champ Country Store operator. The house, originally his and, I believe, still partly owned by him, plays second-run and lower-bracket films which made it necessary for Tommy to do something to attract business from competitors. For 13 consecutive years he ran Country Store one night each week to swell grosses. The war commanded interruption but following VJ Day Tommy again took up his gavel and is still at it.

Down in Raton, New Mexico, I spent an evening with W. T. Cason, local manager for Hubbard and Murphy's Gibralter Enterprises-operated El Raton and Schaler theatres. Raton is only about 10,000 folks strong but boasts a race track and racing season where the ticket machines hum faster than the bangtails run. The season just closed—at the time of my visit—had seen nearly two million dollars wiggle through the mutuel machines, making it possible for Cason to stick to straight film exhibition with no frills of exploitation. The season over, Cason was awaiting Mr. Murphy's return for an okay on stunts calculated to attract loose coin from the pockets of coal miners who work in the nearby mountains and the construction force busy on the erection of a nylon factory. Hubbard and Murphy had broken ground for a new downtown theatre in expectation of the added business.

In Cripple Creek, Colo. I found a picture theatre open but two days a week while an energetic ex-GI, now operating a hotel that had been closed for years, informed me that he showed a neat profit from a dramatic stock company he had hired to play in his 100-seat cabaret basement on a seven-day basis during the season. Something wrong here.

In Pratt, Kansas, I spent some time with Virl Coons, who operates the Kansan under the city management of John Tarr who, with Ray Hunter as assistant, handles the first-run Barrow. These operations are part of the Commonwealth chain of Kansas City. The Barrow had an inexpensive yet very effective decor. The walls and ceiling had been given a four-color stencil job with designs merging in just the proper places to emphasize light fixtures. The same scheme had

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Theatres Again to Aid Nat'l Boys Club Week

Many theatres throughout the country will again cooperate in the promotion of National Boys Club Week which will be observed this year March 28-April 3. For the purpose of aiding theatremen to bring the work of the national organization to the attention of the public, the Boys Clubs of America has prepared a kit for their use. It is filled with accounts of past programs put on by various theatres and suggestions for duplicating them in other theatres of the country, and for new ways of exploiting the observance.

In the kit are an original Boys Club poster in three colors, measuring 19½x26 inches; eight photo blowups, 15x15 inches, showing the various activities of Boys Clubs, and two large blowups of Boys Clubs insignia in two colors. Participating theatres will find these useful for their lobbies and theatre fronts and for window displays in stores, hotels, restaurants, on platforms where meetings are held, for women's and civic clubs and all associations interested in making the "citizens of tomorrow," and in the prevention of juvenile delinquency. All of this material is available to theatre managers through their local Boys Clubs.

Again National Screen Service is providing a theatre trailer which depicts several of the activities of Boys Clubs. The national organization has also prepared a mimeographed booklet detailing various promotional activities in support of Boys Clubs: proclamations of National Boys Club Week by governors of states and by mayors of cities; speed boat contest; "Father and Son" feature contests sponsored by National Carbon Company; Quiz Kid shows; radio broadcasts; national salutes; national press mat services; national magazine newspaper and comic strip participation and many others.

More than 275,000 boys enjoy the privileges of these clubs. Herbert Hoover is chairman of the board of Boys Clubs of America, William E. Hall is president and Howard Tooley, who prepared the promotional services for theatres, radio and newspapers, is head of its public relations service.

NSS Offers Newsreel Presentation Leader

National Screen Service this week announced a new presentation leader for newsreels in the form of a whirling globe upon which is superimposed a live shot of a newsreel cameraman, also carrying the theatre's name and "News of the World" opening information. Purpose, according to Director of Advertising and Publicity Melvin L. Gold, is to "personalize" the theatre's presentation of the news. A fan-type presentation leader for feature openings is also being offered exhibitors.

In Brotherhood Short

Douglas Fairbanks stars in a short filmed at Universal-International for Brotherhood Week, sponsored by the National Conference of Christians and Jews. Short will be incorporated in the U-I newsreel to be released February 14.

Thanks to you, Mr. Exhibitor



The flag waves for BROTHERHOOD

FEBRUARY 20-27

A BIG sincere all-industry effort that brings new Honor AND new public esteem for America's Motion Picture Theatres!

HE SHEET UDED THE RIAL WAY NOW

RY S. TRUMAN, Honorary Chairman

NELSON A. ROCKEFELLER, National Chairman

NED E. DEPINET, Motion Picture Industry Chairman

Advertising Space Donated by Showmen's Trade Review

Jackson . . .

(*Continued from Page 22*)

been carried out in the lobby, making a pleasingly inviting and colorful effect but a slight tug on the cash balance. That idea could do a heap for several theatres I've seen lately that are badly in need of refurbishing or embellishment. Check your house and see if it will fit. Pratt is a pretty tiny place but there was a hookup with a local florist for display to further brighten the lobby. Anybody can do this and it sure pleases the women folks.

In Wichita I dropped in on R. O. Bartlett, city manager for Elmer Rhoden's eight Fox Mid-West Theatres in that city. I was in competition with the radio broadcast of the first World Series game and considered myself lucky to get response to my Q and A program between innings. I met and chatted with Z. C. Penner of the Wichita who advised that his house was indulging in giveaways of washing machines, radios, etc. to fairly good attendance upturn. Buddy Brown of the Miller and Ted Sagahon (hope I spelled that right) gave out with a bit of information about results of a recently enacted price cut. The drop was from a 75-cent high to 65 cents and had failed to add to gross revenue. However, it must have added to patronage because each contended receipts were level with previous averages. In my book that's success, since it adds to theatre traffic, and the more of that, the better. I didn't get a look at the Orpheum, Sandra, Boulevard, Uptown and Plainview, but if the housekeeping in these theatres was on a par with the downtown establishments they should be getting a full share of existing business. I tried to see O. F. Sullivan, independent operator of four local houses and two Drive-Ins but missed him at all spots. I later met the gentleman in New Orleans and determined that, despite considerable difficulty getting product at equitable prices, business at the Drive-Ins had been good to the very close of the season. His Civic, the house closest to Wichita's downtown district, keeps well on the profit side by careful selection of product.

Distributors' Paradise

I spent two days in Distributors' Paradise, Oklahoma City, so named because there are eight theatres and four different operators bidding for first-run pictures. This is probably the only place in the nation's movie map where availability sheets are examined more thoroughly than daily box-office reports, and every picture offered scrambled for like a fumbled football on a college gridiron. A week or so previous I had visited with Pat McGee in Denver immediately after he had visited his Criterion in Oklahoma City and he had commented on his goshawful headache due to a session of film buying. Checking with his manager, C. Freeman and house manager Dee Fuller, and Ross McCausland and Alvin Hendricks of the Westland Circuit's Center and State respectively, I learned what had happened. MGM had tossed one of its better pictures into the octagonal arena and the resulting cat fight had ended with an independent, Bob Curran of the Home Theatre, scampering off with the swag. Howard Federer, city executive of the Westland Theatres, was taking a short trip after having alerted both managers and the office staff to maintain a 24-hour watch on all exchanges to avoid missing any feature-length celluloid. I also missed Bob Browning of the Griffith operations. Bob, with several "B" houses, doesn't have it so bad, as he seems content to pick 'em up subsequent run.

M. D. Brazee, district manager of Warner Bros., was pretty busy getting ready for the about-to-be-opened Sooner. This was the old Folly after a tear-down and rebuild of everything but the four original walls, and I believe these were altered some. At the time of my visit three managers were caring for four houses as Joe Hill, then handling the Liberty, was due to take over the Sooner with no successor named for his old post. Joe Reel has a firm grip on the Warner and Paul Thompson manages to wrestle a nice business for the Midwest. I was told that some 13,000 soldiers were encamped fairly close to the city to augment the ever-growing population. With film sold only in platinum cans you can imagine what goes in the battle for customers. I'd like to detail the arsenal of exploitation activities shown me, but a special edition of STR would be required.

While down in Georgia and Florida I was told that distributors were declaring that theatres indulging in screen advertising, giveaways, etc., were to be penalized for the activity in establishing clearance. Don't know how true it is, so won't mention names, but would suggest that those considering such a move think twice before acting. Mr. Whiskers in Washington might not like it.

Had quite a visit with T. B. Noble, partner of the late Louis Dent in Westland Theatres, in Colorado Springs. TB and I date back to the same theatre cradle. Only difference is that he had the silver spoon and I always had the proverbial fork in a soup shower. Says theatres don't bother him much any more, and with men like E. D. Hart, managing his Chief, and Al Footman at his Peak in the Springs and Pueblo, Greely, Grand Junction, Colo.; Lincoln, Neb. and the Okla City houses manned with experts, he is justified in feeling smooth and mellow.

The late Louis Dent possessed an aversion to popcorn and, regardless of the many evidences of lush cash from that source, every theatre of the Westland circuit holds to the edict of the departed boss and stays "strictly theatre." Over in Shreveport, Ia. while breezing with Doyle Maynard of the Don George Circuit, I barged into a clever gimmick. Maynard and his managers have tied up with the operator of a 'Teen Agers Club and provide two big sacks of popcorn in return for theatre and attraction mention to a membership of 500 and the running of Movie Name Contests and other activities that tend to enthuse members about the Don theatres. In most instances the mimeographed sheet detailing club activities contains some special Don Theatre news and herald on a coming attraction.

Well, we had to go around the country a bit but I believe I've cleared up most of the long-neglected items. Hope you found something here that you can put to use in building new business for your show shop.



GOOD HOUSEKEEPING PAYS OFF. Charles Cottle (right), Chicago west side district manager for Balaban & Katz, distributes prizes to winners of his district at the close of a six-week drive to set high standards of theatre maintenance. Contest, judged by Ray Van Getson, of B&K's maintenance department, and William Holden, of the safety and claim department, stressed housekeeping, maintenance and general safety conditions. Left to right, above: Van Getson; Leonard Schiff, Central Park Theatre, third place winner; Jack Lynch, Manor, second place; Dean Jones, State, who carried away first place honors; Holden and Cottle.

Popcorn vs. Art!

When it comes to a question of popcorn vs. art in a movie theatre, popcorn is the winner—at least that was the case at the San Francisco Fox Theatre. In the theatre's lobby is a painting of Mrs. Sarah Kemble Siddons in her most noteworthy role, that of Lady Macbeth, painted by the famous Sir Peter Lely, a contemporary of such noted painters as Gainsborough and Reynolds. It had long given theatrical and artistic prestige to that Fox West Coast showcase. But the space occupied by the Siddons' portrait was needed for a popcorn stand, and art yielded to commerce.

Youth Cinema Clubs Formed in St. Louis

Youth Cinema Clubs have been formed in St. Louis by the Shaw and Lafayette theatres, both units of the St. Louis Amusement Co. under Fanchon & Marco management. Programs are held every Saturday, approved films are shown and a nominal fee is charged. The clubs are under sponsorship of the Better Films Council, cooperating with F & M.—STL.

Mee in New Post

Cyril Mee, former manager of Warner Bros. theatres in Harrisonburg, Va., and Frederick, Md., has become acting manager of the circuit's Masonic and Ridge theatres at Clifton Forge, Va. Mee is a member of the Washington Variety Club.

Holds Cooking School

With the cooperation of Capitol Stores, a local grocery chain, the Fox Theatre in New Orleans, a downtown residential neighborhood house, held a cooking school every afternoon this week. A full-page newspaper advertisement called attention to the school.—NO.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

LOS ANGELES

Jeff Distributors recently opened an office on Washington near LaBrea. Last week they set a deal to place Joan Bennett perfume dispensing machines in six local theatres, and possibly also three in San Francisco.

Thornton Sargent, public relations chief for National Theatres, went to Washington, D. C., to attend the directors' meeting of the Theatre Owners of America.

A benefit premiere of the western film, "Look Out Sister," starring singer Louis Jordan, was held at the Lincoln Theatre Feb. 4. Proceeds went towards the purchase of playground equipment at St. Patrick's Catholic Church, including swings, slides and rides for a big community play area near the church.

An all-star variety show was given Jan. 29 at the Carlton Theatre with Martha Tilton, Ernie Felice and six-year-old Ginger Prince on hand, among others. Marty Kramer, of the "Best Is Yet to Come" troupe, supervised.

Los Angeles Variety Club Tent No. 25 will hold a "command performance" on Feb. 21 when it plans a dedication banquet in the Ambassador Hotel's Cocoanut Grove for its Boys Club which will be completed and in full operation by that date. The crew of the Variety Club will ask every member to purchase two tickets for the informal banquet and to be there in person. Guests, including the ladies, are invited.

At a meeting of Hollywood film executives last week at the Beverly Hills Hotel, called by Louis B. Mayer, key leaders were named for the industry's "biggest show" to be staged for the Motion Picture Relief Fund by the Friars Club at the Shrine Auditorium on April 16. Plan for the show will be directed by Charles Skouras representing theatres; 20th-Fox Studio Executive William Perlberg as coordinator for Mayer; with MGM's L. K. Sidney, Warner Bros.' Steve Trilling, Columbia's B. B. Kahane, U-I's William Goetz, Paramount's Sam Briskin, RKO's Sid Rogell, Republic's Robert Newman, Goldwyn's Marvin Ezzell and Edward Small for the independents giving expert aid. Also Walter Pidgeon for the Screen Actors Guild, George Marshall for the Screen Directors Guild and George Seaton for the Screen Writers Guild; Roy Brewer, Carl Cooper, Lou Helm, Ralph Clare and Cappy Duval for film labor organizations, and Phil Berg and Lou Wasserman for talent agents. George Jessel and Jack Benny will produce the show.

DENVER

Substantial donations for Brotherhood Week have been made by the Rocky Mountain Screen Club and the Cooper Foundation Theatres. Exchanges have been asked to donate $1 from each employe, along with 10 memberships at $1 each from each territory theatre. Joe Emerson is the distributor chairman, and John Wolfberg and Pat McGee are exhibitor co-chairmen, and they ask that all money be sent to Kenneth MacKaig, honorary treasurer for Brotherhood Week. Booths will be placed in the lobbies of the larger first-runs, and contribution envelopes will be passed out at theatres.

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The Denver Loge of Collosseum has re-elected George Tawson, president; Al Brandon, treasurer, and Bruce Marshall, secretary. Richard Hildreth, 20th-Fox auditor, after spending several weeks here, has moved on to Los Angeles. F. R. Andrews has been added as Manley, Inc., salesman for Utah, Idaho and Montana, headquartering in Salt Lake City.

Atlas Theatres President C. U. Yaeger is wintering in Las Vegas, Nevada, and Los Angeles. Frank Barnes, owner of the Elite, Crawford, Neb., gave a 30-day pass to Lois Mae Hamm for having had the grand champion junior steer at the National Western Stock show at Denver.

Mr. and Mrs. Fred Lind, owners of the Ute, Rifle, Colo., are in Yuma, Ariz. for three months. Lind suffered a heart attack while attending the Allied convention in New Orleans. While they are away the theatre will be operated by Don Munson, a son-in-law. Jules Needelman, home office representative, is checking accounts at the Columbia exchange. Sam Langwith went to Chicago for a scheduled RCA meeting.

Fox Intermountain Theatres President Frank H. Ricketson Jr. has been elected chairman of the board of the Community Chest. The Rocky Mountain Screen Club will make use of the Variety Club-Monogram feature, "Bad Boy," for a series of midnight shows through the territory.

Holler for 'Em

"I feel that church people don't shout enough. If they want good movies, they either have to yell for them or take what Hollywood has to offer." That is what Walter S. Ryan, director of audio-visual education for the Council of Churches in Springfield, Mass., told the members of the third social action forum of the Asbury Methodist Church last week.

LOUISVILLE

Local newspapers report a court action filed in Federal court by the Fourth Avenue Amusement Company to force local Internal Revenue Collector Sheldon R. Glenn to refund $21,776 in income taxes. The account states in 1940 the Fourth Avenue concern paid $31,980 to President Fred J. Dolle and Secretary Dennis H. Long as additional compensation which Glenn refused to deduct from the company's tax. Suit contends the excess-profits-credit carryover in 1941 was too small, resulting in the assessment of extra taxes in both years.

Rev. M. Nashtoll is now managing the St. Mary's Theatre, Whitesville, Ky., previously managed by Rev. William Jarboe. Paul Sanders of Sanders Theatres, Campbellsville, Ky., on his return from a vacation in Florida, left on a two-month tour which will take him to Hollywood, then to New Orleans and back to Campbellsville. It is reported here that Gilbert May, owner and general manager of the Dream Theatre, Corydon, Ind., has sold it to Sam Goodman of Poseyville, Ind., effective Feb. 1.

The first-run Mary Anderson Theatre here will be closed during the day, except on Saturdays and Sundays, for the next two months to permit of remodeling jobs to cost around $130,000. House will operate week-day nights, opening at 4:45 P.M. Seating capacity is to be increased to around 1,300; new push-back type chairs will be installed; second balcony will be closed and the ceiling dropped; a new front and marquee built.

The March of Dimes fund was increased by $497 as the result of a dinner at the Brown Hotel at which Walt Disney was the guest of honor. Also present were cast members of his new picture, "So Dear to My Heart." The March of Dimes drive received $13,000 from the personal appearance of Bob Hope and his show at the Jefferson County Armory here. Doris Day and many other entertainers appeared on the program.

Former exhibitors seen on film row included Ray Coleman, Otto Marcum and Walter L. Campbell, all of whom apparently want to return to exhibition.

DES MOINES

Nathan Sandler was re-elected chief barker of Variety Club Tent No. 15 of Des Moines at the annual meeting at which William McCraw, international executive director of Variety clubs, was the principal speaker. Don Hicks was named first assistant chief barker; Clark Baker, second assistant; Russ Fraser, property master, and Lou Levy dough guy. Canvassmen are Harold McKinney, Charles Iles, William Johnson, Rudy Faulds, Max Rosenblatt, Ray McKittrick and Barney Brotman. Lou Levy was elected as delegate to the international convention in San Francisco and Bill Johnson as his alternate.

Carl Olson of Eagle Lion was elected president of the Des Moines Association of Motion Picture Salesmen at its annual meeting. Pearl Robbins of Paramount was named vice-president; Raymond McKittrick of RKO, secretary; Kenneth Bishard of RKO, financial secretary,

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REGIONAL NEWSREEL

(*Continued from Page 25*)

and Bill Johnson of Monogram and Ted Mendanhall of United Artists, trustees.

Curtis Bigley has purchased the Riada Theatre at Adair, Ia., from A. O. Ludwig and will take possession on April 1. The State Theatre at Bridgewater was opened recently by G. O. Dunkerson of Fontanelle, Ia. Dale Allen who operates the Winfield at Winfield, Ia., is also principal of the Yarmouth high school and now is coaching the girls' basketball team.

Mr. and Mrs. Ben Brinck, owners of the West Point, at West Point, Ia., are vacationing in Texas. Nouvello Phillips, RKO secretary, is recuperating from a recent illness and has been moved from Iowa Methodist Hospital in Des Moines to her home.

Howard E. Brookings, theatre owner at Oakland, Ia., and a member of the house in the Iowa legislature, introduced as his first bill a measure to extend the school year from 36 to 38 weeks. His friends are asking him whether a longer school year will help theatre business.

PITTSBURGH

A daughter was born in West Penn Hospital last week to Mr. and Mrs. John Stahl, Jr. Father is a prominent industryite, operating the Stahl and Elite Theatres in Homestead, Pa. A son was born recently to Mrs. Werner Lund, whose husband operates a chain of theatres in western Pennsylvania in partnership with his father.

William Finkel and William J. Blatt have been appointed general chairmen of the committee in charge of the 28th annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania, to be held Feb. 21-22, in the Hotel William Penn. Elaborate preparations are being made for the business sessions and the closing cocktail party and banquet-dance. Wives of Pittsburgh Allied members plan many activities for the wives of out-of-town delegates.

The local Variety Club, Tent No. 1, held a buffet supper and general membership meeting Jan. 28, at which Col. William McCraw, discussed plans for the premiere of "Bad Boy" which will benefit the club's various charities.

The Carnegie Music Hall here has been exhibiting a series of old silent films on Sunday evenings, with no admission charge. The showings have attracted such crowds that they have now also been scheduled for Saturday afternoons.

Center Sans Cine

An outdoor theatre for stage attractions only is planned as a unit in the 24-acre amusement center at Reynoldsburg, Ohio, near Columbus, which Louis J. Peppe and Irving Nance are promoting. Known as Valley Ranch Park, the center will offer riding, ice skating and folk dancing in addition to the stage shows. Hill-billy acts, continuous for 10 to 12 hours a day, are planned for the stage, having drawn over 20,000 at Springfield and Newark on Sundays and holidays.

PORTLAND

The meeting here of the Pacific Coast Conference of Independent Theatre Owners Feb. 1-4, drew a large turnout. Advance arrangements were made by M. Mattacheck, William Graeper, Jr. and Mr. McMinville. Mrs. J. J. Parker, heading the Parker theatre circuit in Oregon, celebrated the chain's 30th anniversary with these veteran employes, among others, present: John Parker, Jr., her son, Comptroller Harold A. Lake, Executive Assistant Jack Matlack, Chief Engineer A. C. Nelson, Chief Mechanic Gus Jenkins, Grover F. Handley, and United Artists Theatre Manager George Ackerman, Portland Mayfair Manager Herb J. Royster and Martin Foster of the roadshows and foreign-film department.

Bud Brody is the new Seattle manager for National Screen Service, succeeding the late Jack Flannery. Warners' Office Manager Guy Maxey is ill at home. Seattle Theatre Censor Board's Himelhock is recovering from an illness at Columbus Hospital and B. F. Shearer Equipment's Dan McGill from pneumonia. Maurice Saffle and wife are leaving for New York. John McKeehan, formerly with the Selznick organization, has been appointed Film Classics office manager and city salesman in Portland.

James Hone, managing-secretary of the Washington-Alaska Independent Theatres, is back from the legislative session at Olympia, Wash. Tony Falagno is the new manager of the Green Lake Theatre, Seattle. William Shartin and his wife celebrated their 27th wedding anniversary with Film Classics employes. Glenn Haviland, Warner eastern Washington salesman, has returned to Seattle for conferences.

OKLAHOMA CITY

The governments anti-trust suit against Griffith Amusement Co., recessed last Dec. 11, was resumed this week with testimony of Volney Hamm, Fredrick, Okla., owner of houses at Frederick, Altus and Elk City, Okla. Hamm told how he had been unable to get first-run pictures because of the alleged monopoly of the Griffith concern in controlling productions and first-runs from major distributors. Other witnesses scheduled to be called include A. M. Morgan, and Robert C. Shanks Jr., both of Grand Prairie, Tex.; Ford Taylor, Ballinger, Tex.; and Johnny H. Jones, Shawnee, Okla. The United States Supreme Court last May found the Griffith Amusement Company and three others guilty of monopolistic acts in three states and sent the case back to Judge Edgar S. Vaught of the federal district court here, with instructions to determine what, if any, damages had been suffered by independent operators.

The Home Theatre, Oklahoma City, held a stage production of "Show Boat" last Monday night. A capacity crowd made it necessary to put chairs in the aisles despite weather that made most downtown theatres empty. The State Theatre, Oklahoma City, is holding a new radio quiz show called "Kurbstone Kollege" every Thursday evening.

Bruce Cabot, movie star, was in Oklahoma City last week to visit polio victims.

ATLANTA

Manager W. T. Willis of the Ritz and Milan, Milan, Tenn., has been elected president of the Milan Chamber of Commerce. Crescent Amusement President R. E. Baulch was elected vice-president of the Nashville Chamber of Commerce. Russell Tyler of the Queen Feature Service in Birmingham has recovered from a recent illness and is back on the job.

The Dixie Drive-In Theatres, headquartering in Atlanta, has taken over the drive-in at Charlotte, N. C., giving it two in that area. Dixie President Harris Robinson has transferred Carl B. Washam from manager of the Victory drive-in to manage the South 29 Drive-in at Charlotte, Washam's home town. H. C. Herr, former assistant, has been promoted to manager of Dixie's Savannah, Ga., drive-in.

W. L. McComa of the Tropicaire drive-in, Miami, Fla., was here booking for that soon-to-be opened theatre. C. S. Humphrey has taken over the Kingston Theatre, Daytona Beach, Fla., from Mrs. Dona F. Burts. E. H. Heinz, formerly of Blacksville, W. Va., has opened the new drive-in at St. Cloud, Fla. Fowler Vaughn of Nashville is the new manager of the Green,



SHOWMAN-PRODUCER TENDERED LUNCHEON. George Mann, vice-president of Lippert Productions and veteran San Francisco showman who, with Robert L. Lippert, operates 70 theatres in northern California and Oregon, was tendered a luncheon by Southland film buyers at Perino's in Los Angeles prior to a special tradeshowing of Screen Guild's big-budget picture, "I Shot Jesse James." Around the table, beginning at left, are: James Nicholson, Academy of Proven Hits Theatres; Saul Mahler, Vinnicoff Theatres; Leo Miller and Riff Rogers, Warner Bros. Theatres; Norman Newman, Music Hall Theatres; Harry Rackin and Sid Leeman, Exhibitor Service; Frank Schiendler, Screen Guild Los Angeles exchange manager; Sam Decker, SG Los Angeles franchise holder; George Mann; Carl Hittleman, producer of "I Shot Jesse James"; Samuel Fuller, writer and director; Lou Goldstein, SG salesman; Ed Shanberg and S. G. Ross, Ross Enterprises; Chet Rhoeder, SG salesman, and Jack Leewood, SG publicity director.

REGIONAL NEWSREEL

Bowling Green, Fla., and R. E. Totman is the new owner of the Ritz, Baldwin, Fla. Republic Southern District Manager Walter Titus is in charge of the local exchange until a successor to the late Merritt Davis is named.

Elected to the board of the newly-formed Motion Picture Exhibitors of Florida, of which L. A. Stein is president, were: Rufus Davis, Jr., Panama City; Robert Cannon, Live Oak; James Partlow, Orlando; Mitchell Wolfson, Miami, and Robert Boardman, St. Petersburg.

INDIANAPOLIS

Alfred Ackerman, operator of the Tuxedo, has installed new Motiograph sound and Altec Voice of the Theatre. Warner Bros. Manager Claude McKean is suffering with a severe cold, but remains at his desk. H. G. Minsky, 20th-Fox assistant divisional sales manager, here from New York City, visited the branch on business Tuesday and Wednesday. Adele Stump, succeeds Kay Hughes as switchboard operator at 20th-Fox. RKO Division Manager Morris Lefko was a business caller at the branch on Tuesday. Al Chew is the new RKO booker.

A resolution asking Congress to deprive the American Society of Composers, Authors and Publishers of the exclusive right to fees for musical compositions was introduced in the Indiana State Senate Monday by Senator Jack O'Grady, (D., Terre Haute). The resolution replaces a bill of similar provisions, also introduced by the Senator. It asks that Congress amend the copyright law, which now permits members of Ascap to collect exclusive fees for performance of their compositions.

A fire starting in the projection room of the Liberty Theatre, Alexandria, Ind., caused a loss of $400,000. The blaze started at 11 P.M. Friday night (21) in the building which housed the theatre, the Vermillion Jewelry Store and the Community Bank on the first floor and the Elks Lodge hall on the second floor. The theatre was a total loss. The house was empty of patrons and no one was injured.

Columbia Inspectress Norma Baldwin has been granted a two weeks' leave of absence because of poor health. Gene Autry's horse, Champion, put in a special appearance from 2:30 to 3:30 P.M. Wednesday at L. S. Ayres & Co. downstairs store youth center. Champion was in a special corral and performed some of the tricks which have made him famous.

PHILADELPHIA

Hortense Shalita has moved from the Stanley-Warner payroll department to the publicity department as secretary to Ev Callow. Mr. and Mrs. Ben Harris (American Films) have announced the engagement of their daughter Mitzie to Frederick P. Weiner, son of Mr. and Mrs. Murray Weiner. Mort Magill has been replaced as Film Classics branch manager by Nat Beir, who comes from the Boston territory. Magill remains as sales manager.

Milt Sosnow is now handling the upstate territory for Price Premium Distributors, with Moe Verbin continuing as branch manager. Bill Clark is back at his desk after a sojourn at University Hospital. Film Classics Salesman Mike Shulman has resigned. Bobbie Justin, secretary to Moe Verbin, and daughter of Art Justin of the Arena, is wearing a diamond on the third finger, left hand for Alvin Shrager.

Mickey Eisman of the S-W bookkeeping department is leaving the company at the end of the month to await the bird with the long bill. Edna Bowman, of the Savoy, Wilmington, has taken a leave of absence to spend some time at the Brandywine Sanatorium. Jeanne Shinn is pinch-hitting.

MGM District Manager Bob Lynch is spending some time in Florida and Branch Manager Lou Formato is scheduled to make the jaunt to the west coast for studio conferences. Ed Schnitzer, eastern sales manager and Mark Silver, district manager for United Artists, visited the local exchange last week.

Should've Been True

When Manager Russ Wheeler, Harding Theatre in San Francisco, recently ran a group of cartoon subjects under the title "Walt Disney Festival" he won the complete gratitude of a small boy in his neighborhood. "How did you know it was my birthday?", the lad asked the manager, adding he had been promised such a show. Quick-thinking Wheeler told him it had been all arranged especially for him by his father.

NEW ORLEANS

Censorship talk was increasing from several sections in the deep south last week. At Laurel, Miss., Mayor Carroll Gartin, City Commissioner Ernest H. Oden and Chief of Police Wayne Valentine joined a group of parents in signing a petition asking that certain portions of a film termed "objectionable" be not shown. Protest arose when a trailer on the film was shown during a special kid show, "Melody Time." Some parents protested to Owner Lloyd Royal on the spot, and the portion of the trailer against which the protests were leveled were cut from subsequent shows. The management trimmed several scenes from the feature itself when it was shown at a midnight show. That was an example of co-operation between Theatre-Owner, city-officials and patrons.

Co-operation apparently was not the aim of a movement in Meridian, Miss., however, for the newly-organized Civitan club voted to name a committee to confer with the City Council regarding possibility of creating a permanent citizen-committee, in effect a censorship board, to prevent what the group termed "showing of immoral pictures in Meridian." There were no specific complaints on allegedly improper showings in the past.

Main building of the Motion Picture Advertising Service Company, Inc., New Orleans, was threatened for a short time this week when

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New Theatres

Hartford, Conn.—Martin Krasowsky, a new theatre at Southbridge, Mass.

Harrisburg, Pa.—Ray Garver, R. J. Jones and William H. Peters, an 800-car drive-in, the Silver Spring, to cost $100,000, eight miles west of Harrisburg on the Carlisle Pike.

Omaha — Field Brothers, work started on three $100,000 theatres in Iowa at Storm Lake, Clarinda and Spencer. Architects: Leibenberg & Kaplan, Minneapolis.

Milwaukee—A new theatre is being built in Grafton, Wis.

Cleveland—Frank Gilfillen, a drive-in at Coshocton, O. Frank Nolan, a drive-in between Bucyrus and Crestline. Ohio Theatre Service will book and buy for both.

St. Louis—Olney (Ill.) Drive-In Theatre Corp., a $100,000 drive-in on U. S. Route 50 near the Olney city limits.

Chicago—William Lemke, a 500-seater at Round Hills, Ill.



REGIONAL NEWSREEL

(*Continued from Page 27*)

fire broke out in several trash cans in the rear of a small building housing a film developing laboratory. Fire fighters quickly brought the blaze under control. Damage was negligible.

HARTFORD

Steve Perakos, son of Elmwood Theatre Corporation President Peter Perakos, New Britain, has passed his state bar examination and will appear before the district court to be sworn in as an attorney. Robert Kaufman has been shifted by 20th-Fox from Connecticut field man to its New York office. A second daughter named Camille Anne has been born to 20th-Fox's New Haven inspectress Mrs. Joseph Malvassi. Poli-New England Theatres Switchboard Operator Pauline Nastri is engaged to Charles Scalise. Manager Michael Piccirillo of the Center, Hartford, was married Jan. 29 to Anita Soloshun at Wilson, Conn., going to New York for a week's honeymoon. James Doran filled in at the Center.

Albert R. Lessow of Loew's Poli, Waterbury, was a recent Hartford visitor. Roger Mahan of Mahan Theatres, Waterbury, has returned from a Florida vacation. Salvatore Adorno, Sr., has installed a new sound system in the Palace, Middletown. The West End Theatre, Bridgeport, has made its first increase in admission prices in 20 years, according to its announcement; new scale is 35 cents for adults, with children's admission remaining 14 cents. Owner Ed Lord of the Lord Theatre, Norwich, has opened a new bowling alley there. Norman Levinson, assistant manager of the Loew-Poli, Hartford, spent his day off in Boston.

Janvir Realty Company's theatre there is being held in abeyance by the Darien Board of Adjustment for further study.

Telesphore Bourque, 52, projectionist for 30 years at the Somersworth Theatre, Somersworth, N. H., died there recently.

SAN FRANCISCO

Calling Gerald Vos, assistant manager of the Ellis Theatre, out of bed by telling him the theatre was afire, two gunmen stole $160 from the safe after forcing him to work the combination. The robbers made Joe Meiers, an usher, make the call at gun point.

Graham Kislingbury, publicist for North Coast Theatres, Inc., recently participated in a Forum discussion at the Calvary Presbyterian Church. The provocative subject: "Do American Movies Build Character?"

Comic Bob Hope with screen starlet Doris Day are making theatrical history in a single Oakland appearance Feb. 7. Hope states that the affair is neither a "benefit" nor a "broadcast"; it's just a show!

Pal, billed either as a "talking dog" or the "smartest dog in the world," who made his debut with master Tommy Robson at the recent Golden Gates Kennel Club Dog Show, is now giving performances at four San Francisco Theatre Inc. neighborhood houses for Saturday afternoon matinees. Pal "adds" and "subtracts" numbers given by the audience by a series of barks.

Columbia Western Division Sales Supervisor Gerome Saffron undertook an inspection visit of the local exchange while on business tour. Leo Miller, Warner Bros. film buyer from Hollywood, made a Bay Area trek to study booking problems in this region.

Maybe It Was A Mistake

Belief that the motion picture industry may be realizing that to slash advertising and exploitation budgets may have been a mistake and optimism for the future was expressed in New York last Friday by Max E. Youngstein, president of the Associated Motion Picture Advertisers.

Youngstein's remarks were made at the first Ampa luncheon of 1949 during which the Protestant Motion Picture Council presented a plaque to "I Remember Mama" which its reviewers voted the best picture of 1948. The plaque was accepted by Irene Dunne and presented by Mrs. Jesse Bader, president of the council, who declared:

"We try never to boycott anything . . . we are also against political censorship."

Mrs. Bader said that the council had approved approximately 80 per cent of the pictures it had viewed and had classified 40 per cent as fit for family audiences.

"We believe that pictures are getting better," she said, adding that the council told the public about the good pictures and "tells the industry about the bad."

Bernard Brody, a National Screen executive who has been with the company since 1936, was recently promoted to manage the Seattle office. Brody started in NSS's posting department and worked his way to a top position on the sales side while in the local office.

Irving Ackerman's Stage Door Theatre is reported to have obtained the run for "Red Shoes," the picture will follow Laurence Olivier's "Hamlet."

Harold Wright, Santa Rosa district manager for Golden State Circuit, made a business trip to the company's Home Office.

WASHINGTON

The National Theatre, which gave up live shows for films, will be closed for two weeks before beginning a "grind" policy. William Kurtz, formerly of the Rialto, New York, will handle the booking and theatre management; Edmund Plohn, will continue as personal representative of Marcus Heiman, and Sam Keller will continue to handle publicity. The Board of Directors of Theatre Owners of America met at the Mayflower Hotel on Jan. 28-29.

Warner Bros. Theatres Secretary Anne DeMello, announces that her son, Robert, has been accepted as a Senate page, and will begin his duties next January. Eugene Kramer, secretary of District Theatres Corp., is the father of a boy, the Kramer's second child and second boy.



PLAN BOY SCOUT DRIVE. William Heineman, Eagle Lion; John Murphy, Loew's; Charles Reagan, Paramount, and Stuart MacDonald, Warner Bros., were among the executives of film production and distribution companies who planned campaign activities in cooperation with the 1949 finance drive of Greater New York Councils, Boy Scouts of America. The Scouts will celebrate "Boy Scout Week" for the week commencing Feb. 6, an annual event, the observance of which finds theatres throughout the country playing an important part.

The Variety Club of Washington will have its Annual Brotherhood Week luncheon, combined with a Valentine Party on Monday, Feb. 14 at the Statler Hotel. Eric Johnston will be guest speaker. A special show, at $15 per ticket, for the March of Dimes was held at the Playhouse Theatre on Jan. 30. Feature film was "Monsieur Vincent." In addition there were Meyer Davis's orchestra, the Shoreham Hotel's act, "Les Compagnons de le Chanson," and other attractions. Show was sponsored by government officials and prominent Washingtonians. Mrs. Truman was present.

DALLAS

The French-language film, "Volpone" opened Tuesday at Alfred N. Sacks Coronet here. The cinema art house has been doing good business on its foreign-language films. Karl Hoblitzelle, president of Interstate, will serve as chairman this year of the Texas division of the American Cancer Society. Dorothy Malone, Warner Brothers star, is ill with bronchitis at her home here. George J. Fisher has been promoted from booker to Dallas Salesman by MGM.

Blevins Davis, Broadway director, directed "Elizabeth the Queen" at McFarlin Hall on the SMU campus Thursday, Friday and Saturday nights of this week. Jane Cowl is the star. Capitol Record's Dallas branch gave a screening of Disney's "So Dear to My Heart" Monday, Jan. 31, to needle local sales of its album of same name. Local platter dealers are the guests.

The 1949 Texas Theatre Guide, published by Stormy Meadows of Dallas, is now out.

VANCOUVER

Dave Griesdorf, Canadian head of International Film Distributors, has appointed former SRO Salesman Cecil Black manager of the Vancouver office. Black succeeds W. Adamson, who becomes office manager.

Former Vogue Manager Mickey Goldin will return to Vancouver in charge of the Studio when it opens March 11. Owned by Toronto interests, it will operate on a policy of extended engagements for unusual first-run films. Odeon Circle Doorman Alex Myers has succeeded Jim McGregor as manager of the suburban Odeon Kingsway and Jim has moved over to the Circle as assistant manager to Jimmy Adams. Cecil Cameron has been appointed temporary manager of Famous Players' newly-acquired Edison in Westminster, which will show first-runs; he moves over from the Kerrisdale theatre here.

No relief is in sight yet for the compulsory power-rationing, but "The Red Shoes" at the

REGIONAL NEWSREEL

Vogue and "The Three Musketeers" at the Capitol are doing smash business despite the darkened marquees. Power heads say it will take a week's rain to bring the situation back to normal. Meanwhile, the dry turf ought to please Bob Kelly, Odeon Movie Club supervisor, for he's a soccer referee in the Vancouver district league on Saturday afternoons.

New members of Canadian Picture Pioneers introduced at the annual meeting in the Hotel Vancouver were Rio Manager Thomas Backus, Former Roxy Owner Al Feinstein and Famous Players Pacific Division Publicity Chief George Clark. The Vancouver branch of the Pioneers now has 67 members.

Odeon-Cambie Manager Al Narvey has his first child, a boy.

MINNEAPOLIS

Chairmen and committees to act on legislation in Minnesota, North Dakota and South Dakota have been named by the board of directors of North Central Allied. All chairmen and committees have been instructed to work in close cooperation with NCA executive counsel Stanley Kane.

Morris Steinman has resigned as RKO salesman and has been named sales manager of Film Classics. Dick Dynes, former Selznick salesman, has been named to succeed Steinman. Brotherhood Week chairmen for the Minneapolis film zone have set a goal of 5,000 new members in the National Conference of Christians and Jews. Salesmen have been furnished with kits and information and have been given exhibitor customers to contact for campaign pledges.

Paramount Manager Ben Blotcky and William Volk, independent exhibitor, have been vacationing in Florida. Edmund Ruben, president of Welworth circuit, will leave with his wife on Feb. 22 for a two-month vacation in Europe. Frank Eisenberg has resigned as United Artists salesman to devote all his time to operation of the Lake, Washburn, Wis., which he purchased recently, as well as the Washburn, same city, which is expected to open early in March.

The annual convention of North Central Allied has been set tentatively for May 23-24 at the Nicollet Hotel, Minneapolis, according to an announcement by Stanley Kane. Volk Bros., who operate several neighborhood theatres, have broken away from Theatre Associates, buying and booking combine, and will do its own.

CHARLOTTE

Mrs. M. Goodman has sold her Locust Level drive-in theatre at Locust, in Stanley County, N. C., to R. W. Barber. The Queen City Booking Agency does the booking for it.

Merrill Hilton of China Grove, N. C., will be featured in the musical show "Oklahoma" when it is presented on the stage of the Carolina Motion Picture Theatre in Charlotte, Feb. 24-26.

HARRISBURG

Two bills of film industry interest have been hoppered in the state legislature. One would change the age for the admission of children into movie theatres; the other would repeal the 1947 act empowering municipalities to levy and collect taxes for general revenue purposes, in which classification comes amusement admission taxes.

While no Harrisburg or Dauphin County theatre has sponsored collections in their lobbies for the March of Dimes, all of them have containers in lobbies or foyers into which patrons may drop their contributions. Downtown houses have attractive displays calling attention to the drive.

Fabian Advertising and Exploitation Director Edgar Goth has been named to the committee to arrange for the district convention of Optimist Clubs in Trenton, N. J., next spring. Goth is also a member of the nominating committee of the Harrisburg club. Senate Aide Bertha Sherrick announced her engagement to Kenneth O. Gebhart, a Western Union employe. Rio Theatre Manager Francis Deverter announced the presentation of the Old Gold Original Amateur Hour at that theatre, Feb. 7-9.

Personnel shifts at the Colonial affected three veteran employes: John Owen becomes day ticket taker and Alfred Green night ticket taker at the Colonial, and Gene Plank becomes day and night ticket taker at the State. The Fabian circuit, which had announced it would build two-drive-ins, has been unable, according to report, to obtain the Hershey by-pass site it wanted, and both projects may be abandoned.

War on Home Accidents

A war on accidents in the home, sponsored by the National Safety Council, with the radio stars, George Burns and Gracie Allen, heading a new approach to the problem, got under way Friday this week on the Burns and Allen program over the National Broadcasting Company network. The campaign will utilize newspapers, magazines, films, radio, television, posters and other media, and will be titled "Don't Be a Gracie," Miss Allen's radio characterization being used to epitomize the irresponsible housewife whose ways about the home endanger lives. Treatment will be in a "light-hearted manner," hoping thereby to reach millions who do not heed serious warnings. Another broadcast will have Gregory Peck appearing with Burns and Allen, and the campaign will be plugged through safety clubs, women's groups, civic leagues and industrial organizations.

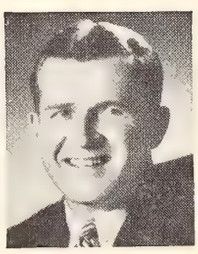
KANSAS CITY

Arnold Gould, city manager of Durwood theatres in Jefferson City, Mo., was in the swing of things at the inauguration of Forrest Smith as governor. Gould chairmanned the committee on decorations and effects, while Mrs. Gould and daughter, Patricia, were hostesses at the reception following the inauguration. E. B. Durwood, president of circuit which operates in eastern Kansas and western Missouri, is off to Palm Beach for a vacation for a month or so.

Carl Thieme, assistant manager of Fox Midwest's Esquire Theatre, had a few harrowing minutes when he lost his billfold in the theatre recently. The wallet when lost contained the Thieme rent money for the month as well as money for a payment to the doctor. During the break between shows Thieme announced his loss and asked return of the wallet if found. A few minutes later he was standing on the curbing in front of the theatre, when a man leaned out of a passing car and tossed over the billfold, explaining he had been in the theatre and heard the announcement. He drove off without waiting for a reward.

The opening of the new Fox Theatre in Atchison, Kan., last week was the second by Fox Midwest, both in the district of Ed Haas, within two weeks. The new 800-seat Fox at Beatrice, Neb., was opened Jan. 20, replacing the Rivoli, converted into a store building. Jerry Hayes, Beatrice manager, held open house, with free admission, and showed a continuous program of short subjects. The weather

(*Continued on Page* 30)



FEG MURRAY*
HAS SWITCHED TO
"FAMILY HONEYMOON"

"I considered 'Theodora Goes Wild' the funniest picture of all time . . . until I saw Claudette Colbert and Fred MacMurray in 'FAMILY HONEYMOON'"

*Noted cartoonist of "Seein' Stars" for King Features Service

REGIONAL NEWSREEL

(*Continued from Page 29*)

was bad, but still Hayes figures he had a turnout of about 3,000 persons. The following day the theatre went into regular operation. The opening at Atchison included a stage show with personal appearances by Brenda Joyce, Marvis "Ginger" Dinning and the Leighton Noble orchestra. The weather again was blizzardy, but still the house had two packed shows the evening of Jan. 27.

NEW YORK

Exchange workers of the Screen Office and Professional Employes Guild met this week to decide problems in connection with their new contracts, now under negotiation. Union wants arbitration, retroactive pay and a rise running near 25 per cent. While negotiations are under way, the union contract, which expired Nov. 30, has been extended to March 18.

Snow hit north state New York with a blanket that has tied up transportation and hit theatre business. Salesmen have been marooned overnight in several places.

Sam Goldwyn General Sales Manager Arthur Sachson is now boosting another production—that of Mrs. Marvin Zuckerman, his daughter, who this week gave birth to a son and made Sachson a granddad.

United Artists Office Manager Pat Marcone came back to work Tuesday after being out for several days. Reason: He had four stitches put in his hand when it went through the glass panel of a door which he pushed instead of pulled. Filmrowite Harry Newman's son, Herbert, has graduated from Brooklyn Tech.

During the period of examinations by the New York Regents last week attendance at the New York theatres was increased due to the holiday for high school students.

OMAHA

Film row friends of Sam Epstein, head of the Epstein Circuit, collected $600 for Jewish charities. The money was presented as a memorial to the industry leader here who was killed several months ago in a train-auto crash.

Until Omaha gets a new Monogram branch manager, District Manager Sol Francis is doubling. Pat Halloran, 20th-Fox salesman, joined the sick list after he had a wisdom tooth removed. Virginia Huston, now with Columbia and formerly of Omaha, returned to the state to be presented as "Sweetheart of Theta XI" at the Theta XI Dream Girl Formal at the University of Nebraska.

Omaha's Variety Club at its installation ball, attended by Col. William McCraw of Dallas, decided to put aside plans for permanent quarters and try to give more to local charities.

At Oakland, Neb., another benefit theatre program was staged with all proceeds going for the Oakland Memorial Hospital.

Don Henry, Sutherland (Ia.), is bringing in vaudeville acts from Sioux City on Sundays to pep his business during the winter. Every branch of the film industry and all other forms of business will look back on the winter of 1949 as one of the worst in history. It has crippled and sometimes killed box-office business, stranded salesmen for weeks and generally upset film deliveries.

Dave Clark, whose 50 years as a stagehand was spread over every downtown theatre, died just before his 78th birthday.

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The Boid, It Is

Getting the bird in most places is considered a form of criticism. But when theatres in Mt. Olive, N. C., speak of a film's getting the bird, they mean a pigeon who is just crazee about movies. The bird belongs to A. N. Martin, the local bus station operator, and flies nightly to the local theatre, hanging around until someone motions for him to follow them in. Afterwards he perches on the back of an unoccupied seat and looks on critically. If it's a western, that's fine. But a tender love scene is apt to leave this pigeon cold or cause him to behave "rudely." Anyway that's the story.

NEWSREEL SYNOPSES

(*Released Wednesday, February 2*)

ALL AMERICAN (Vol. 7, No. 328)—Truman's inauguration and the celebration.

MOVIETONE (Vol. 32, No. 9)—Operation Haylift feeds snowbound livestock; Live bomb dug out in London; Floods in Mexico; Pets blessed in Rome; Ben-Gurion wins Israel election; Chinese Red leader; The Ty Powers meet de Gasperi; Jet bomber; Boudreau signs; Skiing; Water-skiing.

NEWS OF THE DAY (Vol. 20, No. 243)—Find missing spy witness; Ben-Gurion wins in Israel; Pets blessed in Rome; Live bomb dug out in London; "Little Women" fashions; Aqua-sports; Baseball school.

PARAMOUNT (No. 46)—Russia's peace offensive; Kravchenko's libel suit; Metal bathing suit; Koala bears; Jet bomber.

TELENEWS (Vol. 3, No. 5)—Operation Haylift; Two new Air Force planes; Snake farm; General Hodges retires; Axis Sally on trial; Free lunch at butcher shop; Ben-Gurion wins in Israel; Israel ambassador to Moscow; Refugees from Cyprus; Election in Japan; Koala bears; Council of Europe; British comedian's funeral; Venezuelan military graduation; Ultrasonic sound; Curling; Skiing.

UNIVERSAL (Vol. 22, No. 217)—Operation Haylift; Italian art in N. Y.; Jet bomber; Italian ships to Soviet; Metal bathing suit; Skiing; Water-skiing.

WARNER PATHE (Vol. 20, No. 48)—Communist setbacks in Berlin; Monacan Army; Skyscraper on stilts; Koala bears; Pulp project in Canada; Metal bathing suit; Baseball school; Water skiing; Great American: Thomas A. Edison.

(*Released Saturday, February 5*)

MOVIETONE (Vol. 32, No. 10)—Ben-Gurion wins in Israel; Refugees from Cyprus; Canadian Parliament; Gas explosion in Chicago; March of Dimes; Tyrone Power wedding; Millrose track meet; Santa Anita; Skiing.

NEWS OF THE DAY (Vol. 20, No. 244)—Operation Haylift; Ben-Gurion wins in Israel; Tyrone Power wedding; Santa Anita; Millrose track meet; Skiing.

PARAMOUNT (No. 47)—Israel eight months after statehood; Canadian Parliament; Report on western blizzard; Millrose track meet.

UNIVERSAL (Vol. 21, No. 218)—Canadian Parliament; March of Dimes; Chicago gas explosion; Livestock in blizzard; Naoussa destroyed in Greece; Millrose track meet; Skiing.

WARNER PATHE (Vol. 20, No. 49)—Ben-Gurion wins in Israel; Plane collision; March of Dimes; Canadian Parliament; Millrose track meet; Skiing; Santa Anita.

NEW HAVEN

Stuart Morin, student assistant manager at the Poli Worcester, has been transferred to Toledo, Ohio, where he becomes assistant manager at Loew's Valentine. Mrs. James Landino, wife of manager of Hi-Way Theatre Stratford, is off to Florida for a vacation. RKO Branch Manager Barney Pitkin is back from a two-day visit in New York on business.

Concetta Tomasino, daughter of Mike Tomasino, retired independent theatre owner, is engaged to marry Francis A. Corcoran Jr. Frank Ferguson, manager of Whalley Theatre, put on a special show with loads of stage talent for the benefit of the local March of Dimes. I. J. Hoffman, head of Warner Theatres in Connecticut, is in Florida on vacation. Lou Phillips, operator of theatrical supply house, and Mrs. Phillips plan a trip to New Orleans.

MGM Manager Harry Rosenblatt visited Paul Richraft of MGM main office, in New Rochelle. Mrs. Morton Katz, wife of booker of Connecticut Theatre Circuit, is recovering from recent virus infection. Friends of Ken Prickett of the MGM exploitation department, were saddened at the news of the death of his daughter in Texas.

COLUMBUS

Purchase of the Bremen Park Theatre in Zanesville by Delbert Brooks from Ray Osborne has been announced. Leon "Lee" Fisher, publisher of the Columbus *Bowling News and Sports Review,* has been named manager of the Majestic, a downtown Western house. Before his wartime Army service Fisher was on the RKO theatres' publicity staff here.

Harry H. Young, former Universal salesman in Cincinnati and now franchise holder for the Barnett Distributing Service, has moved his office to 2242 Coventry Road here. Manager Roger Garrett aided in judging the second annual Ohio State University redhead contest held in his theatre recently. Local stagehands have held their annual appreciation party at the Variety Club.

John E. McCrehen, builder of the Columbus Auditorium, died recently at 70 from a heart attack after six months' illness. The 6,000-seat auditorium, built in 1924, was used as a theatre, convention hall and sports arena before it was converted into a department store annex several years ago.

SALT LAKE CITY

Large snow drifts continue to block many roads in the intermountain region, including those in the east bench of Salt Lake City. Manager Don Tibbs of the local Monogram exchange found roads open in Idaho on his recent sales trip, but reports terrific cold.

Former Selznick Branch Manager Howard Cahoon is going to sell for Dave McElhinney of Film Classics. Richard Leahy is the new assistant manager at the Lyric with H. D. Brown as second assistant to Mr. Butler. Brown just came down from Ogden where he was assistant to Ross Glassman at the Orpheum.

Manager Charles Pincus of the Utah is doing a highly satisfactory business at the refreshment counter installed in the recent remodeling. The Gem, for many years a single-feature house, changed recently to double features with

REGIONAL NEWSREEL

"No Minor Vices" and "Secret Land." The Capitol, managed by Robert Workman, has also changed to twin bills, with a first- and a second-run showing.

BOSTON

The University Theatre in Cambridge, is continuing its policy of special Children's Show every Saturday morning. This theatre is one of the few left in this area with reserved seats sold for every show. The Humboldt Theatre in Roxbury now presents a stage show every Sunday in addition to the regular double feature screen bill, which includes a variety of acts and a popular orchestra. Suffolk University has arranged for the showing of previews of several up-to-the-minute films through the courtesy of Art Moger, Ralph Banghart and Arnold Van Leer.

The Publicity Club of Boston held a business meeting on Tuesday at which a constitution and by-laws were to be drawn up. The charter will close on March 1. Dues will be placed at $10 per annum. The club will be restricted completely to actual and bona fide publicity directors.

MILWAUKEE

Nick Strand expects to reopen the Strand in Manitowoc around Feb. 15 following completion of its remodeling. Laminated wood, based on patents of Unit Structures of Peshtigo, was used to a great extent in the construction of the Airway which opened near here not so long ago.

New booth equipment, including RCA Brenkert No. 80s, is being installed by the Vic Manhardt Co. here for the Oriental and the Tower, recently taken over by the St. Cloud Amusement Co. of New Jersey. Manhardt also installed new projectors, Mohawk carpeting and International seats at the new Cass in Cassville. Manager William Schoen may need some equipment for the Times Theatre on Milwaukee's outskirts, having suffered a fire recently. About $300 worth of damage was done to a popcorn machine and concession stand.

Former United Artists Salesman Alexander Puckalo is now with Film Classics' Milwaukee branch. Former Gallagher Films Sales Manager Duke Melcher is now connected with Badger Paint Stores here. Douglas Groenert of Theatre Equipment Co. gave his name recently to a young lady in Detroit and we wish he would give us her name; all we know is Mary Rose, her given names.

MGM Promotion Manager Louis Orlove was taken with gall bladder trouble in Minneapolis Jan. 21 and flown home to Milwaukee. Flat on his back at Mt. Sinai Hospital, he insisted on keeping advised on business affairs.

Former Universal and Republic Salesman Mat Levin dropped in on the row recently. Eagle Lion Office Manager Joe Imhoff called on exhibitors on Michigan's upper peninsula last week. Standard Theatres Film Buyer Joe Baisch and his family have returned from a vacation trip to New York.

ST. LOUIS

Sol Hankin found the weather in Omaha too cold so he resigned as Monogram manager there to resume his road job for that company in this territory. French Miller has left Monogram to become northern Missouri salesman for Paramount, replacing Joe Howard, who decided to go back to selling linens and cotton goods. Former Assistant Manager John Moorman of the Massac Theatre in Metropolis, Ill., has joined the sales staff there of the Metropolitan Life Insurance Company.

Some Changes Made

The 396-seat Astor at Esquimalt, British Vancouver, is in for a new life these days. Closed after a hectic career, the house has been sold to the Salvation Army which will make it its headquarters for the Pacific Naval Base.

The 200-seat Photo Play in Lovington, Ill., was sold recently to Jimmie Simpson by Charles Ferris, who accepted a managerial position for Fox Midwest in Jacksonville, Ill. George W. Joyner's 300-seat Strand will reopen in Equality, Ill., soon. Tom Partain will totally rebuild his fire-damaged 300-seat Ohio in Cave-in-Rock, Ill. The Star Productions, Clayton, Mo., has been chartered to produce and promote entertainment programs. Incorporators are E. and R. Mothershead, P. Turner, H. P. Ottenad and J. S. Stevens.

Tom Edwards of the Edwards and Plumlee Circuit and President of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois attended an executive committee meeting in Washington of the Theatre Owners of America. He made the trip with the proxy of Fred Wehrenberg, honorary chairman of the TOA executive committee, who is recovering from pneumonia at St. Anthony's Hospital.

Repeal of the St. Louis municipal earnings tax of one-half of one per cent was advocated by Democratic Mayoral Candidate Joseph M. Darat in his first campaign speech Jan. 29. Illinois Governor Adlai E. Stevenson has declared his opposition to any state sales tax increase during the current session of the General Assembly. A bill authorizing horse-race betting at Missouri tracks has been proposed by State Representative Joseph Tanner of Jackson County.

Columbia Salesman Jimmy Bradford recovered from his recent operations and has resumed his duties in a limited way. RKO Salesman Jack Hynes has his left arm in a sling from a sprain suffered in a slip on the ice. Maurie Davis of the Will Rogers Theatre here is back but taking things easy after a convalescent visit with his mother and brother in Mt. Vernon, Ind.

Milas Hudnell, 62, died of a heart attack while doing carpentry for the new theatre being erected in Grayville, Ill. by the Turner-Farrar Circuit.

TORONTO

A flurry of excitement was caused in film trade circles by the Canadian government's announcement in Parliament that a Royal Commission would be named to investigate all phases of operation of the National Film Board and the Canadian Broadcasting Company. The announcement also said the commission would inquire into the related activities of international organizations with the federal agencies. That's what caused the flurry—conjectures that

(*Continued on Page* 43)



Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

"The Reformer and the Redhead" was purchased last week by MGM as a vehicle for Lana Turner when she returns to the studio this summer. Story has been assigned as the initial production for Melvin Frank and Norman Panama, who will also do the screenplay. Picture will be the first comedy for Lana in sometime.

* * *

Raymond Walburn and Walter Catlett have been signed to repeat as stars in "Leave It to Henry," second in Monogram's "Henry" series produced by Peter Scully. Director Jean Yarbrough and Cameraman William Sickner, who collaborated on the first picture "Henry, the Rainmaker," have also been contracted for. Present schedule calls for a March 9th start.

* * *

Robert Young and George Brent have been signed for the two male leads in the Jack Skirball-Bruce Manning production "Love Is Big Business." They will provide the love interest opposite Claudette Colbert. Picture will be released by RKO under one of the new independent deals which Howard Hughes arranged since taking over the affairs of the studio.

* * *

Pre-production peparations have been started by Joe Newman on "Blood Money," which he will direct for Producer Frank Seltzer. Script is being written by Francis Swann who, with Seltzer and Newman, made up the combination who turned out the successful 20th-Fox release "Jungle Patrol." Negotiations are currently in progress for a release on "Blood Money."

* * *

Lester Cowan, who completed the Marx Brothers starrer "Love Happy," has signed Dick Haymes and Chico Marx to co-star in a hard-hitting western, "Dusty Trail," in which Haymes will appear as a singing cowboy. Filming is due to start this spring.

* * *

Samuel Goldwyn lifted the first 6-months' option on Gigi Perreau, 7-year-old youngster featured in "Enchantment" and currently appearing in "Roseanna McCoy." Signed for seven years, Gigi is scheduled to star in her next for Goldwyn, an original by Angna Enters.

* * *

Because of the upsurge of interest in the sport of wrestling, brought about by television, Republic has purchased "Pardon My Toehold," an original comedy murder-mystery by Albert DeMond. Story is a takeoff on the art of wrestling as practiced in the ring today. Associate Producer Stephen Auer intends to try to get well-known wrestlers for important roles in the film.

* * *

Joe Kirkwood will again play the title role in "Joe Palooka in the Return Bout," next in the Monogram series to star Leon Errol as Knobby Walsh. Hal E. Chester will produce, with production scheduled for some time this month.

* * *

"Unfair Weather," an original story by Richard Ivar, was purchased by Warner Bros. as a starring vehicle for Jack Carson and Patricia Neal. Yarn, inspired by recent freak weather in Southern California, chronicles the adventures of a woman weather forecaster whose poor predictions cause great suffering to Rancher Carson. Plans call for shooting to start this summer.

* * *

Latest additions to the cast of Universal-International's "Curtain Call at Cactus Creek," are Vincent Price, Eve Arden and Walter Brennan. The picture, which Charles Lamont will direct, co-stars Donald O'Connor and Gale Storm. This will be Miss Storm's first film for U-I under her recently signed long-term contract.

* * *

Leon Ames starts a new two-year contract at MGM and his first picture under the new deal will be "Scene of the Crime." The film, starring Van Johnson, Donna Reed, Tom Drake and Gloria DeHaven, is scheduled to start soon with Roy Rowland directing and Harry Rapf producing.

* * *

Franchot Tone, who just finished a starring role in the Hakim Production "Twilight," is on his way to New York to set a releasing deal for "The Man On the Eiffel Tower," which he produced with Irving Allen in Paris. Tone's company, A & T Production, plan to do their next film, "The Man from Monte Carlo" in Monte Carlo, and in Ansco color. He will probably arrange a release for this one too, while he is in the East.

Studio Roundup

For the first time in a long time, no new features started last week. Warner Bros., Allied Artists, Eagle Lion and Monogram continued dark, but it was hoped that within a few days at least two of these studios would put a picture before the cameras.

However, the serial, long a standby of many houses, re-emerged this week with the start of "Batman and Robin" at Columbia. Producer Sam Katzman placed Bob Lowery and Jane Adams in the top roles, with Spencer Bennett and Derwin Abrahams co-directing. On the feature front, Broderick Crawford was cast as the scheming brother-in-law in Columbia's "Anna Lucasta"; this is the principal comedy part in the picture. Crawford begins work as soon as he completes his top role in "All the King's Men" at the same lot. Incidentally, through a mixup in this column last week, Stephen Dunne was incorrectly placed both in "Kazan" and "Anna Lucasta." Dunne has the male lead in "Kazan," while Bill Bishop appears opposite Paulette Goddard in "Anna Lucasta."

The advance guard of MGM's "Border Incident," realistic depiction of illegal immigration along the Mexican border, left Hollywood last week for El Centro. For three weeks the company was scheduled to work from immigration "check" at El Centro and cover the line from Mexicali east. The cast departed later for desert location filming. Nicholas Nayfack makes his bow as a producer on this picture. California's persistent siege of "unusual" weather finally drove MGM's "Madame Bovary" company to shelter. The elaborate agricultural fair sequence was moved inside.

Ramon Novarro, one of the silent screen's greatest idols, came out of a 10-year retirement to start a new career as a character actor. In RKO's "The Big Steal," much of which will be photographed in and around Mexico City, Novarro portrays a Mexican police colonel. Don Alvarado also returned to pictures for the same

New Bette Davis Pact

Under the terms of a new four-year contract which she has signed with Warner Bros., Bette Davis will make one picture annually for the studio and will also have the right to make one picture a year elsewhere. Miss Davis has been under exclusive contract to Warners for the past 18 years.

Tie In With Youth And Civic Groups, Packard Urges



Fred M. Packard

Fred M. Packard, a young man who has just become Columbia's newest producer, has one of the most famous fathers-in-law in the world, J. Arthur Rank. But having done just about every job in the entertainment business, he has ideas of his own.

"A dollar spent on exploitation is worth $10 in the box-office," he told this reporter in an exclusive STR interview. "We're neglecting tomorrow's theatre audiences, the youngsters of today. Exhibitors can and should tie in with youth and civic groups to a much greater extent."

He plans to make three pictures this year for Columbia. The first two will probably be Technicolor swashbucklers, one on land and one on sea. "The box-office today is as great as it was in the peak war years for good commercial pictures," he said, "and I plan to make just such films, emphasizing wholesomeness and good taste."

One of the few film men born and raised in Hollywood, he has also traveled all over the world. He has worked with many theatremen as bandleader, publicity man and personal manager. He was a charter member of the Society of Motion Picture Film Editors, having worked extensively as a cutter.

"Television," he thinks, "if handled intelligently and aggressively, can be the means of the greatest boom the industry has known. There will be a tremendous market for the shorter type of film for television, and this will stimulate interest among people who previously attended few theatres."—JAY GOLDBERG.

film: he plays Novarro's lieutenant. Alvarado portrayed Latin lovers for over 20 years in Hollywood, but retired a decade ago to become a unit production manager.

John Russell was added to the cast of Universal-International's "The Western Story," which is on location at the Empire ranch near Tucson, Ariz. On the home lot, Jess Barker, husband of actress Susan Hayward, returned to U-I for the first time since his contract there was completed three years ago; Barker was cast as Shelley Winters' husband in "Take One False Step."

A former gridiron All-American, Kenny Washington, who recently retired from football in favor of acting, was set for a featured role in Hal Wallis' "Rope of Sand." John Bromfield plays the heavy in the film, while his wife, Corinne Calvet, who came here from France, is introduced to American audiences in the top female role. John and Corinne are in Yuma, working in the nearby desert for extensive location shots. Rita Lupino, Ida's sister, was signed by Paramount to perform a dance in "Red Hot and Blue."

At 20th Century-Fox, Pete, a lumbering Great Dane, "wrote" a new scene last week for "Come to the Stable." The 140-pound animal was supposed to run across a frozen lake to greet Celeste Holm, but the dog couldn't stop running and threw all its weight against the actress. She fell, but director Henry Koster kept the unexpected development because of the comedy relief it added. On another set at 20th-Fox, Director Joseph Mankiewicz was pleased to learn that Italian is one of the 11 languages spoken by Edward G. Robinson. The actor plays an American Italian in "East Side Story" and has to rattle off almost as much Italian as English. Mankiewicz found that not only didn't he need to get a coach for Robinson, but that his Columbia University-acquired Italian is so good that no one need dub-in the language before the picture is released in Italy!

Dozier General Director Of Awards Presentation

William Dozier, Universal-International production executive and president of the independent Rampart Productions, will serve as general director of the 21st Awards presentation of the Academy of Motion Picture Arts and Sciences, scheduled for March 24 at the Academy Award Theatre.

Dozier succeeds Don Hartman, RKO writer-director, who had originally agreed to handle the event but stepped out after the Academy Board switched the locale from a Warner sound stage to its own theatre.

Buckner Finishes Stories On War Criminal Trio

Development of two more stories in his trio of war criminal pictures for Universal-International has been completed by Producer Robert Buckner.

First of the series was "Rogues' Regiment," dealing with the prosecution of war criminals and the death of Hitler. The next will be "Dawn at Dongo," dealing with the last days of Mussolini at Dongo where the dictator met his death. The third will be based on Tojo and deals with intrigue in Japan prior to the atom bomb.

MGM Sets 'Paris'

"Paris," story of an American family in France, dealing with the adventures and romances of four daughters in the French capital, has been announced by MGM for production in Europe, with Mervyn LeRoy directing. Story is being developed from an original idea.

LONDON OBSERVATIONS

Walls Bids Rank 'Bury the Hatchet With Americans,' Appeals for Cooperation Between the Two Countries

By JOCK MacGREGOR

"Bury the hatchet with the Americans" was the advice given to J. Arthur Rank by CEA President Dennis C. Walls at the annual meeting of the Bristol and West of England Branch. In one of his best speeches, Mr. Walls suggested the 5 per cent British quota had taught the producers that it was wrong to replace quality with quantity. He knew Mr. Rank had been shocked by the Hollywood embargo on exports after the ad valorem duty and was determined not to be caught short of product again. Mr. Walls, however, appealed for cooperation between the two countries and for frozen sterling to be converted into worthwhile films which could be shown throughout the world. They must do this to maintain the cinema-going habit and tell the government the full facts.



Jock MacGregor

As his year of office proceeds, Mr. Walls grows in stature and has become a forceful leader. Whether he was discussing entertainment tax, small exhibitor terms or staff problems, he pulled no punches, but never was he stronger than on the question of rentals and quota. He claims there will be a very large number of defaulters and that the shortage of good product is being exploited by some distributors, making the act a burden on exhibitors. For their protection he was adamant on showmen keeping full details of all deals which they were unable to consolidate for forwarding to the Board of Trade with their returns.

The exhibitors are not anti-British. Several claimed their patrons wanted the home product but that they could not get it; that the terms were uneconomical or that there were conditions attached. Under Roy Chamberlain's chairmanship, his was quite the liveliest branch meeting I have attended. Practically everyone present had something sound to say and there were no foolish questions asked.

At the luncheon following, Arthur B. Watts, favorite for the next CEA vice-president, proposing the toast of the branch also spoke on quota difficulties and appealed for producers to cooperate with them in the choice of subjects and meet the people to find what they wanted. While the law forced him to book British films, moviegoers could not be forced to see them. He illustrated this point by saying he had done fine business with the expensive and critically acclaimed "Red Shoes," "Winslow Boy" and "Eyewitness" (Fallen Idol) but had done 50 per cent better with the modest, homely "Here Come the Huggetts," which the critics panned.

Dennis Walls was particularly happy to visit this branch, for he was born in Bristol and before the meeting took me on a tour, pointing out the many American associations and finished by showing me the church where he was once a choirboy, thereby providing me with a gag to use when responding to the toast to "The Visitors."

The journey was certainly worthwhile, for these West Country showmen are as good company as they are alert. Roy Chamberlain explained his christian name when his initials are F. G. W. by stating that the "F" is for "Fitzroy." He is no doubt greatly helped by his charming wife who was my lunch partner, and I was interested to hear of her work on the cinema sectional committee of the National Council of Women. It was also nice to renew acquaintances with vice-chairman Ernest C. Rogers, George Rees, who hopes to re-visit America soon, L. V. Crews, Odeon's enthusiastic area controller, and ABC's Bill Prodgers, who seems to turn up in every branch.

* * *

Back in London, the studio scene is very unhappy, with Mr. Rank being forced to lay off many grades at Denham and Pinewood and Korda vacating the National Studios. However, once the Film Finance bill becomes law, it is likely some categories of producers will get direct loans. J. H. Lawrie, at his press conference, made it clear that most stringent inquiries are made before money is advanced and that all are first referred to their own banks.

Mr. Lawrie hopes through these loans to put the industry back on its feet and regain the city's confidence.

Even so, the grapevine tells me that a powerful city group which has never accepted movie deals before is dickering with the idea of exploiting the situation to the tune of $6,000,000, and the man they will back, while fully justified, will be nonetheless a surprise to the whole industry.

* * *

Hopie Burnup, J. D. Williams' widow and secretary of the late S. L. Rothafel, has returned home after a series of operations to build up strength for the next—and we hope last—and would love to hear from friends. Her address is The White House, Regents Park, London, N.W. 1.

* * *

Picture News: Their Majesties had a print of "The Mad Mr. Jones" ("Fuller Brush Man") screened for them while on holiday at Sandringham House.. . . . SRO's "Paradine Case" has opened to top business at the Leicester Square. . . . Associated British's "Guinea Pig" oddly enough has set an all time high at the opposition circuit's Odeon at Yeovil. Incidentally, advertising in the national Sunday press for this picture's release was based on STR's review.

PICTURES STARTED LAST WEEK

None.

TITLE CHANGES

"Easy Does It" (Para.) now THE GREAT LOVER.

Dreifuss, Schear Form Sandre Productions

A firm for the production of small-budget pictures, Sandre Productions, has been formed by Director Arthur Dreifuss and Sanford S. Schear. Dreifuss has resigned from Vinson Pictures, Inc., and is taking with him to the new firm Gloria Jean, Peggy Ryan and Ray MacDonald who are under contract to him. Schear is president of Sandre and Dreifuss will act as vice-president and direct its pictures. Headquarters will be at Motion Picture Center.

Box-Office Slants

The Judge

(*Continued from Page* 21)

Waxman's own gun. Tried and found guilty of murdering Stone, Waxman hangs himself a few hours before the about-to-be-executed Guilfoyle confesses he killed Stone.

Comment: A clever and tautly-constructed crime picture that will entertain audiences for its sheer story interest, with added zest given it by some excellent acting. It boasts a number of unexpected twists that set it apart from the average crime picture. Elmer Clifton's direction is skillful and smooth, now and then arresting. The several authors involved in preparing the screenplay have done a workmanlike job, leading up not too obviously to the surprise twists. Photography by Ben Kline and Ray Foster is excellent. The two stars, Milburn Stone and Katherine DeMille, contribute excellent acting, keeping their characterizations consistently within the film's framework. They receive capable support from Stanley Waxman, Jonathan Hale (as the Judge of the title, who is also narrator), John Hamilton and Norman Budd. While no big-budget feature, "The Judge" has production and entertainment values that make it stack up alongside some of its bigger brothers. Most audiences will like it and give it good reports with an after lift at the box-office.

Red Canyon

(Color by Technicolor)

Univ.-Int'l **Western Drama** **82 mins.**

AUDIENCE SLANT: (Family) A Technicolor western drama with the production quality to draw and please a large audience.

BOX-OFFICE SLANT: A Zane Grey story, popular stars, favorite supporting players, horses and Technicolor should prove their worth at the box-office.

Cast: Ann Blyth, Howard Duff, George Brent, Edgar Buchanan, John McIntire, Chill Wills, Jane Darwell, Lloyd Bridges, James Seay, Edmond MacDonald, David Clarke, Denver Pyle, Williard Willingham. **Credits:** Produced by Leonard Goldstein. Associate Producer, Aaron Rosenberg. Director, George Sherman. Screenplay, Maurice Geraghty. Based on the novel, "Wildfire," by Zane Grey. Photography, Irving Glassberg. Technicolor Color Director, Natalie Kalmus; Associate, William Fritzsche. Music, Walter Scharf.

Plot: To the Southern Utah territory ruled by Rancher George Brent comes Howard Duff to catch a famed wild stallion. He happens to meet Ann Blyth, Brent's daughter, who surreptitiously helps him train the horse and rides it to victory in the big race. Howard tells Ann that, although he has gone straight, he is one of the outlaw Cordt family against whom Brent holds a debt of blood. When Duff's relatives rustle the victorious horse, Duff cleans them out with his gun, thus clearing himself with Brent.

Comment: This is a western drama with the production quality to draw and please a large audience, despite the lack of plot originality. Photographed in Technicolor, it abounds with beautiful scenery and action shots of the black stallion and other horses. The principals are popular and add a touch of romance to a story by the famed Zane Grey. The supporting cast is full of favorites. Jane Darwell, Chill Wills and Edgar Buchanan are free with the comedy and John McIntire, tough and humorous as Old Man Cordt, is a hit of the picture. Suspense elements include not only the horse race and the skeleton in Duff's closet, but the long chase to capture the wild stallion. Duff gets several chances for some fancy shooting. Because of its appealing elements, this picture should score well at most box-offices.

5 Composers Preparing Scores for RKO Features

RKO studios this week announced that five composers are busy preparing scores for five forthcoming features. Constantin Bakaleinikoff, head of the music department, is writing the score for "The Set-Up"; Leigh Harline is assigned to Cummings' production of "It's Only Money"; Frederick Hollander is writing the score for "Sam Wynne"; Richard Hageman that for the Argosy feature, "She Wore a Yellow Ribbon," and Roy Webb for ARKO's "Mr. Joseph Young of Africa."

8 Producers Prepare 37 Properties at WB

Thirty-seven story properties are in various stages of preparation by eight producers at Warner Bros. The properties range from romantic comedies to melodrama, with action and adventure.

Producers and their properties are: Henry Blanke—"Lightning Strikes Twice," "Beyond the Forest" and "Bright Leaf"; Jay Dratler—"The Miami Story"; Lou Edelman—"We're Working Our Way Through College," "Career Girl," "West Point," "White Heat" and "Bureau of Missing Persons"; Saul Elkins—"Barricade," "Return of the Frontiersman," "Manhattan Fury," "Three Wise Bachelors," "Fast Money" and "The Egg Crate Wallop"; William Jacobs—"The Candy Kid Levels," "Ghost Mountain," "The Story of Seabiscuit," "Betrayal," "Crashout," "Casualty" and "Turquoise"; Harry Kurnitz—"The Octopus and Miss Smith," "Marriage '49" and "The Gay Deception"; Anthony Veiller—"As We Are Today," "Dallas," "The Travelers" and "Jet"; Jerry Wald—"The Victim," "Women Without Men," "Safe Harbor," "Storm Center," "Thief of Broadway," "Serenade," "Ladies and Gentlemen" and "Broadway Revisited."

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AARON NADELL
Technical Editor



St. Louis Theatre—St. Louis, Mo.

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St. Louis 3, Missouri
November 16, 1948

Mr. Gordon Graber
American Seating Company
173 West Madison Street
Chicago 2, Illinois

Dear Gordon:

A new and pleasant appearance has been added to the St. Louis Theatre with the installation of American Bodiform chairs. But we know that the greatest value to us will come from patrons enjoying the show, and comfortable seating is as necessary as good ventilation and good pictures.

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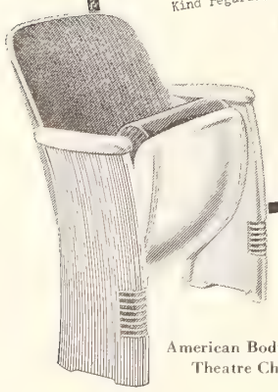
Kind regards.

Sincerely,

Harry C. Arthur Jr.

HARRY C. ARTHUR, JR.

HCA:bk



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Theatre Chair

Mr. Arthur's letter about the beauty, comfort, and economical service of American Theatre Chairs reflects an enthusiasm common among theatre owners. Read his report on 23 years of use—with more to come!

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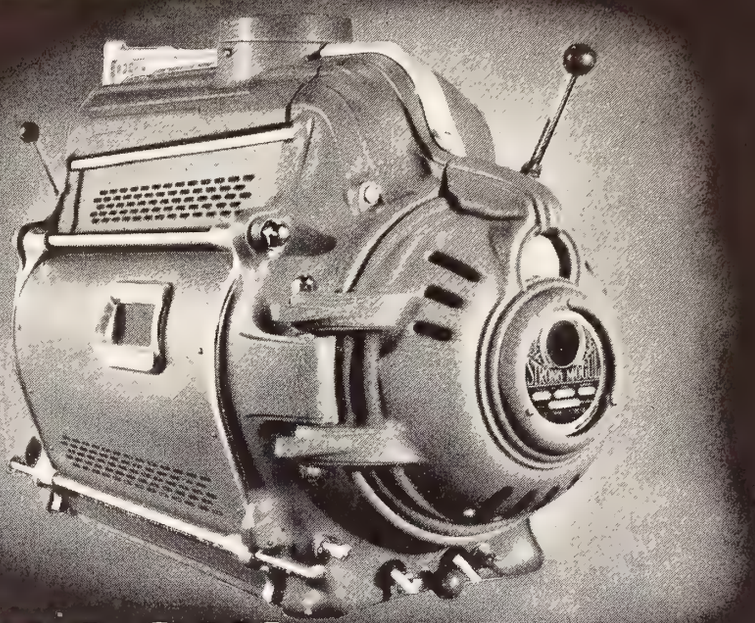
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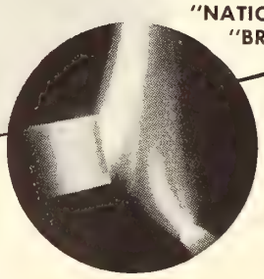
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Joint Council Report:

Aim for Simplicity in Auditorium Wall and Ceiling Decoration

THEATREMEN MAKE EXCEPTION BY FAVORING ORNATE SCREEN OPENING; ARCHITECTS CONCUR IN VOTE FOR APPEARANCE OVER COMFORT IN FURNITURE, WALL MURALS FOR FOYERS

Lavish or elaborate decoration of the theatre auditorium is not desirable, neither is it necessary to furnish the manager's office impressively; only a few chairs or settees should be provided in the theatre's foyer or lounges; murals deserve favorable consideration as foyer or lobby decorations. . . .

These are some of the opinions on which majorities of the STR Architects Advisory Council and Theatre Advisory Council agreed this month, when they discussed questions of theatre furnishing and decoration.

Some matters on which majorities of the two Councils failed to see eye-to-eye included the most desirable atmosphere for a theatre—whether home-like, glamorous, modernistic, etc.; the desirability of using highly ornate screen curtains, and whether or not to match the degree of ornateness of the screen curtains to the lavishness of lack of it in general auditorium treatment.

Within each Council as a unit, definite and clear-cut majorities usually formed; only rarely was opinion within either Council seriously divided.

Agree on Simple Auditorium

For example: on the question of whether the auditorium should be elaborately decorated or ornamented or given simpler and less expensive treatment, the Architects participating were almost unanimous in favor of simplicity, and the Theatremen concurred by a very large majority.

"Simple ornamental treatment is adequate and better still, no ornament."

"Decoration of the auditorium should be simple, so the eye will be attracted to the screen."

"Create an auditorium atmosphere, but avoid details."

"Good design can eliminate any need for extravagances. Simple, less expensive treatment can be done over more often, thus relieving usage defects and avoiding monotony."

"Present building costs are very high and admission prices cannot very well be increased, so the cost of decoration must be held down. Simple auditorium treatment can be very effective—but spend some money on the marquee and outer lobby."

"Dignity, beauty and an attractive atmosphere can be obtained with simplicity and with a feeling of friendiness and warmth."

"Simplicity with beauty is best."

"Ornate, grotesque ornamentation is a thing of the past. Theatre treatment should create atmosphere by means of pleasing, harmonious colors in both decoration and furnishings."

"We do not believe that elaborate decorations and ornaments are necessary in the auditorium. They distract the patrons' eyes from the picture, and if lighted are somewhat annoying."

"We have found that simple decoration, in good taste, pleases the public as well as or better than lavish adornment."

"Simple, less expensive ornamentation is the more desirable."

There were a few qualifying opinions:

"Strike a happy medium, so that when the auditorium is lighted the decorations will be attractive."

Differ on Screen Treatment

"It is our belief that the focal point of the auditorium is at the stage, and its walls should be treated to lead the eye to that point. The auditorium and stage area are no places to economize, but should be given the same glamorous effect that is conveyed throughout the lobby and foyer areas. A great number of effects are possible with lighting and draping, both on stage and in the auditorium in general, and with present high intensity projection equipment the level of illumination can be such that the feeling is not lost through darkness. Keep in mind, of course, that the stage is the focal point of the entire performance."

But the screen curtains and screen area are also parts of the auditorium. How should they be decorated?

"There should be no distraction close to the screen."

"The show's the thing."

"Just use curtains rich in color."

"The audience came to see the attraction—in comfortable, air-conditioned surroundings—the screen's the thing."

"An over-ornate screen opening will distract from the screen. Emphasis can be provided by sidewall treatment. A very colorful draw curtain can be provided which can be closed over the screen when the house lights are on. If the screen opening is in high relief, however, the draw curtain should be subdued."

At this point, the Architects and Theatremen parted company. The latter, by a majority of nearly two to one, prefer highly ornate, contoured and illuminated screen curtains wherever considerations of cost permit; while the Architects by an even larger majority favor plainer treatment of the screen opening and its surroundings.

"We install contour curtains and when intermission occurs they are well lighted either from the projection room or from hidden spots in the auditorium. We fes-

(*Continued on Next Page*)

Decor in the Women's Lounge of an Ultra-Swank Theatre





Seen here are portions of the women's lounge of the suave and sophisticated Paris Theatre, New York, recently opened as a showcase for Pathe Cinema's French films (STR for October 9, 1948, Page E-14). Parisian street scenes presented in negative in the mural are echoed in positive on the adjoining draperies. Imported chairs, manufactured in Finland and Sweden under the supervision of Finnish Architect Alvar Aalto, are of highly lacquered natural birch in patented design, distributed in the U. S. by Finsven, Inc. Their upholstery is American, covered with Lumite, a plastic product of Chicopee Manufacturing Company which is said to be non-clinging, non-static, smooth and pleasant to touch, color-fast, long-lasting and easily cleaned.

Councils on Decoration

(*Continued from Page E-5*)

toon our borders and drape our side tabs in a decorative manner."

If the auditorium treatment is subdued should the screen opening be highly ornamented in contrast?—or vice versa, if the auditorium is ornately decorated should the screen treatment be simple in contrast; or should screen area and auditorium be considered as one unit with the same degree of ornamentation applied to both?

The last-named is the choice of the Architects by a very large majority. As has been seen, that Council favors simple ornamental treatment of the auditorium—and they also prefer matching simplicity in the treatment of the screen area.

The Theatremen, on the contrary, like a simple auditorium and a more elaborately adorned screen opening; while as to whether the contrast should be definitely emphasized their opinion is evenly divided.

Furnishing the Foyer

But there is little difference of opinion with respect to providing few or many seats in the foyer and lounges. Few seats, say both Councils, and both say it by large majorities.

"We prefer to provide as few chairs or settees as is consistent with good theatre operation, although each theatre requires a different approach."

"We believe the theatre should have as few chairs and settees as possible unless the lounge is completely out of traffic areas. We do not believe in setting furnture in foyers or places where it would obstruct traffic. In fact, the managers of safety throughout our territory gradually are forcing us to eliminate such obstructions."

"Our foyers are so arranged that patrons can stand and see the picture. Too many chairs would be in the way."

"We provide some seating in lounges, but not much."

"Only built-in settees."

"We furnish our foyers only with ash stands, lamps and art objects."

"Codes in many states prohibit loose chairs or furniture in foyers."

"A furniture-crowded lounge is not preferable."

A few voices were raised on the other side of this question.

"In foyers and lounges we construct built-in benches and utilize as much wall area as possible for seating."

"It depends on the size of the theatre and its arrangement."

"We provide many seats, unless the type of patronage precludes it because of damage to the furniture."

"A lounge is very valuable. It provides waiting space for those who for some reason or other leave the auditorium to wait for their companions, thus releasing auditorium seating which in many cases is important. A lounge also gives a theatre a massive appearance, and it can be made a space of beauty. However, don't overcrowd the space with too many chairs or settees."

"Neither too few chairs or settees, nor too many. About half way."

To the extent that chairs or settees are provided in the foyer or lounge a majority of both Councils prefer to choose them for appearance rather than for comfort, considering that in this respect style is more important than ease. However, some members of both groups put comfort first, some say it is quite possible to combine good appearance with comfort, and still a third minority group stress the wearing quality of the furniture in addition to its comfort and its appearance; a very small number even cite durability as the most important consideration of all.

"We class appearance first; with sturdiness second and comfort third."

"Rest room lounge areas can provide some seating, but it should not be so comfortable as to entice patrons to linger."

"We choose furniture for appearance, but before that, for practical wear."

"Comfort and appearance are really the same."

"By careful choice of furniture both comfort and appearance can be achieved, but nothing can take the place of comfort in getting return business."

"Chairs can be both comfortable and of good appearance, but we have found by experience that people appreciate comfort and complain when they don't get it."

"We choose furniture for comfort and maintenance, more than for appearance."

"We provide our patrons with as much

(*Continued on Page E-24*)

New Plastic Draperies



Drapery pictured here is one of new line put on the market by National Carbon Company, Inc., who also manufacture projector carbons—it is a chemical product, a synthetic material, represented by the manufacturer as fade-resistant, flame-resistant and immune to mildew, cracking or peeling. It is never dry cleaned, but wiped with a damp cloth or at most sudsed in an ordinary washing machine. The material is nearly opaque and has a self-lined effect; therefore needs no separate lining. It is supplied in simulated linen, chintz or taffeta, as factory-made window-size draperies at $3.95 and $4.95 per pair, or by the yard at corresponding prices. The trade name is "Krene."

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Getting the Best Out of Theatre Fabrics

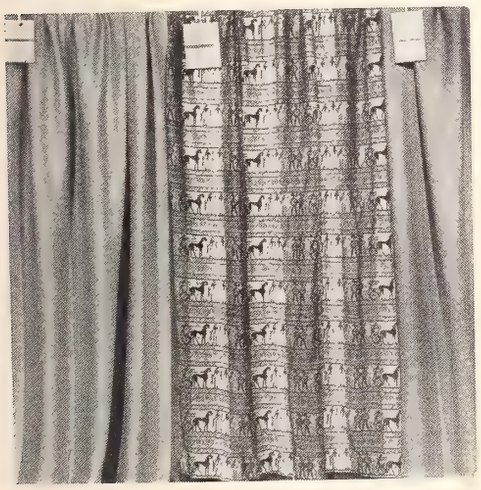
For Continued Eye Appeal and Economy, Start By Buying the Best Materials and Follow Through With the Maintenance Procedures Recommended Here

By Blanchard Bartlett*

As told to Aaron Nadell

Proper maintenance of furnishing and decorative fabrics in the theatre is far more important than in the home or in some other types of business establishments. The theatre is in constant use by many thousands; for each day that necessary work is left undone the life of the materials may be shortened by many months. Regular and proper care is vital and indispensable.

The start of good maintenance is with the materials themselves. The greatest economy is to buy top quality, whether in theatre curtains, draperies, lounge furnishings, carpets or seat covering. The theatreman can be assured of getting such quality by buying from well established firms that have a reputation in the theatre field, firms known both for quality and for standing back of their merchandise. No amount of maintenance care can do very much for materials that are of poor grade to start with.



Above, three Goodall creations selected by the Metropolitan Museum of New York for an exhibition of outstanding American fabrics of 1948. Left and right are "Radiant" and "Gold Twist"—power loom translations of hand-woven Dorothy Leibes fabrics in combinations of mohair, cotton, rayon and metallic threads. The hand-screened print, "Attica," was designed by Dora Bothwell after a pattern on an ancient urn. It is available on Angora Satin in several color combinations.

Draperies can often be taken down and sent to a dry cleaner—where this is practical it is usually the most desirable procedure. Since draperies are not subjected to the same soiling as chair upholstery and carpets, they do not need equally frequent or drastic attention. Upholstery and carpets present more serious problems.

Chair Upholstery. Where chair upholstery is a plastic or plastic-coated fabric manufacturer's instructions should be carefully followed, since plastics vary widely in their basic chemical nature. In the case of Goodall's "Redo" use plain soap and water—not saddle soap, not solvents.

Fabric upholstery, whether pile, frieze or flat, must be kept fresh. It needs first of all to be vacuumed daily to remove surface soil, but in addition must be freshened periodically. Use a good foam cleaner regularly. That also will prolong its life. The cleaner chosen should be quick-drying, and it must not affect the color of the fabric—which some detergents will do. A foam cleaner specifically made for theatre chair fabric upholstery is Goodall's "Bubble Cleaner."

For removing spots and stains from chair upholstery, these suggestions may be followed:

Grease, Oil. Use carbon tetrachloride, or gasoline free from tetraethyl. Pour a small amount on spot and rub gently with

(*Continued on Page E-19*)

* Goodall Fabrics, Inc.

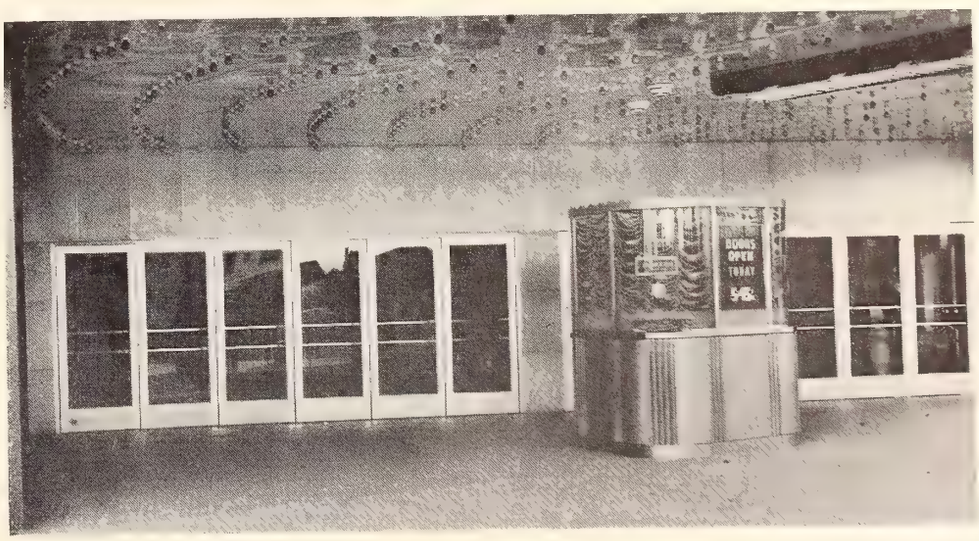
Textured Stainless Steel Adds New Note to Modern Designing

Combining unique decorative appearance with structural strength and easy maintenance, Rigidized Metals, a stainless steel product patented by a Buffalo corporation of the same name, are useful for exterior surfaces as here pictured, for doors, kick plates and decorative panels, and for such furnishings as banisters, balcony rails, switch plates and even ash trays.

The accompanying photograph shows the use of this product on the exterior of the ultra-de luxe Woods Theatre, near Detroit. A row of Rigidized panels runs across the entrance wall above the doors (which are of plate glass set in frames of stainless steel). The island box-office is of Rigidized metal and glass.

The finely textured surface of the metal diffuses light, eliminating glare and bright spots, and at the same time hides scuffing, soil and finger marks. Occasional wiping with a damp cloth, or possibly light washing with a soapless detergent, are all the maintenance needed. Being stainless steel, the material resists weather and is as well suited to outdoor as to indoor use. The patterned surface combines with the inherent qualities of steel to provide substantial structural strength per unit weight so that in remodeling it can often be installed over existing walls without extensive provisions for support.

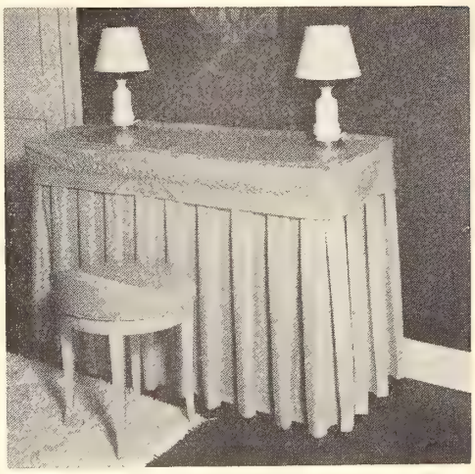
The Woods Theatre, on which Rigidized Metal was extensively used, is a $725,000, 2,500 seat theatre designed by Charles N. Agree, Inc., for an upper-middle-class suburb of Detroit. To harmonize with the neighborhood, its exterior is generally Colonial in style except for the modern, metalized entrance area. Its appointments are de luxe throughout, and include a 3,000-car paved and lighted parking area, an exhibit salon in the main lobby, a soft drink counter 26 feet long, Heywood-Wakefield seating, Simplex E-7 projectors, Altec Voice of the Theatre speakers and Wagner marquee letters.

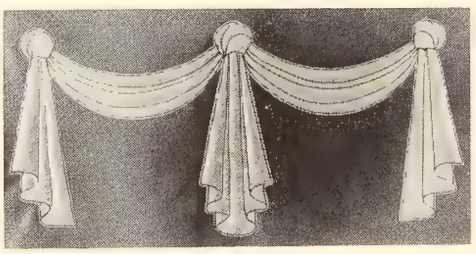


Above is shown the modern glass-and-metal entrance-way in the otherwise Colonial facade of the Woods Theatre, $725,000 de luxe neighborhood house of a Detroit suburb. Floor of the vestibule area is varicolored tile of special design. Entrance doors are plate glass set in frames of stainless steel. Island box-office is constructed entirely of Rigidized stainless steel and glass. Wall area from entrance doors upward to marquee consists of a row of Rigidized panels.

Plastics Star as Versatile Performers In Theatre Furnishings and Decoration







Plastic decorations and plastic-covered furniture pictured here illustrate a few of the many opportunities for modern adornment that are afforded by modern synthetic materials. This particular material is Boltaflex; it is used in these pictures to ornament theatre walls, drape a lounge dressing table, and cover the upholstering of the chair. It has an endless range of other uses in decorating and furnishing every portion of the modern theatre.

Pictured here are a few of the unlimited range of uses to which modern plastics can be put in decorating the modern theatre.

There seems no end to the possibilities of plastic materials. They come in any color and in any shade; they can be opaque, translucent or transparent; they can take the form of sheets, rods, blocks or fabrics, which can be cut, machined, folded, draped or formed. Their usefulness for decorative purposes is mathematically infinite.

The particular plastic illustrated nearby is Boltaflex, a vinyl derivative manufactured by Bolta Products Sales, Inc. It can be draped, welted, channeled or tufted; and is used for upholstering theatre chairs and lounge furniture. It is shown here in ornamental applications on theatre walls and as a drapery on a make-up table in a theatre lounge.

Boltaflex is not transparent or translucent, but is supplied in a wide range of solid colors, bold and pastel. The color is not affected by age or wear, since it is not a surface coating but runs right through the material. The plastic is guaranteed against cracking, chipping or peeling. Samples examined by SHOWMEN'S TRADE REVIEW seem to be very tough, and they do not support combustion. Southern Desk Company and other makers use Boltaflex chair upholstery.

Aside from their ornamental versatility, plastics are particularly desirable in theatre decoration and furnishing because they present a minimum maintenance problem. Their solid, impervious surfaces do not readily take up dirt or soil, so that for the most part they can be cleaned with a damp rag or on rare occasions with soap and water. They provide no interstices to harbor insects, and neither insects, mold nor dry rot can feed on them. Their use simplifies theatre housekeeping.

Plastics also are *modern*. The theatre that installs them for decoration or furnishing is instinctively and automatically thought of as up-to-date—plastics are new.

Unique Decorative Possibilities In Wrought-Iron Design Wallpaper

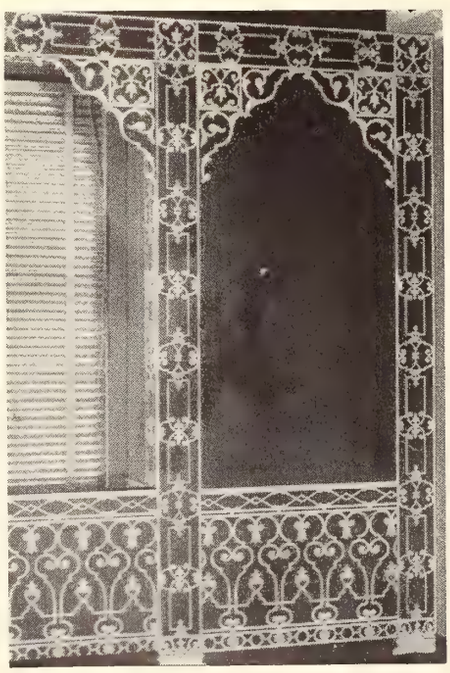
An authentic and historic Italian design for hand-wrought-iron ornamental railings forms the basis of a new type of decorative wallpaper offered for theatre use by A. H. Jacobs Wallpaper Co.

The paper comes in two sections. Section A is a railing, as reproduced in the lower part of the accompanying illustration. It is so designed that it is flexible, capable of compliance with any desired height or width; and additionally its component units can be cut apart and used separately or with any combination of other units of either Section A or Section B.

The latter section, similarly flexible, includes two rows of columns, three sets of left and right corner brackets, and three each of capitals, plinths and bases.

Two color choices are available—black wrought-iron on light gray background and white wrought-iron on gunmetal gray background.

The wallpaper design can thus be worked out in an immense number of different, individual patterns. Its versatility gives it many uses; it can be applied around pillars, posts, door entrances, stage settings, arches, windows, or the box-office, or along flat walls. Application is simplified by the fact that each unit of the design is keyed, enabling the paperhanger to follow a prepared sketch without direct supervision.



Old world charm in decoration can be achieved in many individual variations by means of this hand-wrought-iron pattern wallpaper, which can be cut apart into keyed sections and reassembled as desired.

New Material May Solve Projection Floor Problem

The solution to a problem posed long ago by STR's Projection Advisory Council (STR for Dec. 7, 1946, Page E-12) may have been found by Delaware Floor Products, Inc. The Council is overwhelmingly in favor of covering the projection room floor, so abrasive concrete dust will not be worn off and get into the precision-built projection equipment; and believes linoleum to be the best floor covering for that purpose. But linoleum burns, and in many jurisdictions its use in the projection room is forbidden. This conflict between what is desirable and what is permitted constitutes the problem.

The solution offered by Delaware Floor Products is a linoleum-like material that does not burn, is competitive in price with linoleum, and is said to be even longer-wearing. This material is called "Flor-Ever." It comes in the form of 8x10" tiles which are laid in the usual way.

A sample examined by SHOWMEN'S TRADE REVIEW refused to support combustion—as was to be expected, since it is polyvinyl chloride. Exposed to flame it softens and chars, but does not burn. Eleven marbled color tones ranging from very dark to very light are offered at present.

The material can, of course, be used elsewhere about the theatre, as well as in the projection room.





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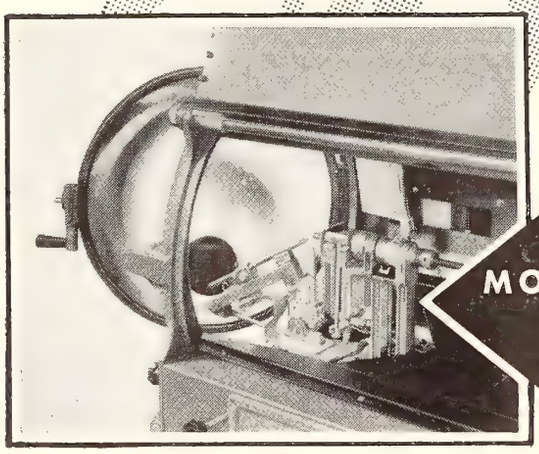
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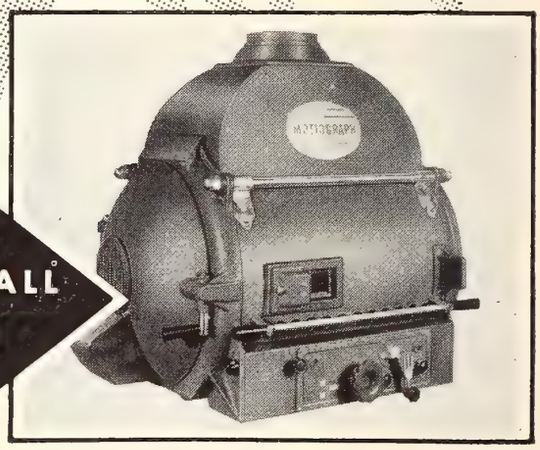
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HERE'S THE INCREASED LIGHT *YOU'VE WANTED FOR* DRIVE-IN & LARGE INDOOR SCREENS



THE NEW MOTIOGRAPH-HALL 75/115 AMPERE HIGH INTENSITY REFLECTOR TYPE ARC LAMP



Operating at 85 amperes, the Motiograph-Hall produces 19,000 lumens—more light than condenser-type high intensity lamps operating at more than twice this amperage.

Precise positioning of the carbons with respect to each other holds the gases within the crater where they become superheated to extreme brilliancy. A rotating positive carbon (the only reflector-type lamp with this feature) permits even burning of the carbons and a proper crater form, at 75 to 115 amperes.

The efficiency of the reflector-system in collecting and focusing the light on the picture aperture is admittedly superior to that of the condenser-type lamps. Employs a 16" mirror, the largest of any reflector-type lamp. The reflector holder is permanently mounted so as to form the rear door of the lamphouse, rendering perfect optical alignment of the reflector, aperture and lens at all times.

Some lamps require a glass heat filter between the lamp and the projector to prevent film buckling. These filters, however, also reduce the amount of visible light passed so that little, if any, more reaches the screen than is obtained from a lesser light source.

Due to the extremely high intrinsic brilliancy of the Motiograph-Hall arc, the total light output contains a much larger percentage of visible light, making the use of a filter unnecessary.

The automatic focus control, an exclusive feature, constantly holds the crater of the positive carbon at the exact focal point of the mirror, preventing variations in the character of the light at the screen.

When the current approaches 2% above normal or falls to 1% below normal, a pilot light flashes and the arc control automatically corrects the gap length. Constant adjustment of manual controls is unnecessary.

The Motiograph-Hall lamp is designed to use 9 mm. or 11 mm. high intensity positive carbons and 5/16" negative carbons, the cost of which is about one-third that of the cost of the larger carbons used in condenser-type lamps operating in the 140-180 ampere range.

Other Motiograph products include Motiograph 1 K.W. and 45-ampere high intensity arc lamps, Motiograph projectors, indoor and outdoor sound systems, generators and rectifiers, in-car speaker equipment and junction boxes, ramp switching panels for drive-ins, turntables, etc.

Literature and complete information may be obtained from

MOTIOGRAPH, INC., 4431 W. LAKE ST., CHICAGO 24, ILL.

Modern Theatres Cost More But—They Are Much Better Theatres

Showman Who Builds Today Pays More but Gets More for His Money—Modern Design Reduces Both Operating and Maintenance Costs, and Brings in Higher Revenue



Drew Eberson

By Col. Drew Eberson

When the aesthetic and artistic approach of the architect to theatre design are under discussion the average owner or exhibitor merely waits patiently until the word "cost" is mentioned.

As an architect who has also had the experience of owning and operating his own theatre I fully realize the importance of considering carefully the monthly "nut" that will carry on long after the architect has gone his ways. The original construction cost of course is a large determining factor in this carrying charge.

Our office has a very interesting set of files covering theatres built from 1904 to 1948 and ranging in size from 200 capacity to 6,000 capacity. Construction costs varied from $50.00 a seat to $350.00 a seat. In the late twenties, costs without theatre equipment were in the $200.00-a-seat bracket. In the middle thirties and up to 1940 they were $80.00 or $90.00 a seat. (In the late twenties and thirties, of course, there were such items as $50,000.00 for ornamental plaster on a 2,000-seat house, and $20,000 for a marble and bronze box-office for a 3,500-seater.)

But—what did you get for your money in those days?

Modern Design is Better

The latest in design has streamlined the theatre to its essentials. Today's theatres cost more to build but they are so planned that they cost less to maintain, less to operate, and they bring in higher revenue.

To meet rising prices, the cubical content of today's theatre has been reduced, which results in an important reduction in heating and cooling bills. Reduction in stage areas is a further aid in the same direction.

Foyer and hold-out facilities are planned now to render full service to the patron with fewer ushers.

Centralized vacuum cleaner systems, unwieldy large refrigeration plants and complicated electrical controls have been eliminated by the architect.

The majority of dust-catching lighting fixtures have also been eliminated. Development of tube and cove lighting got rid of the continual expense of relamping incandescent bulbs.

Or consider the change in one element of the theatre alone—the sanitary facilities. Hanging the toilet partitions, doing away with the pedestal urinals, bringing the janitor's slop sink to close proximity to his work and similar steps for reducing maintenance expense are built into theatres today. Toilet room ventilation has taken great strides.

Architects now expend much greater effort on acoustics, and in improving sight lines.

Still further, many new safety measures have been put into effect. These also are a factor in today's increased costs, but—both the public and theatre owner are very much better protected than even ten years ago.

In other words, the design of the modern theatre makes it a much more practical, workable unit in the exhbitor's hands; it is simpler and more economical to operate. The architects, I think, should take a great deal of credit for the development of this workable package.

New Theatres Earn More

Although today's investment in theatre construction is higher than in the past, the return on the investment is proportionately as great as at any time.

There are two reasons for this: and one of them is, again, a contribution by the architect. Full consideration is now given, as never in the past, to the design, appearance and location of that all-important factor in current theatre operation—the candy and soft drink concession. Many of our latest theatres, both in this country and in Latin America, include soda fountains and light luncheon bars. All of these improvements increase the owner's revenue.

The second reason why a theatre built at today's higher costs brings back a proportionately higher return is that these tall costs are not unique to theatre-building. They are part of a pattern which also includes increased admission prices and increased attendance. They are merely one part of the facts and conditions of the times in which we live.

Fit New National Pattern

If the per seat cost of building a theatre now is more than in 1940, so is your bus fare and milk bill and grocer's account. The bricklayers, plasterers, laborers and mechanics whose wages have increased 100 per cent since 1940 are the same people who are filling your theatre and maintaining your latest grosses. Therefore, in my opinion, it is pointless to compare dollar for dollar of investment. The dollar of 1949 is not the dollar of 1940.

In order to obtain men and material to build now we must pay even higher than union scales for labor and more than list price on material. We can't expect to hire men at the scale of the thirties, a period in which both men and bread lines were plentiful. At present there are more jobs than men—but there are also more men with the price of an expensive theatre ticket in their pockets.

With increased admission prices and the increased buying power of the public the return on investment is certainly as great, if not greater, than it was during the depression thirties when building costs were at their low ebb. The low costs of those thirties cannot be used as a criterion in evaluating theatre construction investment.

We are an office that has served and

(*Continued on Page E-23*)

Unusual Interior Designed by Author for Mexican Theatre

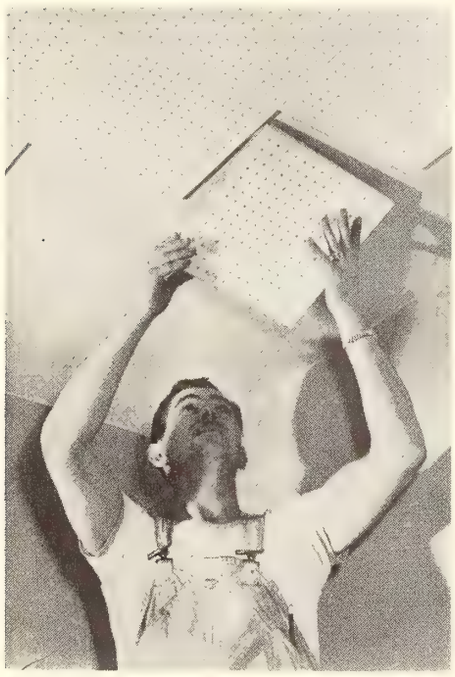


Auditorium of the Orfeon Theatre opened last December on Luis Moya Calla in Mexico City, first of several now in construction in that city according to designs by the firm of John and Drew Eberson.

Theatre Equipment Showcase

Presenting: a New Acoustic Tile; Simpler Diffuser Installation; a Very Profitable Machine; a New Wall Showcase for Refreshments, and a Highly Versatile Floor Tile

● A new acoustic tile, said to combine high sound-absorbing properties and excellent thermal insulation with a weight of only 12 ounces per square foot will be made available April 1st by Owens-Corning Fiberglas Corporation. It is composed of compressed glass fibers and is therefore incombustible and immune to humidity conditions, and according to the manufacturer, will neither warp, buckle, expand or contract. The tiles can be cut with a knife to fit them to special areas.



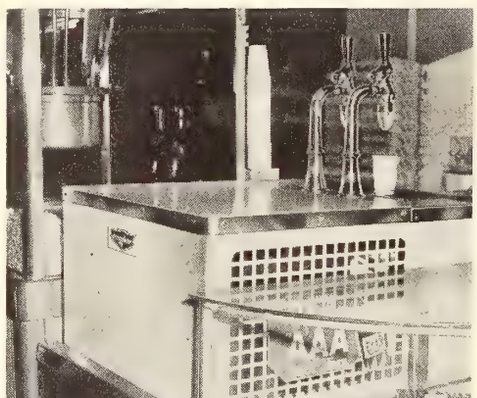
New sound-absorbing and thermal tile is composed of compressed glass fibers, weighs only 12 ounces per square foot.



New anti-smudge cone protects ceiling and simplifies installation of W. B. Connor Engineering Corp.'s air diffuser.

● Installation of Connor Kno-Draft air diffusers is made easier and less expensive, and smudging of the ceiling in the vicinity of the diffuser by smoke or dust in the air is eliminated, by a new "anti-smudge" cone which fits snugly between the ceiling and the diffuser's outer rim. Use of these cones provides greater latitude in cutting ceilings and in space required between the finished ceiling and the face of the duct.

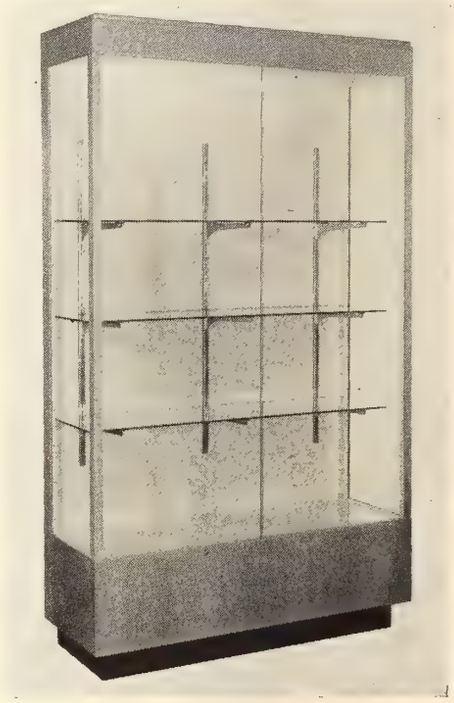
● The Drincolator—two-beverage, semi-automatic dispensing machine—is shown here as the core of the concession assembly at the Orpheum Theatre, St. Joseph, Missouri. It dispenses a drink of constant size—any size to which the control valve is pre-set—and of automatically constant carbonation at 3.5 per cent CO_2 by volume. The Drincolator is now being distributed by National Theatre Supply, who assert that a cost of $3.60 for materials and cups will gross the theatreman $12.50 at 5 cents a drink or $25.00 at 10 cents a drink wherever this machine is installed.



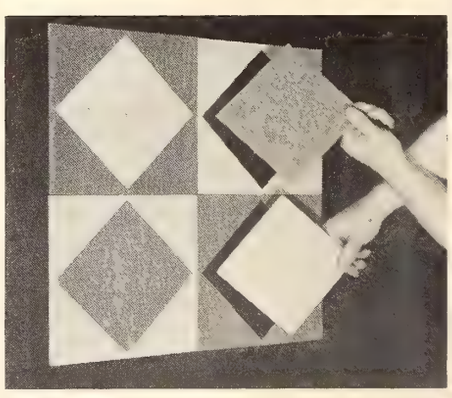
Drincolator beverage machine forms core of this concession, converts materials worth $3.60 into $12-$25 worth of sales.

● Sales of confections increase when they are attractively displayed; a candy counter is excellent for this purpose but has the disadvantage that its display may be hidden by crowds of patrons and so become ineffective at the very moment when sales opportunities are greatest. Pictured on this page is a new wall case just brought out by Columbus Show Case Company which should prove a very valuable adjunct to the candy counter in any theatre. Its display remains temptingly visible under crowded conditions, and will draw to the concession counter patrons passing it at a distance.

● A new feature in floor tiles is pictured here. Fremont Rubber Company is now producing 9x9" squares of rubber floor tile which can be laid either as they are, or with the 6x6" bevel die cutting removed from the inside of each tile and interchanged, to produce a more variegated appearance. These specially cut tiles, known as Duo-Cut, are available in thirteen plain and marbleized colors to afford unlimited possibilities in pattern designing and color schemes.



Wall case for candy, etc., keeps enticing refreshments before eyes of patrons when crowds hide counter display.



These floor tiles can be taken apart if desired and their inserts interchanged to form a more varied color pattern.

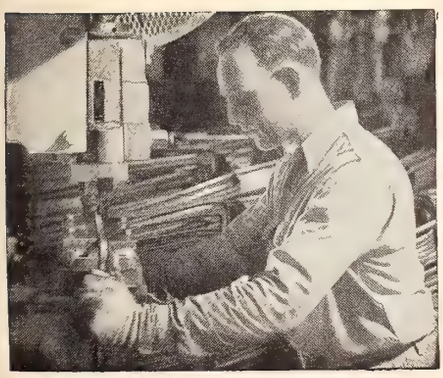




But make sure of all three — Comfort, Appearance, Long Service

This Heywood-Wakefield Airflo model, TC 702, is an outstanding achievement in *comfort,* literally tailor-made to the individual patron! It has a smart elegance of line that brings your house up-to-date, and keeps it so. In range of colors and fabrics, too, it brings assurance of good taste to your decorating scheme. Like all Heywood-Wakefield theatre chairs. its sound design and *steel* construction assure long, long trouble-free service. In addition, it brings you the full benefits of our long, practical experience in meeting the problems of theatre owners—through numerous refinements and improvements which make up-keep easy and cut maintenance costs.

So make sure of all three when you re-seat or plan a new theatre. Our illustrated folder shows all current models in full color—and our own representative or the nearest H-W distributor will show you at first hand how comfortable and practical theatre seating can be.



Heywood-Wakefield teams intelligent design and good workmanship with steel to produce seat frames that assure lasting comfort throughout long, steady use.

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Projection Council Report:

Should Theatre or Craftsmen Own Projection Maintenance Tools?

Council Majority Favors Provision by Management; Recommends Necessary Equipment and Methods for Its Handling and Care by Men in the Booth

Should management supply theatre projectionists with working tools—or is it the skilled craftsman's responsibility to provide his own tools?

If the theatre furnishes tools, which ones are desirable? Should they be kept under lock and key? Who should have the key? Should they be inventoried and if so how often and by whom? What bearing, if any, does the location of the theatre have on this question of projection room tools?

These matters were discussed at this month's meeting of the projection supervisors who comprise the membership of STR's Projection Advisory Council, and very definite opinions emerged. The majorities that formed on various phases of the subject were substantial ones. Only on a few minor details was opinion evenly or approximately evenly divided.

Who ought to supply the necessary tools? The theatre or the projectionist? The Council says the theatre, by a majority of nearly two to one.

COUNCIL MEMBERS

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Balaban & Katz Corp.

FRANK CAHILL
Warner Brothers Circuit

GEORGE CUTHBERT
Famous Players Canadian

C. A. DENTELBECK
Famous Players Canadian

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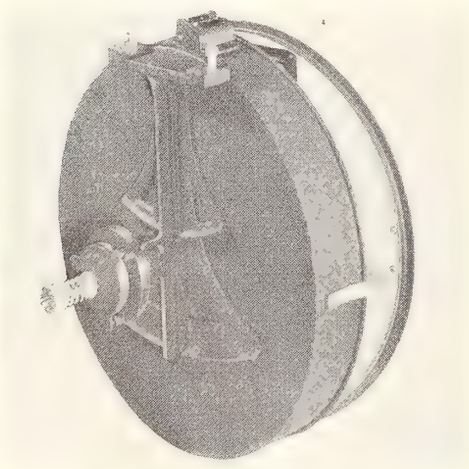
HARRY RUBIN
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Interstate Circuit

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New Projector Magazines



Wenzel Projector Company is now in production on these projector magazines, which are deeper than hitherto, providing greater clearance between the reel and the rear wall; and incorporate such modern improvements as oilite bearings, increased bearing surfaces, new positive-acting spring tension brakes and baked white enamel interiors. Shafts are one-half inch in diameter throughout the length of their bearing surfaces, but the protruding portion of the upper magazine shaft remains at three-eighth inch diameter to accommodate existing reel-end alarms. These models represent an improved addition to Wenzel's current line of magazines, which will be continued.

Moreover the majority would be even stronger than that if those Councilors were included who said they themselves do not furnish tools for one reason or another, but feel that other theatres less fortunately situated should do so. For example:

"In our setup electrical and sound service are so quickly available that we do not generally supply tools. In other circumstances the following tools would be desirable:"

"In practically all theatres under our jurisdiction changes and replacements and adjustments are taken care of by our Service Department so that it is not necessary to equip our projection rooms with a full list of tools. However. if a particular projectionist requests a certain tool or piece of test equipment it is supplied with the understanding that the individual requesting it will use it to advantage."

"Well, don't supply meters unless they can be properly used."

And a few members offered outright and unqualified disapproval to the idea of the theatre supplying projection room tools under any circumstances.

"When you hire a carpenter or a watchmaker or any other craftsman, he will supply his own tools. In a craft as well paid as projection the mechanic should do the same; and if he knows how to use the tools, he does. You can be sure if a man knows enough to read a db meter or take proper care of test film, he'll own them."

"Since all our theatres are serviced by our Sound and Projection Department we do not provide tools. So far as they are needed we expect projectionists to supply their own, just as electricians do. Experience over a period of many years indicates that where the theatre attempts to provide tools, petty larceny is practiced."

However, as noted, if all the Council Members who offer either absolute or qualified disapproval to the idea of the theatre supplying projection room tools are counted together as a single minority, the majority on the opposite side is still almost two to one in favor of the practice.

Maintenance and Inventory

Granting that the theatre does supply projection room tools, should they be kept under lock and key? An overwhelming majority of the members discussing this question voted Yes.

And even larger majorities are agreed that:

The keys should be entrusted to the projectionist;

The tools should be inventoried periodically; and

The manager is the person to make the inventory.

One point on which no clear majority formed was the question of how often the inventory should be taken. Opinions varied from once a month to once a year; with the median view approximately every six months. A very small minority felt that although tools should be inventoried, this need not be done at any specific time, but only when there is a change in the personnel of the projection staff.

What kinds of tools should be supplied? Thirty different items, including not only tools but meters and other facilities for testing and making repairs, were discussed. With respect to only three out of the thirty was opinion evenly divided. In the case of the other 27 items definite

(*Continued on Page E-17*)

NEW "PROFIT-AS-YOU-PAY" PLAN...

GETS YOU OFF THE NUT IN 60-90 DAYS!



250-500% PROFIT*

DAY-AFTER-DAY THEREAFTER

The DRINCOLATOR gives your patrons a better drink . . . gives you a better profit. It carbonates, refrigerates, flavors and dispenses Coca Cola, root beer or any other 2 flavors . . . builds sales often 3 or 4 times over automatic dispensers . . . and dispenses faster . . . 40 to 50 drinks a minute. More DRINCOLATORS are now in use in more theatres than all other drink dispensing equipment combined . . . small independents to big chains . . . and without exception every chain that has tried the DRINCOLATOR has re-ordered . . . many, 10 times the original order, or better!

- Easy to install—just connect to city water, connect to electricity.
- Takes little space—counter high to fit your candy stand—27" x 28" floor area.
- No bottles to bother with—empties or full.
- Dispenses 5¢, 10¢ or any other size drinks—perfectly flavored, perfectly chilled.
- Makes 250% to 500% profit.
- **AVAILABLE ON "PROFIT-AS-YOU-PAY PLAN" WITH MODERATE DOWN PAYMENT AND CONVENIENT TERMS. MOST THEATRES REGAIN INITIAL INVESTMENT IN LESS THAN 90 DAYS.**

NATIONAL THEATRE SUPPLY sells and services the DRINCOLATOR from coast to coast. There's one of their 29 branches near you. See the DRINCOLATOR at your local National office—or write Drincolator Corporation, 342 Madison Avenue, New York 17, N. Y.

NATIONAL THEATRE SUPPLY
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*At 5¢ per cup—for each $3.60 you spend on 2 gallons of syrup and cups, you take in $12.50. Your profit: $8.90—250%. At 10¢ per cup—your profit: $21.40—500%.

"PAYS FOR ITSELF WHILE IT PAYS Y

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Please send me the Drincolator big profit story.

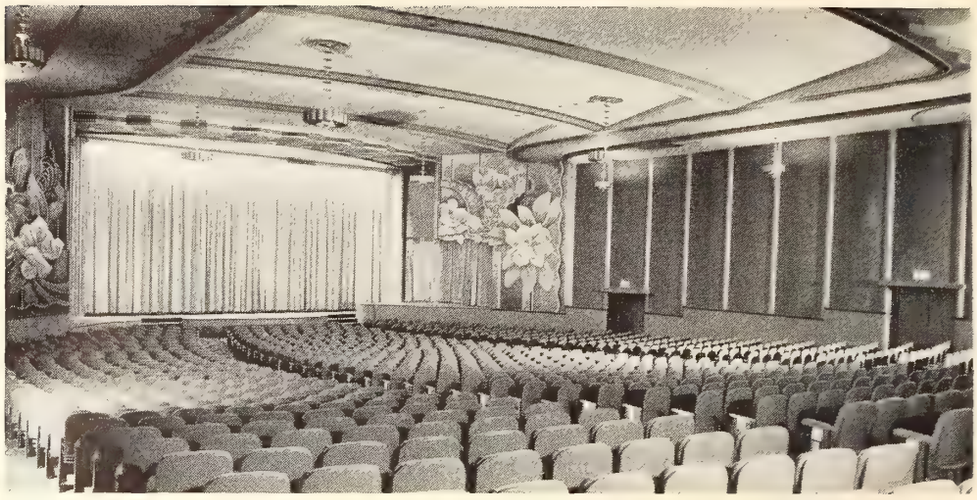
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New 1,000-Seat Magnolia, Seattle, Is Twenty-seventh in Sterling Circuit

Requiring a year for construction, Sterling Theatres' new 1,000-seat Magnolia, Seattle, is designed and ornamented in what its planners call the "modern but not modernistic" school. The auditorium is lavishly decorated. The refreshment bar, featuring Manley popcorn and Coca-Cola, begins at the ticket taker's place and parallels the path of the patron across the foyer. Rest rooms and cry room are on the mezzanine; and the parking area, to the rear, is floodlighted at night.

The facade of the theatre is finished with Roman brick and concrete, in pastel shades of green and brown. The attraction board of the marquee is flanked by huge magnolia designs in neon. Box-office is at the left of the entrance; outer and inner lobby doors are tempered plate glass.

Carpeting — featuring white magnolia blossoms on a background of deep old rose —begins in the foyer, which is further ornamented with mosaic murals pieced together out of 23 different kinds of wood. These wooden mosaics are believed to be unique in theatre decoration.

Outstanding feature of the auditorium are the carved panels, each 20x22 feet, which flank the screen opening with modernistic versions of the Magnolia blossom in gold and silver leaf; the flowers themselves being white and silver. Auditorium side walls are deep bottle green trimmed with metallic bands; the rear wall is finished in salmon.

B. Marcus Priteca was architect of the Magnolia; A. B. Heinsbergen designed its interior.



AUDITORIUM (above) features carved magnolia blossoms in silver leaf and white, on a background of gold leaf. Walls are deep bottle green at the sides, salmon at the rear; basic ceiling tone is golden yellow. Facade (left) is finished with brick and concrete in pastel tones of brown and green, and ornamented with magnolias.



REFRESHMENT BAR (right) is located where the Magnolia's patrons encounter it as soon as they pass the doorman, and stretches along on their left as they walk across the foyer toward the auditorium. Coca-Cola and Manley popcorn are the most featured refreshments. The popcorn machine is nearest the entrance doors. Between the popcorn machine and the Cola bar there is a candy showcase, and two additional showcases are placed beyond the Cola bar, closer to the auditorium. Refreshments are also displayed in the show window which is on the left of the patrons as they approach the glass doors leading to the foyer, reminding them not to put their change away just yet.

Newest Arc Lamp for Large Theatres Combines Mirror Optics with Rotating Positive Carbon

Specifically Recommended for Drive-Ins, Motiograph Lamp is Rated at 19,000 Lumens

An entirely different kind of arc lamp, intended for all large theatres and particularly for drive-ins, has been put on the market by Motiograph.

It is a reflector-type lamp with a rotating positive carbon, and therefore unlike any other lamp manufactured today. Theodore O. Hall designed it for Motiograph and supervises its manufacture. It has been given the trade designation "Motiograph-Hall 75/115 High Intensity Arc Lamp."

The manufacturer asserts it will deliver more light than any 70-ampere reflector-type lamp because the rotating positive carbon permits operation at up to 115 amperes; and also states flatly that it will put more light on the screen than rotating-positive condenser lamps because of the claimed superior efficiency of mirror optics over condenser optics. The mirror in the new Motiograph-Hall lamp is 16 inches in diameter, product of Bausch & Lomb.

Still further efficiency is secured, according to Motiograph, by a precision-type automatic carbon feed which so positions the carbons with respect to each other that the gases are held back within the crater until they become super-heated to an extreme brilliancy; and at the same time holds the crater at the optimum focal point within a tolerance of not more than 7/1000ths of an inch.

Because of the superior efficiency of the lamp, it is stated, a heat filter is not needed for protection of the film; although use of external blower mechanisms such as those supplied with Motiograph Model AA projectors is recommended.

Construction and Operation

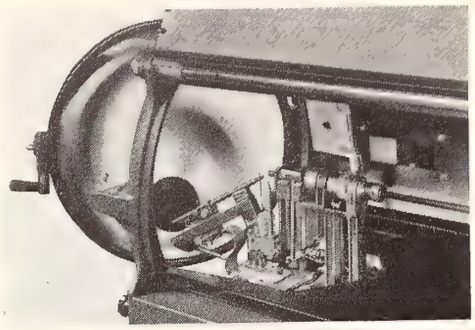
The base of the lamphouse is heavy gauge sheet steel. Front and back portions are aluminum castings. Both side-doors are double-walled. Auxiliary equipment includes the usual ruby glass observation ports and arc image projector.

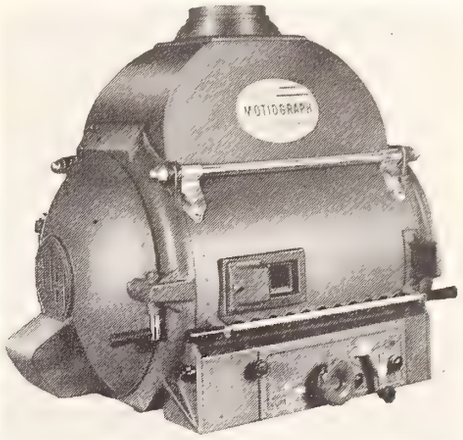
The 16-inch reflector is permanently mounted in the rear door. It cannot be moved, and must always remain accurately aligned with aperture and lens.

Burning away of the carbons, and any fluctuation of the arc current beyond predetermined limits, sets the automatic feed control mechanism into operation to maintain the gap at correct position and length. A pilot light outside the lamp flashes notice to the projectionist whenever there is any material change in arc current, but in normal operation there is no need for him to intervene with manual adjustments. He can do so, however, if necessary.

Normal trim consists of 9-mm. positives and 5/16" negatives, but the lamp is also designed to use positives up to 11-mm. Current range is 75-115 amperes. Tests made by the manufacturer indicate that the Motiograph-Hall lamp produces 19,000 lumens of light at an arc current of 85 amperes.

Construction is of the unit type; the entire burner mechanism can be removed intact for servicing. Inner surfaces of the housing are smooth, to facilitate cleaning. A further advantage in cleaning is a removable false bottom that extends under the entire burner mechanism. Positive carbon contacts are of a bronze alloy, chosen as having the best heat conductivity consistent with resistance to scaling and oxidation; contact surfaces are coated with a 1/16th inch layer of pure silver.





Interior (left) and exterior views of the new Motiograph-Hall reflector-type rotating positive arc lamp, which is said to produce 19,000 lumens at a carbon current of 85 amperes.

Although the Motiograph-Hall lamp is new, it is not untried. Experimental models have been in regular use in a number of drive-in theatres for over a year; the commercial model now offered to the industry at large incorporates the benefits of that experience.

Projection Advisory Council

(Continued from Page E-14)

majorities formed, and on 17 of those items the majority vote for or against—among those who believe the theatre should supply tools at all—either approached or reached unanimity.

Among those members who feel that the theatre should supply tools for the projection room, or at least supply them under some circumstances, **more than 80 per cent at least are in favor of furnishing the following:**

Screwdrivers of various sizes.
Pliers of various sizes.
Cutting pliers.
Open end wrenches of various sizes.
Soldering iron.
Aligning rod (for optical alignment of lamphouse with the projector mechanism).
Trouble lamps.
Rubber Tape.
Friction Tape.

(There are eight other items on which majority opinion was equally emphatic, but in opposition to them. Those will be listed below.)

Lesser but still substantial majorities favor supplying the projection room with these items:

Allen wrenches.
Test phones.
Tube puller.

Opinion was exactly and evenly divided with respect to these items—whether to supply them or not:

Socket wrenches.
Neon test light.
Tags for identifying wires.

Only a minority approved equipping the projection room with:

Test voltmeter.
Ohm meter.
Db meter.
Test probes for use with meters.
Picture test film.
Sound test film.
Binoculars for watching the screen.

Very small minorities suggested the following tools and appliances:

Pin punch.
Small machinists' hammer.
Combination ohmeter-voltmeter.
Special thin flat wrench for removing projection head.
Light meter.

With respect to this last item, it will be remembered that there is an extremely strong majority vote in favor of providing the projection room with an aligning rod for optical alignment of lamphouse and mechanism, but a member of the minority that prefers a light meter for such work comments:

"Experience proves to me that a light meter is the best guide to aligning arc lamps, especially when high speed lenses are used. Usually we gain 2 to 4 foot-candles average on the screen by using a light meter in place of aligning rods, which are less accurate."

Finally, three of the thirty items entering into the discussion were **unanimously disapproved:**

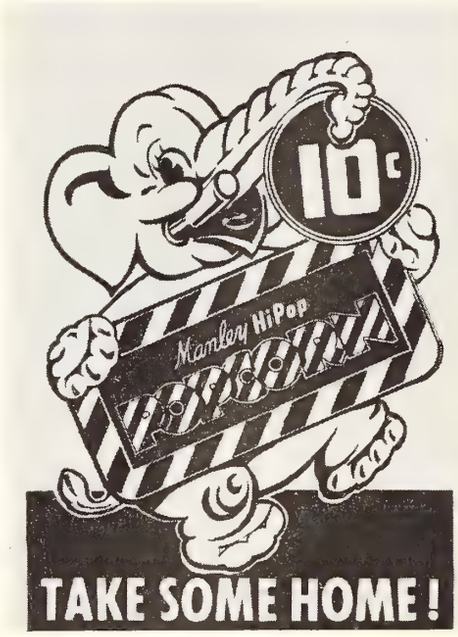
Soldering torch.
Pipe wrenches.
Test oscillator.

New Sales Aids Offered by Manley To Help You Sell More Popcorn



Pictured here are a few of the many items in Manley's new merchandising service. The "Happy Elephant" (right) stands 36 inches high, can be mounted and mechanized cheaply and used as set piece in theatre lobbies. Lacquered four-color streamer (above) measures 6x22 inches, is available easel-mounted or as lithograph sticker. Standee (left) is 18 inches high.







Shown above are some of the one-column ad mats included in the new Manley merchandising service kit. Two-column newspaper advertising mats are also supplied.

A new merchandising service, an innovation in the popcorn field, has been designed by Ray Beall, Advertising and Public Relations Consultant, for the purpose of helping theatremen who use Manley products sell more and more popcorn.

The service has many ramifications. It includes seven trailerettes, obtainable through National Screen Service, which were created specifically to promote "impulse" popcorn sales among theatre audiences. It also includes counter standees brilliantly finished in red, green, yellow and black against a white background. The standees are 18 inches high. The same designs, in the same sizes, are likewise supplied as lithograph stickers for popcorn machines, mirrors or windows.

Brightly colored streamers, measuring 6x22 inches, are still another part of the service. And there are window and attraction frame borders measuring 3½x38-inches, 8x8-inch quarter-circle price corners, miniature elephant price standees, and colored lithographed stickers featuring such holiday and sports motifs as St. Valentine's Day, Fourth of July, Christmas, football and baseball.

Also included is a 36-inch "happy elephant" paper cut-out that can be mounted and mechanized at low cost.

In addition there are 12x18-inch paper banners and 18x20-inch pennants. There are one and two-column ad mats.

All this eye-catching material carries designs and copy expertly planned to promote additional sales of popcorn.

Except for the trailerettes which, as noted, are furnished through National Screen Service, the entire supply of these sales aids is packaged in cardboard kits available directly from Manley from any of the Manley divisional offices or from the factory at Kansas City.

The new merchandising service was announced by Charles G. Manley, Vice President of the company.

SMPE to Star Television

Two of the five days of the forthcoming 65th Semi-Annual Convention of the Society of Motion Picture Engineers will be devoted exclusively to a conference on television, with all other technical aspects of theatre and studio practice crowded into the remaining three days, the Society announces.

The Convention will be held in New York at the Hotel Statler (formerly known as the Hotel Pennsylvania) from April 4th to April 8th, inclusive.

Aside from television the assembled engineers will discuss theatre and studio equipment, films and film processing, and high-speed photography. There is to be a get-together luncheon on April 4th, and a cocktail hour and banquet on April 6th.

New Profit Possibilities In Coin-Slot Perfume Machine

Additional vending machine profits are now available to the theatre by means of a new coin machine which offers patrons their choice of either cologne or perfume, in small vials, at twenty-five cents each.



Movie Star Joan Bennett, who is known as an authority on beauty, having published a book on the subject, is actively associated with the enterprise. Her name is on the machine and on the perfume, which she has approved.

The perfume is said to be of high quality, salable at twenty-five cents only because of mass production. The method of vending represents an improvement over older methods whereby perfume was squirted on the patron, since now she receives it in the form of a purse-size bottle and can apply it as she pleases.

Jeff Distributors, Inc. of Chicago and Los Angeles, supply the machine and the perfume, and take care of all servicing. The exhibitor merely furnishes space to set up the vending device, and collects a percentage of the profits.

Slipper Will Head New NTS Branch in Omaha



Glenn K. Slipper

Glenn K. Slipper, member of the sales staff of National Theatre Supply's Los Angeles branch, has been transferred to Omaha, Nebraska, and promoted to the post of manager of the new branch which National will open at 1610 Davenport Street, in Omaha's film row.

The Omaha enterprise will bring to 29 the total number of National branches located in principle film trade areas from Coast to Coast.

THEATRE FABRICS

(*Continued from Page E-7*)

clean cloth, working in toward center of spot. Press clean blotting paper to dampened area. Continue blotting until clean portions of paper show no stain. After fabric has dried, rub over area with foam cleaner such as "Bubble Cleaner."

Lipstick. Pour carbon tetrachloride on spot. Blot with clean paper until no stain appears on blotter.

Fruit Stains. Scrape excess pulp from fabric. Sponge with hot water. Do not use soap.

Candy. If chocolate, use hot water and soap suds. If not chocolate, just hot water. For chewing gum, moisten with carbon tetrachloride, then scrape from fabric with dull knife. After removal, sponge area with carbon tetrachloride.

Urine. Urine will usually change the color. It only makes matters worse to try to wash out the stain. The best method of handling is to apply small amounts of clean water to the surface discolored and allow it to absorb the salts and take them into the fabric, with some possibility that the original color may reappear.

Care of Carpets

Carpets. Dirt and grit left unremoved will shorten the life of carpeting—it will work down into the pile and by its gritty nature will cut and wear the fibers. Thorough daily vacuuming is essential to long carpet life. In addition, periodic dry cleaning or shampooing are important. But the theatreman needs to be careful about the reputation of the cleaner to whom he entrusts his valuable carpets. In cleaning them, as in buying them, choose only well-established firms.

Removal of spots and stains in carpets presents a somewhat different problem from treating the same types of soil in chair upholstery. The following suggestions should prove helpful:

Chewing Gum. Chewing gum stains will usually yield to this treatment: soften with egg white, sponge with water.

Grease or Oil. In case of grease or oil spots, scrape off as much as possible from the surface of the rug, then wash with soap and water to remove the grease. Sometimes such spots can be absorbed with fuller's earth or French chalk, blotting paper, powdered magnesia or corn meal. If the stains still remain, they can often be dissolved with carbon tetrachloride, chloroform, ether, gasoline, naphtha or benzol.

Urine. Urine will usually change the color. It only makes matters worse to try to wash out the stain. Apply small amounts of clean water to the surface and allow it to carry the saline effect into the fabric, possibly restoring the original color.

To conclude: there is no economy in maintaining a shabby-looking theatre—this proves expensive at the box-office. There is no economy in buying unreliable fabrics—they become shabby too soon. There is obviously no economy in buying high quality fabrics and then neglecting them. The only economical and efficient treatment of fabrics used in theatre furnishings and decorations is to buy the best and give them the best of care.

Video Cuts Movie Going 20%

Television set owners buy twenty per cent fewer movie tickets than non-owners of video receivers, Ralph B. Austrian reports in the Journal of the Society of Motion Picture Engineers for January, 1949. The report is based on three different polls or surveys, which cross-checked each other. The polls were taken early in 1948, and were first reported at the SMPE Convention in Santa Monica, California, last year. A feature of the findings is that the novelty of television seemed to have no effect on the frequency of movie-going, Mr. Austrian notes, pointing out that the age of the television set did not appear to have any relationship to reported changes in the owners' attendance at the theatre.

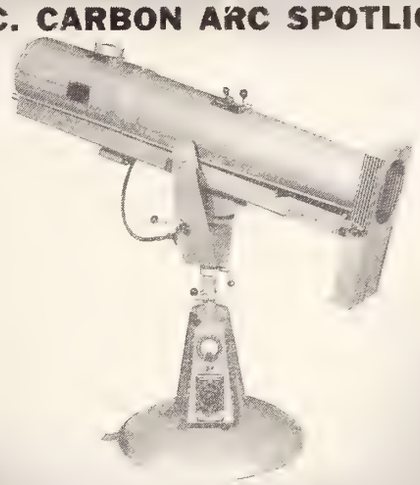
Newest SMPE-MPRC Test Film Now Available on Safety Stock

An improved version of the visual test film produced jointly by the Society of Motion Picture Engineers and the Motion Picture Research Council is now available, the SMPE announces. Improved printing methods now enable the film to reveal unsteadiness in projection down to as little as one-fourth of one per cent, it is stated. The travel ghost portion of the film provides a sensitive indication of errors in projector shutter timing; while still other portions reveal lack of sharp focus and other optical faults, incorrect projector alignment and incorrect masking. The new test film is supplied on safety stock only. It is sold at $22.50, and comes complete with instructions for its use.

THE STRONG TROUPER

Portable High Intensity

A. C. CARBON ARC SPOTLIGHT



for theatres, auditoriums and night clubs where the length of throw does not exceed 100 feet.

PRODUCING A SNOW WHITE uniformly illuminated spot, crisp on the edges, the Trouper will supply that essential sparkle to a presentation that is obtainable only with the use of high intensity arcs.

FAR SURPASSING IN BRILLIANCY of spot any incandescent or vertical arc type spotlight, the Trouper will actually equal many of the large theatre type spotlights.

ENGINEERED WITH AN EYE toward simplicity and ease of operation, this spotlight is capable of being easily operated by a "new" man on "opening night."

THE OPTICAL SYSTEM utilizes a silvered glass reflector to collect the illumination from the source and direct it to a circular aperture, from where it is projected to the stage by means of a two-element variable focal length lens system.

FOR A 60-FOOT LENGTH OF THROW, the size of the projected spot is variable from a minimum of 30 inches "head spot" to a maximum of 33 feet "flood".

EXTREMELY MODEST IN ITS POWER requirements, this spotlight draws only 10 amperes from any alternating current—110-volt convenience outlet.

A HIGHLY EFFICIENT, adjustable and self-regulating transformer which is an integral part of the spotlight base reduces the 110-volt alternating current supply to a low arc voltage and for the first time makes possible a high intensity arc spotlight without the use of heavy rotating equipment.

THE CARBONS ARE FED AUTOMATICALLY by an electric motor which maintains a constant arc gap. This results in a steady light, free from hiss or flicker.

A TRIM OF CARBON consists of two 6mm x 7" heavy copper coated high intensity carbons with a burning time of one hour and twenty minutes at 21 volts and 45 amperes arc current.

A HORIZONTAL MASKING CONTROL can be angled at 45 degrees in each direction from horizontal.

THE COLOR BOOMERANG contains six slides and an ultraviolet filter holder.

MOUNTED on casters. Easily disassembled into two units for shipment.

Sold by Independent Theatre Supply Dealers

Use the coupon to obtain further details, prices and name of your nearest dealer.

THE STRONG ELECTRIC CORP.
"The World's Largest Manufacturer of Projection Arc Lamps"
24 CITY PARK AVE.
TOLEDO 2, OHIO

Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

Name .....

Company .....

Street .....

City and State .....



MAINTENANCE Checking Guide

☐ JAN. 31.—Do you help candy sales by re-decorating the candy bar periodically—changing its color scheme and ornamentation according to season of the year?

☐ FEB. 1.—Carpets get dirtier in winter. Do you protect the useful life of yours by insisting on exceptionally thorough and careful cleaning during these stormy months?

☐ FEB. 2.—How long since you have checked the heating system for steam leaks, loss of pressure, faulty valves and other defects that result in waste of fuel?

☐ FEB. 3.—You want your projectionists to take the best care of their expensive machinery; set them an example by re-painting the projection room periodically.

☐ FEB. 4.—You know that accumulated rubbish breeds odors and creates fire hazard but have you set up a rigid schedule for inspection of every part of the theatre?

☐ FEB. 5.—How long since you checked your screen? Pin on white paper or piece of original material for comparison; have the projectionists throw down white light.

☐ FEB. 6.—If you did not re-check the theatre's insurance during the year-end, do it now; make certain protection is as broad, adequate and economical as possible.

☐ FEB. 7.—Are you watching long distance calls to hold down unnecessary costs in ordering supplies or film? Do you try to use a letter in time to save a toll call?

☐ FEB. 8.—Have you set up a positive routine to make certain exit doors can never be snowed shut if a storm comes up while the theatre is in operation? Take no chances.

☐ FEB. 9.—How long since you re-checked the wattage of all lamps and tubes throughout the theatre to make certain none are more powerful than is really necessary?

☐ FEB. 10.—Has someone been assigned to make regular inspections of all ladders used by employes to avoid accidents and consequent legal liability?

☐ FEB. 11.—If the theatre is no longer quite as bright and sparkling as it used to be, have you taken estimates on the cost of an effective re-decorating or re-modeling job?

☐ FEB. 12.—Winter is far from over; all outside sign supports, cables, anchorages, etc., should be re-checked now to prevent accidents resulting from high winds or snow.

☐ FEB. 13.—Do you have a routine that guarantees that no banners, pennants, etc., will be stored away for future use unless they have first been thoroughly cleaned?

☐ FEB. 14.—Time for another extra-thorough check-up of all seating to catch faults overlooked in daily inspections and assure longest possible life for your chairs?

☐ FEB. 15.—Winter uniforms of staff beginning to get a little less attractive than they were? Order repairs, overhauling or replacement as needed for smart appearance.

☐ FEB. 16.—Do you hold periodic meetings with projection staff or chief projectionist to keep yourself in close touch with their problems and condition of all apparatus?

☐ FEB. 17.—Have any of the mats in your indoor or outdoor poster frames become dingy? New ones will pay off in improved eye appeal for your "coming attractions."

☐ FEB. 18.—Do you keep a running inventory of all supplies, revised immediately whenever items are either received or used, to make sure of avoiding shortages?

☐ FEB. 19.—Has your theatre roof been holding heavy loads of snow this winter? Time for another check from inside the hanging ceiling for any sign of a developing leak.

☐ FEB. 20.—Do you have coin-operated scales about the theatre? If so, do you have them checked periodically to guarantee patrons' accurate weight for their pennies?

☐ FEB. 21.—How often do you inspect kick plates on all public doors? Do not let neglect by the cleaning staff give your theatre a shabby appearance in any detail.

☐ FEB. 22.—If you have had your auditorium re-painted or re-decorated, or put in new seats or made any other changes, have acoustics and sound distribution checked.

☐ FEB. 23.—Have exposed wooden doors and poster frames taken a winter beating? Restore their attractive appearance with varnish at first reasonably good weather.

☐ FEB. 24.—March winds are still to come. Have the roof cornice and chimneys carefully checked for tiles or bricks that may have been loosened by ice.

☐ FEB. 25.—If your theatre has fire escapes of the counter-balance type how often do you have them tested to make sure they are always in good working order?

☐ FEB. 26.—Days are growing longer again; how long since you last revised your schedule of outdoor lighting? Substantial sums can be saved by watching this detail.

☐ FEB. 27.—Income tax deadline is coming close now. If the accountant has not yet put all your books, forms and reports in order, don't let him stall any longer.

Exclusive STR Service Feature

The Projection Glossary

1949 EDITION

Bloop. The sound produced when an imperfect splice in a sound track passes through the sound reproducing mechanism of a motion picture projector.

Blooping Ink. Opaque (black) ink used to cover the joint of a sound track splice to prevent the splice from making a noticeable noise when passing through the projector.

Blooping Patch. Triangular or oval black section introduced over a splice in the positive sound track, to prevent the noise which the splice would otherwise cause during reproduction. The patch effects a relatively gradual diminution in the transmitted light, followed by gradual restoration to the original value. The sound frequency due to a properly blooped patch is too low to be heard.[3]

Bolt, Expansion. A bolt with a long, special nut. The nut is set into a hole drilled for it in masonry, brick, etc., and is so made that it expands when the bolt is screwed up, thus binding firmly in place.

Briggs' Standard. Standard pipe thread as used on screw pipe in the United States.[5]

Breezing. Said to occur when projected picture is blurred as a result of distortion of focus in camera, printer, or projector—due to uneven shrinkage of negative or positive, or to perforations of uneven pitch.[3]

Bridging Amplifier. Any amplifier of relatively high input impedance, so that a number of such units may be connected in multiple across a relatively low impedance circuit without materially affecting its electrical condition and without reaction on one another. Abbreviated B.A.[3]

Brightness. (1) A photometric measure of light emission per unit area of a luminous body or of a translucent or reflecting surface, i.e., candle-power per unit area. Brightness determines the stimulus value of a given surface as a visual object, and this sense is conveniently expressed in candles per square meter or in millilamberts.

$$B = dI/(dA \cos \theta)$$

Brightness is the luminous intensity, I of a surface (real or virtual) in a given direction, θ, per unit projected area of the surface. A cos θ. Note: In practice no surface follows exactly the cosine formula of emission or reflection; hence the brightness of a surface generally is not uniform but various with the angle at which it is viewed.

The candle per square inch and lambert are commonly used for high brightness such as light sources. The foot-lambert and millilambert are used for ordinary illuminated surfaces. The foot-lambert equals incident foot-candles times reflection factor, assuming a diffusing surface or medium.

(2) Degree of resemblance to white. In common usage the term brightness often refers to the intensity of sensation which results from viewing surfaces or spaces from which light comes to the eye.

Brilliance. The characteristisc of a color which determines the intensity of the sensation it produces in the eye of an observer.

Brush. A device for making electrical contact between the rotating commutator of a generator and the stationary circuit wires. Brushes are made from carbon, copper wires, copper strips and copper gauze, but carbon brushes are most largely used.

Brush Loss. Loss, in watts, due to lack of perfect electrical contact between brush and commutator. May be greatly increased by dirty brushes, dirty rough commutator, or lack of sufficient pressure between brushes and commutator.

Buckle. Unflatness of a motion picture film due to the edges shrinking while the film was in the roll.

Bushing. A reducing fitting with a male and female thread.[5]

B.X. A flexible metal tubing for the protection of electric wires, much used for interior work. A flexible metal conduit.

This new dictionary of terms associated with motion picture projection and related arts will appear serially throughout 1949—the next installment in the issue of March 5th.

Coordinating Expanded Merchandising Program

In line with his company's program of continuing development of theatre sales of popcorn, Erwin M. Treusch has made a special study of the showmanship facilities and practices, as successfully employed by exhibitors, since his association began last July as cooordinator and assistant to Vice President R. A. Warner of Manley, Inc.



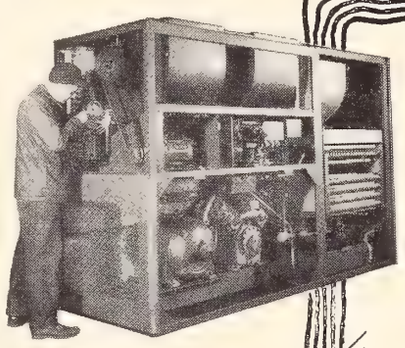
Erwin N. Treusch

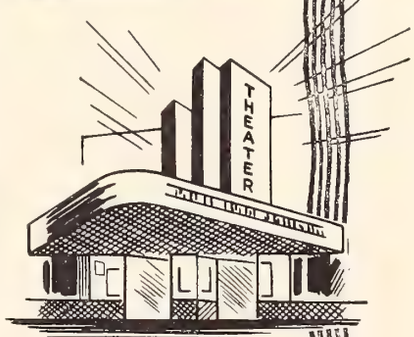
Mr. Treusch was formerly associated with Paramount Pictures in coordinating procurement and maintenance activities among Paramount partners and affiliates and has been General Counsel for the Army Motion Picture Service. While the theatre branch is but one phase of his activities in his present post, Treusch says that his earlier association with the film industry may have considerable influence on his admittedly "special interest" in the theatre end of the business.

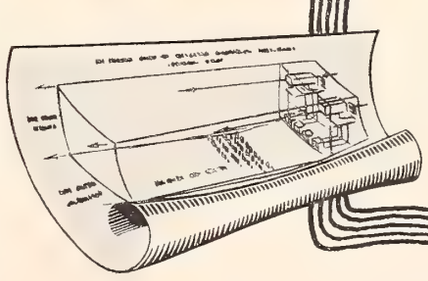
Matters of corporate organization and administration were long Mr. Treusch's primary concern as a lawyer. Army service claimed years of his time. He enlisted as a private in 1917 and became an officer in 1918. It was in World War II that, as a Colonel, he was General Counsel for the Army Motion Picture Service, as well as for the Exchange and Athletic and Recreation Services.

Two special assignments helped earn him the Legion of Merit awarded in 1945. One was a secret mission to the Aleutians during the Jap occupation. The other was representing the United States in the trial of the Nazi saboteurs who landed here in 1942.

Specialists IN THEATER AIR CONDITIONING







PRE-ENGINEERED PRODUCT

Refrigerated Kooler-aire is USAIRCO's complete, central-station, air conditioning system . . . cooling in summer, heating in winter, ventilating in spring and fall. Sizes 5 to 40 tons . . . single or multiple installations take care of every requirement. Listed under Re-examination Service of Underwriters Laboratories Inc. Delivered ready for fast, simple installation.

25 YEARS OF THEATER EXPERIENCE

USAIRCO has been servicing the American exhibitor for a quarter century. USAIRCO engineers know theater air conditioning. They understand its requirements, and principally how to provide business-building-customer-comfort at costs the boxoffice can afford.

AIR-GINEERING

USAIRCO offers cooperative engineering counsel in the design application of air conditioning for your house. It is available to your architect or contractor. Send us your plans. We'll be glad to show you just what a big extra value Air-gineering delivers. No obligation, of course.

UNITED STATES AIR CONDITIONING CORPORATION

Como Avenue S. E. at 33rd, Minneapolis 14, Minnesota

Brighten

YOUR THEATER AND YOU'LL

Brighten Your Boxoffice

Free! Write today! Or—ask for our decorator to visit you!

HOW TO GET more for Your Theater— DECORATING DOLLAR

by AVIN NOVA SCENIC STUDIOS

Send your rough sketches or plans for free estimate & color rendering

Wall Coverings ● Painting ● Ornament Plaques ● Curtain Tracks ● Luminaries ● Stage Curtains ● Curtain Controls ● Draperies ● Tufted Panels

NOVELTY SCENIC STUDIOS, INC.

32-34 W. 60th ST., N.Y. 23, N.Y.

Masters of the Art of Decoration

Top Quality Sound System Built For Use in Theatre Lounges

Background Music With All the Beauty of Auditorium Sound Can Now Be Provided for Lounge Entertainment



Radio, phonograph and television music of true theatre quality is drawn from this equipment, which is concealed in convenient locations about the theatre lounge. Upper left: a two-way loudspeaker with crossover at 1,000 cycles and frequency range from 15 to 15,000 cycles. Upper right: AM-FM radio receiver, utilizing tuned r.f. amplification to obtain superior quality. Lower left: Altec Lansing amplifier specifically designed for this sound system. Lower right: the Altec-approved Webster-70 record player equipped with G.E. variable reluctance pickup.

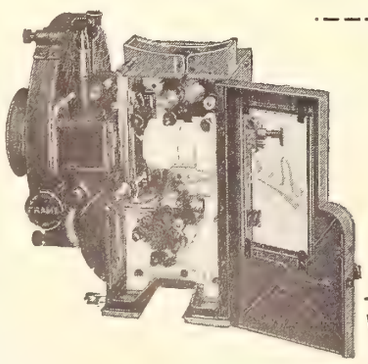
Although "background" music from radios or record-players long ago became a customary service and one that people expect to find in public gathering places—as in restaurants, taverns and even railway cars—there has hitherto been a technical objection to providing this service in the theatre lounge. The sound usually is so inferior to that which patrons have just heard in the auditorium, that the effect is not pleasant.

A new sound system, capable of providing the lounge with music of true theatre quality, has just been developed by Altec Lansing Corporation and is now available to theatremen everywhere through Altec Lansing dealers. Its four component parts are: an AM-FM radio receiver, an automatic record player, an amplifier and a loudspeaker. These are not mounted in any cabinet; their use does not add another piece of furniture to the lounge. All components, including the speaker, are concealed. They are installed behind any convenient closet door, wall panel or lighting fixture according to the arrangements existing in each individual lounge. They need not all be in the same place but can be distributed through as many as four different locations. Normally, they will be quite invisible to the patron, who will hear the music without knowing where it comes from.

Altec Lansing also believes that some theatremen may want a similar sound system installed in their own homes, and is prepared to render that service also. The price is approximately equal to that of a custom-built radio-phonograph combination of the finest quality, but the Altec Lansing system provides sound of theatre quality, and it does not add another piece of furniture to the living room.

The equipment includes provisions by means of which it can also be used to reproduce the sound associated with television wherever television is added.

YOUR ASSURANCE OF THE BEST!



WENZEL "Smooth-Running" PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts . . . and your present equipment will do a smoother running job.

Write for Folder No. WC-19 on PRO-4 Projector Mechanism

WENZEL PROJECTOR COMPANY

2509-19 S. State Street Chicago 16, Ill.

Wendt Advertising Agency Takes Membership in TESMA

Wendt Advertising Agency of Toledo, Ohio, specialists in motion picture theatre equipment, is one of the eight new members recently to join the Theatre Equipment and Supply Manufacturers' Association, according to Roy Boomer, Secretary-Treasurer.

Others are A. & M. Karagheusian, Inc., of New York, Young's Frame Company, Independence, Mo.; Frankel Associates, Inc., New York; Best Devices Co., Inc., Cleveland; George M. Petersen, Cleveland; Walter E. Heller Co., Chicago, and Minneapolis Securities Co., Minneapolis. Wendt, Petersen, Heller and Minneapolis Securities are associate members.

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

A testimonial dinner to P. A. McGuire of International Projector Corporation and award of a gold card to Larry Davee of Century Projector Corporation were combined with installation of officers by the 25-30 Club, organization of veteran projectionists, at the Hotel Belvedere, New York, on January 13th. Officers installed







P. A. McGuire of International Projector Corp., guest of honor (left); and below, left to right, Cecil Wood, new President of the 25-30 Club, and Larry Davee of Century Projector Corp.

included Cecil Wood, Sr., President; Albert Kay, Vice President; Ben Stern, Financial Secretary, and Morris Klapholtz, Recording Secretary. Testimonial bronze plaques were awarded to P. A. McGuire and to one of the former Presidents of the Club, Morris Rotker.

Theatre managers and circuit executives were guests at the annual party of Local No. 31, Kansas City, Missouri, staged at the Musicians Club in that city early in January. Fox Midwest's L. E. Pope, member of STR's Projection Advisory Council, was among the executives present. Others included Leon Robertson, Senn Lawler and Jim Long, of the same company, and MGM's Division Manager Mike Cullen.

Local No. 84, Hartford, Connecticut, has elected Charles Obert, President; Toby Sullivan, Vice President; Lewis W. Mello, Treasurer; and Harry Sweet, Secretary. Chosen for trustees were Harry Hoff, Oscar Majorie and Francis LaCava.

Forty years of union activity without a single work stoppage of any kind called for a party in celebration, in the opinion of Local No. 106, Marion, Indiana. Robert E. Oatsis was toastmaster.

Marion W. Gieskieng of Local No. 230, Denver, has invented a device for preventing railroad wrecks by detecting automatically any damage that may develop in a railroad wheel.

Decorative Display Frame



Elaborately ornamental display frame here shown, manufactured by Adams Lighting, Inc., for the main lobby of the New York Paramount Theatre, measures 18 feet high by 15½ feet wide. The frame is of hand-hammered brass, with 64 incandescent lamps concealed behind the decorative leaves. Each leaf is individually hinged to give access to the lamps for cleaning and relamping. Poster box, behind the frame and the display material, is heavy-gauge aluminum.

H. M. Fritchle, manager of Oliver Theatre Supply Co., Cleveland, has installed new chairs in the Marion Theatre, Marion, Ohio, owned by Nate Schultz and Associates. Oliver has also contracted to supply sound equipment and projectors to the new Shia Drive-In at St. Clairsville.

HELPFUL BOOKS

Beneath the beauty of a well-carpeted floor lies a vast amount of highly important detail that never meets the eye. All of it can be found, however, in the new "Handbook for Carpet Layers," published by The Carpet Institute, Inc. The book deals with carpeting in general and with theatre carpeting in particular.

Although this handbook stresses theatre use of carpets, it is not written for theatremen but for contractors who sell and install theatre carpets, and for their employes. For just this reason, however, the exhibitor who reads through it will find himself far better equipped to select the right type of carpet and installation service in his own case.

Anyone can read through the handbook in a very few hours; it consists of 142 pages carrying 121 illustrations. The price is $1.85.

Son of ECA Chief Joins With Stancil to Make Tape Recorders

Hallock B. Hoffman, son of ECA Chief Paul G. Hoffman, and William V. Stancil, North Hollywood electronics engineer, have formed Wm. V. Stancil Co., Inc., to manufacture and sell high-quality magnetic recording equipment. The company will expand existing production of the Stancil Wide Range magnetic tape recorder, and will introduce a new midget model weighing less than seven pounds, complete.



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MOVIE HOUR
Popcorn Fountain

POPS MORE CORN!
SERVES MORE PEOPLE!
MAKES MORE MONEY!

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- Greater popping capacity than any other machine
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- New type popping plate replaces kettle
- Better corn display . . . better "buy" appeal

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SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

JOINT COUNCIL REPORT

(*Continued from Page E-6*)

comfort as possible. All our seating in lounges, foyers and mezzanines is heavily upholstered."

"We prefer comfort."

"Comfort plus long wearing qualities."

Foyers, of course, must be decorated as well as furnished. A majority of both the Theatremen and the Architects like to use murals for this purpose. Minorities of both groups specifically favor fluorescent murals.

"We use many murals for lobby and foyer decorations. We restrict fluorescent murals, however, to auditorium walls and ceilings."

"We like murals for foyer areas if in good taste and in the central theme of decorative or focal points. But in this area fluorescent murals are seldom effective owing to competitive light."

"We also favor murals — fluorescent murals should be viewed at a distance."

"Murals in lobbies and foyers can become very interesting, but in all cases should be lighted indirectly. Murals depicting historical events of the surrounding territory can be used to good advantage. We favor murals."

"We prefer fluorescent murals only."

Homelike or Glamorous

The one question of theatre decoration and furnishing on which the most widespread and irreconcilable differences of opinion appeared in this month's meeting was that of the preferred general atmosphere for a motion picture theatre. Some Councilors thought: restful and homelike. Others argued that customers who want a homelike atmosphere will stay home. Glamorous and scintillating treatment, ultra-modernistic treatment, functional treatment, were all suggested. A number of Council members felt that this point is not open to any general answer; that the answer depends in every case on the individual theatre, its patronage and location. Restful, homelike treatment did receive a plurality but not majority nod from the Theatremen, while among the Architects no single method of treatment enjoyed even a definite plurality.

Decoration is an art and a matter of taste, and in taste and art agreement no doubt is not to be expected.

Some of the views of the members were:

"A glamorous, scintillating atmosphere is preferable in general, but low-cost theatres may have simple walls with just a little extra color."

"Glamorous or ultra-modernistic treatment are preferable, choice and degree depending on budget and location."

"Contemporary modern atmosphere."

"A simple, functional atmosphere."

"Combine the restful and homelike with the glamorous and scintillating."

"Homelike and restful if not in too much of a traffic artery."

"Anything except homelike. If they wanted that, they would probably have stayed home."

"The interior decoratingof a theatre depends entirely upon the type of design followed. But in any case the design should be restful, and not so ornate as to distract from the picture on the screen. More than a home atmosphere should be provided, in order to produce a showmanlike effect. Care must be taken that the effect is pleasing to the patron."

"Homelike, but there could be plenty of exceptions to that preference, depending on the theatre."

"Anything that is different from the general feeling of the location."

"Glamorous. Our patrons seem to expect more than a homelike atmosphere when they visit the theatre. They want to see something glamorous and different."

"We believe that the theatre foyer and lounge should be ultra-modern or glamorous, showing life and color that is completely foreign to the home atmosphere. This can be done and yet the general feeling can still be kept warm and in good taste."

"The choice depends a great deal on the style of house and the type of patronage."

From these wide divergencies of view and feeling—only to be expected, since the matter under consideration had more to do with artistic and audience preferences than with technology or economics —the Councils turned their attention to two aspects of theatre treatment on which almost everyone participating agreed completely.

One of these was the decoration of the manager's office—should be it simple and business-like, or eye-catching and impressive? The answers of both Councils were almost unanimous—simple and business-like. There was no clear dissent, and only minor qualification:

"In some cases, where an office is located in the foyer, it should be ornate, but then it should be used for work only after the theatre closes if at all."

"Simple, business-like treatment is entirely adequate."

"Generally, yes."

"After all, it's a business office."

"We prefer to make the manager's office as simple as possible."

"Simple, business-like treatment preferred."

"It is strictly a business office. Keeping it very plain saves the cost of fancy decoration and serves every purpose."

"Usually, and particularly in circuits, the manager's place is on the floor of his theatre and not in his office. Consequently the offices in our theatres are equipped for business and not for show."

Powder Room Decoration

And one other point on which a very high level of agreement was found, within and between both Councils, was the desirability or the reverse of elaborate decoration in women's lounges. A very large majority of both Theatremen and Architects prefer plain and practical mirrors and shelves. Again there was very little dissent and only minor qualification, as:

"The fittings can be both decorative and practical."

The great majority do not think so.

"Plain and practical furnishings are a necessity. Women do too much damage to their rooms."

"In most places where we have had van-

ities they have been destroyed and mutilated. Such areas should be as simple and practical as possible. We now build shelves out of glass, mirrors, or other suitable materials, at a height on the wall that eliminates stools or vanity benches. A shelf of proper height makes a convenient place to lay a purse, serves its purpose better than ultra comfort, and eliminates loitering in these areas.'

"Highly ornate decorations and vanities are a constant expense."

"We prefer practical vanity tables and cosmetic shelving. Nothing ornate."

"We install a full length mirror from the ceiling to the shelf height of 29 inches, and a mirrored shelf. The shelf mirror is angled in such a way that R-40 spots in the ceiling reflect light directly into the ladies' faces. We find this most effective and practical."

"Our shelves and tables are bolted to the wall at standing height—three feet, four inches—and we don't provide chairs."

"Neither do we provide seats or stools at the vanity shelves. Patrons must stand."

"Well, we favor nothing too ornate, but the treatment should be restful."

Modern Theatres Better

(*Continued from Page E-11*)

grown with many exhibitors who started with a shooting gallery and ended with a sizeable circuit, and we cannot understand the so-called "hesitancy" in theatre construction investment. We have built a great many theatres in the last few years and are currently completing and opening quite a few that were erected at existing costs. None of these new theatres is operating at a loss. All of them are returning to the investor a much greater percentage than in those thirties when theatres were built at low cost but operated at low grosses.

Costs are levelling off—that is, we are letting contracts at fixed prices now and we have two examples of theatres opening this month where we actually completed the work at considerably less than our contractors' original estimate.

In my opinion, however, prices of construction are not going to decline materially. And, given a high national income and fairly good product, motion picture grosses also are bound to maintain at least their present level.

Safety Posters Listed In 1949 Green Cross Directory

Safety posters—to remind and caution employes to observe safety rules—are available at low cost from the National Safety Council, which has just issued its 1949 "Green Cross" Directory of these reminders.

For business organizations that are not members of the National Safety Council the posters cost from 16c to 64c each, depending upon size, quantities ordered, etc.

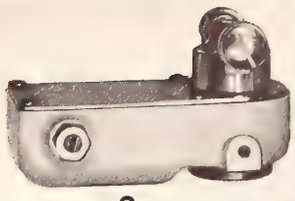
They do not deal with theatre safety specifically, but with fire safety, electrical safety, safe handling of machinery, first aid and so on. The new Directory, which pictures 744 of these safety aids, is available from the National Safety Council, 20 N. Wacker Drive, Chicago, at 50c.

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Flutter Suppressor Wins ACADEMY AWARD!

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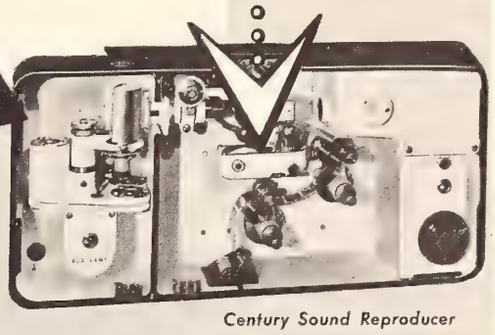


The Award-winning Hydro Flutter Suppressor as used in the new Century sound reproducer.

Century

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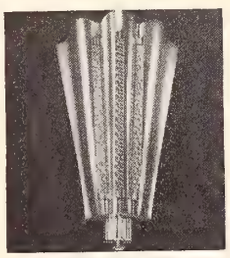
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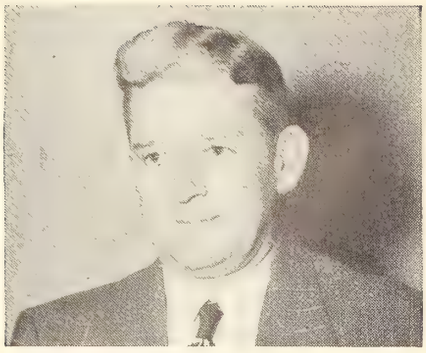
F. E. McCLELLAN—President, Ideal Amusement Company, Johnstown, Pa.—says:

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Efficiency Check List for Projectionists

☐ JAN. 31.—Are all optical surfaces in the lamphouse, projector and soundhead immaculately clean? Mirrors free from any excessive pitting or defects of silvering?

☐ FEB. 1.—Do you OFTEN check each loudspeaker unit separately and individually for adequate volume, good sound quality, and complete freedom from rattle or noise?

☐ FEB. 2.—Time to re-inspect all volume controls in the sound system? Adjust, lubricate, repair or replace any that are not COMPLETELY noiseless in operation.

☐ FEB. 3.—Are all rectifier fans behaving normally? All rectifiers operating within their safe temperature limits? If you don't have a suitable thermometer, get one.

☐ FEB. 4.—Re-check the sound track alignment in both soundheads to make certain it is the best possible for avoiding both sprocket hole and frame line noise.

☐ FEB. 5.—Go over arc carbon jaws in all projection and spot or effect lamphouses. Are all in perfect condition, or do any need sanding to remove roughness?

☐ FEB. 6.—Listen critically in the auditorium—can you hear any trace of flutter or wows from either projector? If so, find and correct cause before condition grows worse.

☐ FEB. 7.—Listen carefully to sound during changeover—in the auditorium if possible. Correct promptly any difference heard in volume or quality when change is made.

☐ FEB. 8.—Carefully watch the light intensity on the screen during picture changeover—find and correct the cause for any alteration in brilliance when change is made.

☐ FEB. 9.—Is your projection room adequately ventilated during these winter months? If not, ask for improved ventilation; supply dealers don't sell new lungs.

☐ FEB. 10.—Inspect asbestos-covered leads to all projection, spot and effects lamphouses. If any are in poor condition, order replacements well in advance of need.

☐ FEB. 11.—Insert or rotate all prefocussed exciter lamps into operating position —make sure they are all in perfect focus for INSTANT use when needed.

☐ FEB. 12.—Time to re-check all tungar rectifier bulb filaments. Observe them through colored gelatine while hot; replace bulbs that show serious filament sag.

☐ FEB. 13.—Time to go over film guides, tension shoes, idlers, aperture plates, in both projectors? If any show serious wear, order replacements well in advance.

☐ FEB. 14.—Observe the condition of the screen critically with field glasses or from the auditorium for any trace of travel ghost, uneven light distribution, or imperfect focus.

☐ FEB. 15.—If projection room noises are annoying to your patrons, have you considered recommending installation of the new, factory-made, plate glass projection ports?

☐ FEB. 16.—Time to re-check all teeth of all sprockets in all projector mechanisms and soundheads? If any are seriously worn or undercut, order replacements now.

☐ FEB. 17.—Time to re-check all motors and generators? Make sure all are properly lubricated, all bearings running cool, all commutators free from undue sparking.

☐ FEB. 18.—Is take-up action still smooth and correct; belts or chains taut and not excessively worn? If replacements will be needed soon, order them in advance.

☐ FEB. 19.—Do you have a regular lubricating schedule that takes in ALL oil cups, oil reservoirs, grease cups, etc., and makes certain that none will ever be overlooked?

☐ FEB. 20.—Is the vibration of either projector increasing? Find and correct the cause before the quality of the show suffers or serious repairs become necessary.

☐ FEB. 21.—Is your stock of spare parts complete? Do you have enough carbons, for spot and effect machines as well as projector lamphouses?

☐ FEB. 22.—If CT has been taken from any extinguisher for cleaning purposes replace it and avoid that practice. Make sure extinguishers are ALWAYS ready.

☐ FEB. 23.—Read all tubes that can be read with built-in meters. Replace any that show serious weakening to preserve quality of sound and avoid possible emergencies.

☐ FEB. 24.—If the care of the curtain machine and motor are among your responsibilities have you set up a regular schedule for inspecting and oiling them?

☐ FEB. 25.—Read all tubes that must be checked with portable meter. Preserve the quality of sound and avoid possible emergency by prompt replacement of weak tubes.

☐ FEB. 26.—Time for careful re-check of all projector and soundhead gears? If any show serious signs of wear, order replacements well in advance of actual need.

☐ FEB. 27.—Have you set up a regular schedule for servicing and lubricating the carbon feed mechanisms of all projection, spot and effect machine lamphouses?

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O'Grady Will Manage New NTS Popcorn Department

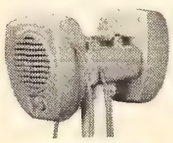
Organization of National Theatre Supply's new Popcorn Department has been completed, with a full line of equipment and supplies and a Department Manager of its own. President Walter E. Green has announced appointment of Mr. C. P. O'Grady to the new post.

Hybrid popcorn, popcorn machines, liquid seasoning, salts, boxes, bags and scoops, all under the trade name Movie Hour, are among the products offered to the industry by Mr. O'Grady's recently-formed department. Others include the Drincolator carbonated beverage machine, candy display cases, vending machines, hamburger grills, bun warmers and coffee dispensers — products intended for drive-ins as well as for indoor theatres.

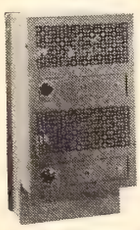


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- ☐ Decorative Fabrics
- ☐ Dimmers
- ☐ Footlights
- ☐ Border Lights
- ☐ Spot & Flood Lamps
- ☐ Switchboards
- ☐ Stage Rigging
- ☐ Stage Hardware

MAINTENANCE MATERIALS
- ☐ Vacuum Cleaners
- ☐ Deodorants
- ☐ Disinfectants
- ☐ Uniforms

Name .....

Theatre .....

Address .....

City and State .....

EQUIPMENT LITERATURE

February 5, 1949

ONE OF THE services we are glad to render our readers is save them trouble in obtaining literature on theatre materials, equipment and furnishings. All that is necessary is to fill in the coupon in the adjoining column and return it to us. Your requests will receive prompt attention. There is no obligation of any kind. Check the appropriate numbers for desired items of the literature described below; for information on other matters listed check the adjoining squares. Please print your name, name of theatre and address legibly and clearly.

AIR DIFFUSER. A six-page, two-color folder describes in full detail the newest Agitair diffusing device, the model "RTC." This diffuser, designed to assure effective distribution of conditioned air regardless of the shape of the area to be conditioned, "blows" in one, two, three or four directions as required, and can also distribute more air in some directions and less in others, as required. It offers the architect and engineer, the bulletin says, "a product which will fit into their design, instead of making their design conform to the diffuser." It can be obtained in sizes to fit standard tile dimensions, eliminating any need for on-the-job tile cutting. The bulletin gives a great deal of information as to the variety of types in which this diffuser is available, methods of installation, and how the device operates. The same manufacturer's wind-actuated air exhausters, and high efficiency filters, are also illustrated and described. (#1)

DRIVE-IN SPEAKER. Comprehensive specifications on Dawo Company's #7600 in-car speaker assemblies, including price, will be found in a three-page bulletin issued by the manufacturer. The bulletin sets forth the dimensions of junction boxes and speaker cases, structural materials used, input impedances, mounting and servicing requirements and other details necessary to an intelligent choice of this type of equipment. It is printed in large type, and can be read carefully in a few moments. (#2)

ELECTRONIC EQUIPMENT. An immense variety of items of electronic equipment and supply, including most of the repair parts and testing devices needed by theatre sound systems, will be found listed, illustrated and described in the latest, 180-page, Lafayette-Concord radio catalog. Radios and television sets are included of course; and so are public address amplifiers, microphones, speakers and record players. The greater bulk of the catalog, however, is devoted to component parts—tubes, transformers, resistors, condensers, switches, meters, headphones—and to tools, soldering irons, testers and instruction books. Descriptions in every case are adequate and include necessary technical data. Prices generally are below the current market. (#3)

GLASS PROJECTION PORT. Larger theatres have long closed in their projection ports with high quality glass to keep noise out of the auditorium and dust off the projection lens. Such equipment has been individually tailored to the theatre, and proportionately expensive. Lower-cost, factory-made glass projection ports are now within reach of every budget. They are described in a bulletin, issued by Murch Electric Corporation, which is well worth a few minutes of any theatreman's time. (Incidentally, since the bulletin was printed Murch has announced a further reduction in its prices.) (#4)

LIGHTING FIXTURES. An amply-illustrated 16-page booklet by Adams Lighting, Inc., depicts the attractive appearance of numbers of theatre lighting fixtures, brackets and illuminated directional signs. Each illustration is accompanied by detailed information as to the dimensions, materials, and finish of the fixture shown, and the number of lamps and circuits it accommodates. Some of these fixtures are modernistic, some classical; all are beautiful. The illuminated directional fixtures designate exits, men's and women's rooms, and box-office prices. The booklet further makes clear that all of these fixtures are only a few of the company's standard designs; and also that special types will be made to order—and if desired will be planned by their art department for any architectural scheme. (#5)

MOTOR GENERATORS. One of the two known methods (and the oldest) for supplying the projection arc and other arc lamps with d.c. in theatres wired for a.c. is the motor generator. A line of generators suited to arc lamps of 42, 60 and 80 volt ratings is described and illustrated, with considerable detail, in a four-page, two-color folder issued by the Imperial Electric Company for J. E. Robin, Inc. Breakdown pictures show the armature and rotor assembly of one model, the commutator and brush construction, and the exterior and interior of one model of control cabinet for use with these devices. Accompanying text describes both the constructional details and the design provisions for assuring longer life, minimum trouble and utmost silence in operation. The catalog also explains that the Robin-Imperial line includes ventilating motors, curtain machines and studio apparatus. (#6)

ORNAMENTAL WALLPAPER. The beauty of old-fashioned hand wrought iron balconies, pilasters, etc. (such as may still be in all its old-world charm in the French Quarter of New Orleans) forms the theme of a line of ornamental wallpaper that is pictured and described in an eight-page, two-color booklet by A. J. Jacobs Co. The designs are authentic and historical, the booklet states; and they form railings, columns, door frames, window frames, cornices, picture frames, pilasters and other simulated structural and ornamental members. Wall paper of this theme is naturally not suited to every theatre, but where it will fit in with the general decorative and atmospheric background it should be found enormously appealing. The impressive and versatile possibilities of this wallpaper are clearly and convincingly pictured in the booklet. (#7)

PROJECTION LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at lower cost. Included in the brochure is a list of fittings, by means of which any Kollmorgen lens can be used with any of twenty-three models of American-made projector mechanisms. (#8)

QUONSET CONSTRUCTION. A 20-page, two-color, illustrated publication issued by Stran-Steel Division of Great Lakes Steel Company presents an interesting account of the origin, history and development of nailable steel frame construction and its evolution in Quonset design. Anyone concerned with modern methods of reducing building costs will find valuable background information in this clearly-written, easily-understood booklet, which tells a fascinating story. (#9)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runner have been brought out in a novel form by Lorraine Manufacturing Corporation. These runner ends are rust-proof; and they attach to the runner very simply. Neither riveting nor sewing is needed, nor any mechanical skill at all. An illustrated booklet describes this handy product. (#10)

UNIFORMS. The variety of uniforms available for giving your ushers, usherettes, doormen and even porters a smart and creditable appearance may be wider than you realize. Eighteen different styles of such uniforms are pictured in a 16-page booklet by Delta Uniforms, a Division of Highway Outfitting Company, Inc. Additionally, the booklet offers not only to forward still additional illustrations if requested, but even to have the Design Studio create new styles to specific requirements. Emblems and insignia used by prominent theatre circuits are pictured; they should suggest interesting possibilities to any theatreman. Illustrations also show a variety of shoulder knots, caps and other accessories, all of which can be used to contribute further individuality and distinction to a theatre's uniformed staff. (#11)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces, upholstery and stairways; and in-place shampooing of theatre carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. The information it contains will prove definitely helpful to anyone concerned with the practical problems of theatre housekeeping. (#12)

WASTE RECEPTACLES. Specialists in the manufacture of waste receptacles, Bennett Manufacturing Company produces a large and varied line of these indispensable furnishings, many with special features. Thus there are waste receptacles equipped with frames for holding advertising cards, and others with decalcomanias advertising Coca-Cola, etc. All Bennett receptacles have self-closing tops, and all are available with galvanized liners, although waxed paper and burlap inner containers are also supplied. The entire line is effectively pictured and described in an eight-page, two-color bulletin which also gives dimensions and shipping weights, and thorough explanation of materials used and structural features. (#13)

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet Frankenstein	U-I
Accused, The	Para.
Act of Violence	MGM
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
All's Well	Ind.
All the King's Men	Col.
Amazon Quest	FC
An Act of Murder	U-I
An Old-Fashioned Girl	EL
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arkansas Swing, The	Col.
Assigned to Danger	EL

B

Babe Ruth Story, The	Allied
Bad Boy	Allied
Bad Men of Tombstone	AA
Bad Sister	U-I
Baltimore Escapade	RKO
Barkleys of Broadway	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Berlin Express	RKO
Beyond Glory	Para.
Big Cat, The	EL
Big City	MGM
Big Fight, The	Mono.
Big Jack	MGM
Big Punch, The	WB
Big Steal, The	RKO
Big Town Scandal	Para.
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Blanche Fury	EL
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canon City	EL
Caught	MGM
Champion	UA
Checkered Coat, The	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Coroner Creek	Col
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5 1/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

15	Bad Boy (D)	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
	Fighting Mike McCall	Rod Cameron-Gale Storm		5/1/49	a12/11/48
	Fort Defiance	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48
	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48

ASTOR PICTURES

	Battling Marshal	Sunset Carson-Pat Starling			
	Look-Out Sister	Louis Jordan	67	9/15/48	
	Rio Grande	Sunset Carson-Evohn Keyes		3/1/49	
	Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
	Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	
	Sunset Carson Strikes Back	Sunset Carson-Evohn Keyes			

COLUMBIA

CURRENT

	Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
	Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
	Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
	Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
	Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
	Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
	Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
	Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
	Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
	I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
	Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
	Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
	Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
	Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
	Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
	Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
	Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
	Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
	Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
	Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
	Smoky Mt. Melody	Roy Acuff-Smoky Mountain Boys	61	12/16/48	
	Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
	Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
	Trapped By Boston Blackie (My)F	C. Morris-J. Vincent	67	5/13/48	b6/19/48
	Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
	Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
	Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

	Affairs of a Rogue (D)A	Jean-Pierre Aumont-Joan Hopkins	111		b5/8/48
	Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
	All the King's Men	B. Crawford-J. Dru-J. Ireland			
	Anna Lucasta	P. Goddard-O. Homolka-B. Bishop			
	Blondie's Big Deal	P. Singleton-A. Lake-L. Simms			a12/4/48
	Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
	Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
	Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
	Boston Blackie's Chinese Venture	C. Morris-R. Lane-G. E. Stone			a7/17/48
	Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
	Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
	Great Manhunt, The	R. Scott-G. Macready-L. Albritton			a1/15/49
	Greed	G. Ford-I. Lupino-E. Buchanan			
	Her Wonderful Lie	Janis Carter-Marc Platt			
	Home in San Antone	R. Acuff-J. Thomas-Smoky St. Boys			
	Johnny Allegro	G. Raft-N. Foch-G. Macready			
	Jolson Sings Again *T	Parks-Hale-Donath-Demarest			
	Kazan	William Bishop-Lois Maxwell			
	Knock On Any Door	H. Bogart-J. Derek-S. Perry			a9/18/48
	Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
	Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
	Loaded Pistols (W)F	G. Autry-B. Britton-C. Wills	79		b12/25/48
	Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
	Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
	Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
	Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
	Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
	Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
	Mutineers, The	Jon Hall-Adele Jergens			
	Night in Havana	Desi Arnaz-Mary Hatcher			
	Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
	Rusty Saves a Life	T. Donaldson-G. Henry-S. Dunne			a7/10/48
	Secret of Saint Ives	Richard Ney			
	Slightly French	Lamour-Carter-Parker-Ameche			a5/8/48
	Song of India	Sabu-T. Bey-G. Russell			a7/31/48
	Tokyo Joe	Bogart-Marly-Hayakawa-Knox			
	Undercover Man	G. Ford-N. Foch			a7/31/48
	Walking Hills, The	R. Scott-E. Raines-W. Bishop			a7/3/48
	We Were Strangers	Jennifer Jones-John Garfield			a12/11/48

WESTERNS

Blazing Trail	Charles Starrett-Smiley Burnette				
Challenge of the Range	Charles Starrett-Smiley Burnette				
Desert Vigilantes	Charles Starrett-Smiley Burnette				
El Dorado Pass	Charles Starrett-Smiley Burnette			10/14/48	
Laramie	Charles Starrett-Smiley Burnette				
Quick On The Trigger	Charles Starrett-Smiley Burnette				
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.				
Trail to Laredo	C. Starrett-S. Burnette-J. Bannon	54		8/12/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49	
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49	b12/18/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	9/12/48	b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48	b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48	b10/9/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
904	Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48	b8/14/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48	b9/18/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49	a11/6/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49	
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49	
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48	b7/24/48
827	Spiritualist, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48

COMING

	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
	Blanche Fury *T (D)A	V. Hobson-S. Granger	95		b3/20/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92		b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery			
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
	Quartette (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49	b12/18/48
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49	a10/2/48
	Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49

FILM CLASSICS

	Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
	Amazon Quest	T. Neal-C. Matthews-C. Donne		3/1/49	
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
	Daughter of California *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
	Judge, The	Milburn Stone-Katherine DeMille	69	Jan. '49	
	Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
	Search for Danger	John Calvert-Albert Dekker			
	Sofia *C	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	State Department-File 649 *C	William Lundigan-Virginia Bruce	87	Feb. '49	
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48	b6/19/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48	b5/1/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

	Any Number Can Play	Gable-Smith-Corey-Totter			
	Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		Apr. '49	a10/2/48
	Big Jack	Wallace Beery-Marjorie Main			a1/29/49
	Border Incident	G. Murphy-R. Montalban-A. Bedoya			
	Bribe, The	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	a8/14/48
	Caught	J. Mason-B. Bel-Geddes-R. Ryan	88		

SHOWMEN'S TRADE REVIEW

Title	*Company*

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of California	FC
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Date With Judy, A	MGM
Dear Wife	Para
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

East Side Story	20th-Fox
Easter Parade	MGM
El Paso	Para
Embraceable You	WB
Emperor Waltz, The	Para
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Feathered Serpent, The	Mono
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono
Fighting Mike McCall	Allied
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Fort Defiance	Allied
Fountainhead, The	WB
Four Faces West	UA
Fuller Brush Man	Col

G

Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Manhunt, The	Col
Great Sinner, The	MGM
Greed	Col
Green Grass ofWyoming	20th-Fox
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Hard Bargain	20th-Fox
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para
Hazard	Para
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Hollow Triumph	EL
Home in San Antone	Col
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
I, Jane Doe	Rep
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
King of the Gamblers	Rep.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Love Happy	UA
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Melody Roundup	Mono.
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

Conspirator	Robert Taylor-Elizabeth Taylor				
Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
Great Sinner, The	G. Peck-A. Gardner-W. Huston		Apr. '49		a1/29/49
Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie				
In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall				
Little Women *T	Allyson-Lawford-Taylor-O'Brien		Apr. '49		a10/9/48
Madame Bovary	J. Jones-J. Mason-L. Jourdan				
Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall		May '49		a1/22/49
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan		May '49		a1/29/49
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		Mar. '49		a10/9/48
Tale of the Navajos *T	Navajo Indians	58			

MONOGRAM

CURRENT

4823	Feathered Serpent, The (My)F	L. Gorcey-H. Hall-G. Dell	60	12/19/49	b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48	b10/30/48
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48	b5/8/48
4829	Incident	R. Walburn-W. Catlett-W. Tracy	66	1/23/49	a9/18/48
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48	b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48	b5/22/48
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48	b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48	b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48	b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48	b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48	b9/25/48
4801	16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48	b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48	b10/30/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48	b5/15/48
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49	b1/1/49

COMING

4803	Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	3/6/49	
4806	Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/20/49	a12/11/48
4816	Fighting Fools	R. Winters-K. Luke-M. Moreland	69	4/17/49	a8/21/48
4830	Henry, the Rainmaker	W. Douglas-J. Frazee-J. Compton	64	2/13/49	a11/6/48
4810	Melody Roundup	J. Davis-J. Marston-V. A. Borg		5/29/49	
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland		5/1/49	
4826	Temptation Harbour (D)A	R. Newton-S. Simon	110	2/27/49	b3/29/49
4804	Tuna Clipper	R. McDowall-E. Verdugo		4/10/49	

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48	
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49	
4753	Fighting Ranger	Johnny Mack Brown-Raymond Hatton	53	8/15/48	
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor			
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49	
4861	Gun Runner	J. Wakely-C. Taylor		1/30/49	
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48	
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48	
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49	
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48	
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48	
4767	Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48	
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48	
4763	Silver Trails	Wakely-Taylor-Larson	53	8/22/48	
4853	Trails End	Johnny Mack Brown			

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49	b11/20/48
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48	b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48	
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48	b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48	b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49	b11/20/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48	b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48	b6/19/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48	b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48	b3/20/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48	b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48	b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49	b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48	b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48	b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48	b9/11/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48	b4/17/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48	b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48	b7/31/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48	b3/13/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48	b5/8/48

COMING

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49	b1/22/49
	Bitter Victory	Cummings-Scott-Lynn-Arden			a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey			a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc			a9/25/48
4814	Connecticut Yankee, A *T(C)	B. Crosby-R. Fleming-W. Bendix	107	4/15/49	a1/31/48
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91		b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman			
4815	El Paso *C	J. Payne-G. Russell-S. Hayden		5/6/49	a1/1/49
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49	a6/12/48
	Great Lover, The	B. Hope-R. Fleming-R. Young			
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift			a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49	
	Red, Hot & Blue	Betty Hutton-Victor Mature			
	Rope of Sand	Lancaster-Calvet-Rains-Lorre			
	Samson and Delilah *T	Victor Mature-Hedy Lamarr			a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix			a5/15/48
4818	Sorrowful Jones	Bob Hope-Lucille Ball		9/8/49	a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49	a6/26/48
4813	Streets of Laredo *T	M. Carey-W. Holden-W. Bendix		3/25/49	a9/25/48
	Top O'the Morning	B. Crosby-B. Fitzgerald-E. Crowe			
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49	b12/11/48

RKO RADIO

	CURRENT		Trade Shown	
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48 — b4/10/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48 — b9/4/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48 — b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48 — b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48 — b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48 — b7/31/48
819	Guns of Hate (W)F	Tim Holt-Nan Leslie	61	June '48 — b5/22/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48 — b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48 — b5/22/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48 — b11/22/47
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48 — b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48 — b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48 — b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48 — b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48 — b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48 — b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48 — b9/4/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48 — b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48 — b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48 — b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar		a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix		
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87	b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	b11/20/48
919	Brothers in the Saddle	T. Holt-M. Martin-R. Powers		
918	Clay Pigeon, The	Bill Williams-Barbara Hale		
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	b11/13/48
	Follow Me Quietly	William Lundigan		
	Green Promise, The	W. Brennan-M. Chapman		a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60	b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64	b11/13/48
	Interference	Mature-Ball-Scott-Tufts		a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx		
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	b10/23/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias		a7/5/47
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore		
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart		
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame		a9/6/47
	Rustlers	Tim Holt-Richard Martin		
	Sam Wynne	Martha Scott-Jeffrey Lynn		
	Savage Splendor	African Travelogue	63	
	Set-Up, The	Robert Ryan-Audrey Totter		
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru		
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83	b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce-E. Ankers	73	b1/22/49
	Weep No More	Cotten-Valli-Paar-Byington		a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy		a5/15/48
916	Woman's Secret, A	M. O'Hara-M. Douglas-B. Williams		a6/5/48

REPUBLIC

	CURRENT		Rel Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48 — b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48 — b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48 — b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48 — b7/31/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48 — b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48 — b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48 — b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48 — b11/27/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48 — b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48 — b5/15/48
709	King of the Gamblers (D)A	Janet Martin-William Wright	60	5/10/48 — b6/5/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48 — b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48 — b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48 — b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48 — b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48 — b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49 — b1/29/49
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48 — b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48 — b7/17/48

COMING

804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49 — a10/30/48
	Duke of Chicago	T. Brown-A. Long-P. Harvey		3/10/49
	Hellfire	William Elliott-Marie Windsor		
	Hideout	L. Bridges-A. Booth-A. Carney		3/17/49
	Last Bandit, The *U	W. Elliott-A. Booth-A. Devine		a10/30/48
	Montana Belle	Jane Russell-George Brent		
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern		a10/25/47
	Susanna Pass *U	Roy Rogers-Trigger-Foy Willing		
803	Wake of the Red Witch	Wayne-Russell-Young-Mara	106	3/1/49 — a9/25/48

Westerns

	Death Valley Gunfighter	Allan Lane-Eddy Waller		4/19/49
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48
757	Desperadoes of Dodge City (W)F	A. Lane-B. Jack-E. Waller	60	9/15/48 — b9/11/48
	Prince of the Plains	Monte Hale-Shirley Davis		4/3/49
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48
863	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft	60	1/22/49
741	Son of God's Country (W)F	Monte Hale-Pamela Blake	60	9/15/48 — b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	31	9/24/48 — b11/27/48
4813	Highway 13	R. Lowery-P. Blake	59	1/21/49
	I Shot Jesse James	P. Foster-B. Britton-J. Ireland		2/24/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL

O

Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.

Q

Quartette	EL

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rimfire	SGP
River Lady	U-I
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.

S

Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para
Shamrock Hill	EL
Shanghai Chest, The	Mono
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Sofia	FC
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Speed to Spare	Para.
Spiritualist, The	EL
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
State Department-File 649	FC
Station West	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword of the Avenger	EL
T	
Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
They Live By Night	RKO
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB
U	
Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Up in Central Park	U-I
Urubu	UA
V	
Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA
W	
Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in White	WB
Woman's Secret, A	RKO
Words and Music	MGM
Y	
Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox
Z	
Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48	
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
	Omoo	P. de Cordoba-Ron Randell-L. Kincaid		3/4/49	
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	63	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48	b8/21/48
	Rimfire	J. Millican-M. B. Hughes-R. Hadley		3/18/49	
4810	Shep Comes Home	Robert Lowery-Billy Kimbley	62	12/3/48	
	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48	

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore			01/1/49
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48	b8/14/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48	b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48	b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48	b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48	b4/24/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48	b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48	b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7/17/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan			
908	Canadian Pacific *C	Randolph Scott-Jane Wyatt			a10/16/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94		b12/11/48
	Come To The Stable	L. Young-C. Holm-E. Lanchester			
910	Down to the Sea in Ships	R. Wilmark-C. Kellaway-D. Stockwell			a10/9/48
	East Side Story	R. Conte-S. Hayward-E. G. Robinson			
	Fan, The	Crain-Sanders-Carroll-Greene			a7/24/48
	Hard Bargain	R. Conte-J. Oakie-V. Cortesa			a1/22/49
	I Cheated the Law (D)A	T. Conway-S. Brodie			b1/15/49
	I Was a Male War Bride	Cary Grant-Ann Sheridan			
	Impulse	Dana Andrews-Maureen O'Hara			a1/1/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas			
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103		b12/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
912	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane			a12/4/48
911	Mother Is a Freshman *T (C)	L. Young-V. Johnson-R. Vallee			a9/25/48
	Mr. Belvedere Goes to College	Clifton Webb-Shirley Temple			
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood			
	Prince of Foxes	T. Power-O. Welles-W. Hendrix			a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin			a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108		b11/6/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82		b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102		b3/13/48
	Tucson	J. Lydon-P. Edwards-C. Russell			a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter-A. Revere			

UNITED ARTISTS

CURRENT

	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49	a8/21/48
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48	b5/15/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48	
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48	b5/29/48
	Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

Africa Screams	B. Abbott-L. Costello-H. Brooks	
Champion	K. Douglas-M. Maxwell-R. Roman	
Crooked Way, The	J. Payne-E. Drew-S. Tufts	

COMING

Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
Impact	Donlevy-Raines-Walker-Coburn			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Jigsaw	Franchot Tone-Danziger-Tower			
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Outpost in Morocco	George Raft-Akim Tamiroff			
Too Late for Tears	Scott-DeFore-Miller-Corey			
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead			

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida			a8/28/48
Valiant Hombre, The (W)F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664 Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48		b7/3/48
686 An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49		b8/28/48
663 Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48		b12/6/47
683 Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48		b11/6/48
688 Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48		b8/7/48
End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48		b11/29/47
665 Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48		
687 Fighting O'Flynn, The	D. Fairbanks, Jr.-H. Carter-R. Greene		Feb. '49		a8/21/48
672 For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48		b8/28/48
681 Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48		b10/16/48
669 Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48		b8/7/48
659 Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
666 Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48		b6/19/48
684 Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48		b12/4/48
667 Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48		b7/10/48
670 One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48		b8/21/48
661 River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
582 Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48		b10/2/48
671 Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48		b9/4/48
668 Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48		b6/26/48
662 Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48		b5/29/48
685 You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49		b10/30/48

COMING

Arctic Manhunt	Mikel Conrad-Carol Thurston			
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
City Across the River	P. Fernandez-A. Ramsden-B. Whiting			a1/1/49
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
Sp. Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
Illegal Entry	H. Duff-M. Toren-G. Brent			
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			
Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
Ma and Pa Kettle	Marjorie Main-Percy Kilbride-R. Long			a1/15/49
Red Canyon	A. Blyth-H. Duff-G. Brent			a8/14/48
Take One False Step	William Powell-James Gleason			
Western Story, The	Yvonne de Carlo-Scott Brady			
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
Yes Sir, That's My Baby *T	D. O'Connor-C. Coburn-G. DeHaven			

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
727 Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48		b5/29/48
809 Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48		b12/4/48
732 Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48		b7/31/48
806 Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48		b11/20/48
804 Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48		b9/18/48
805 June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48		b10/23/48
731 Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48		b7/10/48
702 Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48		b8/16/47
810 One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49		b12/11/48
728 Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48		b6/12/48
802 Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48		b8/28/48
725 Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
803 Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48		b9/18/48
801 Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48		b8/7/48
726 Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
811 Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49		b12/25/48
724 Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		b4/24/48

COMING

Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
813 Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
Happy Times *T	Kaye-Bates-Slezak-Cobb			
Hasty Heart, The	Ronald Reagan-Patricia Neal			
Homicide	R. Douglas-H. Westcott-R Alda			
House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
814 John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
Kiss in the Dark	Jane Wyman-David Niven			a6/26/48
Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
My Dream Is Yours *T	Carson-Day-Bowman-Arden			a6/26/48
Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
South of St. Louis *T	J. McCrea-A. Smith-Z. Scott			a1/24/48
Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND DESIRE (France - Discina Int'l) Jean-Louis Barrault-Edwige Feuillere. 88. b6/12/48.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88. b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126. b11/13/48.

BRIGHTON ROCK (England). R. Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAMNED, THE (France - Discina) H. Vidal-F. Marley. 105. b5/1/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M. Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRANCOIS VILLON (France-Creative) S. Reggiani-R. Faure. 81. b8/28/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

ILLEGALS, THE (U. S. - Mayer Burstyn) T. Torres - Y. Mikalowitch. 75. b7/10/48.

INTERLUDE (Sweden-Globe Film) V. Lindfors-H. Ekman. 83. b1/15/49.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102. b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J Pagnol. 105. b6/19/48.

NAKED FURY (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PIRATES OF CAPRI (U. S.-Independent) L. Hayward-M. Lotti-A. Curtis.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l). D. Darrieux - J. Marais. 87. b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SILENT DUST (England). S. Gray-S. Murray. 83. b1/29/49.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90. b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

Night in Havana (Columbia) Principals: Desi Arnaz, Mary Hatcher. Director, Jean Yarbrough. A musical comedy about a busboy in a Cuban hotel who has a burning desire to be a songwriter, and succeeds with the help of a famed Cuban singer and dancer.

Hounded (Columbia) Principals: George Raft, Nina Foch. Director, Ted Tetzlaff. A melodrama involving a florist in Los Angeles who finally manages to go straight after numerous circumstances mitigate against his overcoming an old rap.

The Secret of St. Ives (Columbia) Principals: Richard Ney, Vanessa Brown. Director, Phil Rosen. A costume drama about an adventurous young Frenchman in Napoleon's army who manages to cheat death just as he is about to be framed by unscrupulous men.

Rim of the Canyon (Columbia) Principals: Gene Autry, Nan Leslie. Director, John English. Gene outwits a sworn enemy of his late father, with the help of his horse, who tramples the villain to death just as Gene's gun becomes empty.

Greed (Columbia) Principals: Glenn Ford, Ida Lupino. Director, S. Sylvan Simon. A semi-documentary about a prospector who sought a lost gold mine in the Superstition Mountains in Arizona, and how the mine still awaits discovery.

Jolson Sings Again (Columbia) Technicolor. Principals: Larry Parks, Barbara Hale, William Demarest. Director, Henry Levin. In this sequel, Al divorces his first wife, becomes the first entertainer to perform overseas during the war, gets deathly ill, marries the girl who helps nurse him to health, and makes a comeback.

All the King's Men (Col.) Principals: Broderick Crawford, Joanne Dru. Director, Robert Rossen. The story of a character similar to the late Huey Long, who rises to power as governor of the state with pretensions to the presidency, only to be shot down in the state capitol.

Mr. Belvedere Goes to College (20th-Fox) Principals, Clifton Webb, Shirley Temple, Tom Drake. Director, Elliott Nugent. A comedy involving a best-selling author who enrolls in college as a freshman to get a $10,000 award for his novel, inasmuch as the winner must have a college degree; he succeeds in one year.

Melody Roundup (Mono.) Principals: Jimmie Davis, Lee "Lasses" White. Director, Derwin Abrahams. An action musical in which Jimmie helps bring good government to a small town.

Arctic Manhunt (U-I) Principals: Mikel Conrad, Carol Thurston. Director, Ewing Scott. A man completes a prison term and then takes the hidden money he stole to Alaska to dodge insurance investigators; he eventually dies after all his trouble.

Tuna Clipper (Mono.) Principals: Roddy McDowall, Elena Verdugo. Director, William Beaudine. A man's tuna-fishing family wants him to become a lawyer, but he sticks to fishing; he is disowned by the family, but all turns out well at the end.

The Lady Gambles (U-I) Principals: Barbara Stanwyck, Robert Preston, Stephen McNally. Director, Michael Gordon. A girl gets a deep passion for gambling that breaks up her marriage, makes her mistress of a brutal casino owner; eventually she is found by her husband in a hospital and begins the long road to respectability.

Yes Sir, That's My Baby (U-I) Principals: Donald O'Connor, Gloria DeHaven. Director, George Sherman. A war vet lives with his wife and baby in a quonset hut at college, and against obstacles fires his teammates with spirit to win the first football victory in the school's history.

The Great Lover (Para.) Principals: Bob Hope, Rhonda Fleming. Director, Alexander Hall. Comedy in which Bob, while escorting a troop of Boy Foresters back from a bike tour of Europe, becomes involved with a fortune-seeking princess, her match-making father and a crooked gambler.

Top O' the Morning (Para.) Principals: Bing Crosby, Ann Blyth. Director, David Miller. An American insurance investigator goes to an Irish village to solve a mysterious theft and meets a pretty colleen, joins with her father, the local police chief, to get the culprit and the girl.

I Was a Male War Bride (20th-Fox) Principals: Cary Grant, Ann Sheridan. Director, Howard Hawks. A comedy about an officer of the French Economic Mission and an American WAC officer who fall in love. When she tries to get him back to the U.S. after their marriage, troubles ensue, but eventually the male war bride and his spouse succeed.

The Beautiful Blonde from Bashful Bend (20th-Fox) Technicolor. Principals: Betty Grable, Cesar Romero, Rudy Vallee. Director, Preston Sturges. A musical comedy with Betty Grable playing a sharp-shooting Western gal in 1885, who falls for a gambler.

Slattery's Hurricane (20th-Fox) Principals: Linda Darnell, Veronica Lake, Richard Widmark. Director, Andre DeToth. A drama about an ex-Navy flier in Florida who, at the risk of his life, sends warnings on a hurricane; he survives, and also breaks up a narcotics racket.

Home in San Antone (Col.) Principals: Roy Acuff, Jacqueline Thomas. Director, Ray Nazarro. An action musical in which Roy helps pay off the debts of a rustic hostelry in Texas, frees a man from jail, and promotes a marriage.

The Mutineers (Col.) Principals: Jon Hall, Adele Jergens. Director, Jean Yarbrough. An action drama in which a first mate on a freighter subdues a mutiny and avenges the death of his buddy, the captain.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

		Time Mins.	Rel. Date
Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
In Early Arizona	"Wild Bill" Elliott		3/1/49
Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
Man from Tumbleweeds	"Wild Bill" Elliott		2/1/49
Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48
Taming of the West	"Wild Bill" Elliott		4/1/49

EAGLE LION

738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
850	Hired Wife	R. Russell-B. Aherne	96	Aug. '48
847	Hold That Ghost	Abbott-Costello	86	Aug. '48
734	International Lady	G. Brent-I. Massey	102	Sept. '48
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48

FILM CLASSICS

	Border Wolves	Bob Baker	56	8/15/48
	Gun Justice	Ken Maynard	61	9/15/48
	Hairy Ape, The	William Bendix	91	Sept. '48
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Last Stand	Bob Baker	57	9/15/48
	Pony Post	Johnny M. Brown	60	8/15/48
	Wolf Man, The	Lon Chaney, Jr.	70	Sept. '48

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon		

RKO RADIO

912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
913	She	H. Gahagan-R. Scott		Dec. '48

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1320	Crazy House	Olsen & Johnson	80	9/48
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
926	Ex-Champ	V. McLaglen-T. Brown	72	8/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
365	I Cover the War	J. Wayne-Abdulla	68	9/48
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1037	My Little Chickadee	W. C. Fields-M. West	84	9/48
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1011	Rio	B. Rathbone-R. Cummings	77	8/48
1203	Saboteur	R. Cummings-P. Lane	108	9/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
948	When Tomorrow Comes	I. Dunne-C. Boyer	92	8/48
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
	Ranger and the Lady	Roy Rogers		4/10/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SCREEN GUILD PRODUCTIONS

S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48
HC23	Hidden Gold	W. Boyd-R. Hayden	62	8/27/48
S-4	King of the Turf	A. Menjou-D. Costello	89	8/20/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	8/20/48
HC22	Showdown, The	W. Boyd-R. Hayden	66	7/30/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48

20TH CENTURY-FOX

834	Blood and Sand	T. Power-L. Darnell	125	Aug. '48
835	I Wake Up Screaming	B. Grable-V. Mature	82	Aug. '48

UNITED ARTISTS

	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

1947-48 SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data

ASTOR PICTURES

	Jimmy Fidler's Personality Parade (20)	12/20	.....
	Boss Comes to Dinner (10)	4/1	.....
	Makers of Destiny #1(17½)	5/1	6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

Rel. No.	Title	Rel. Date	Data

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

SPECIAL (4)
(Rel. Nos. 83601, 83801, 842 and 83901)

MY PAL FEATURETTES (2)
(Rel. Nos. 83201 and 83202)

WALT DISNEY CARTOONS (6)
Reissues
(Rel. Nos. 84701 to 84706)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8)	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	.....
8260	Way of the Padres (8)	1/48	.....

Black and White

8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9)	7/48	6/19

SPORTS REVIEW (7)

8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Wizards (9)	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	...
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4/	6/8

TERRYTOONS (20)
Technicolor

8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	.....
8528	Out Again in Again (7)	11/	.....
8529	The Magic Slipper (7)	12/	.....
8530	Gooney Golfers (7)	12/	.....

TERRYTOONS (2)
Technicolor-Reissues

8531	The Butcher of Seville (7)	5/	.....
8532	The Green Line (7)	5/	.....

MOVIETONE SPECIALTY (3)

8801	Symphony of a City (11)	9/	12/4

DRIBBLE PUSS PARADE (2)

8802	Dying to Live (9)	5/	6/19

FEMININE WORLD (2)

8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5

MARCH OF TIME

6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	...
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

Rel. No.	Title	Rel. Date	Data

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381	Spotlight Serenade (10)	3/29	.....
3382	Singing the Blues (10)	5/	7/31
3383	River Melodies (8)	7/5	7/31
3384	Songs of the Season (8)	10/11	1/22
3385	Hits of the Nineties (9)	10/18	.....

NAME BAND MUSICALS (13)

3301	Alvino Rey and Orch. (15)	10/22	2/14
3302	Drummer Man (15)	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15)	6/23	7/31
3308	Jimmy Dorsey & Orch. (15)	8/18	9/25
3309	Red Skin Rumba (15)	9/15	9/25
3310	Buddy Rich & Orch. (15)	10/13	1/15

TECHNICOLOR CARTUNES (5)
Reissues

3321	Knock Knock (7)	3/	.....
3322	Syncopated Sioux (7)	5/	.....
3323	Woody Woodpecker (7)	7/	.....
3324	Scrub Me Mama ( )	9/48	.....
3325	Notty Pine Cabin ( )	10/48	.....

SPECIALS (2)

3201	Snow Capers (19)	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719	Hot Cross Bunny (7)	8/21	10/16
4720	Hare Splitter (7)	9/25	1/29
4721	My Bunny Lies Over the Sea ( )	12/4	.....
4722	Hare-Do (7)	1/15	.....

1948-49
COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm a Monkey's Uncle (18)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	.....
1405	The Ghost Talks (16)	Mar49	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	.....

Rel. No.	Title	Rel. Date	Data

1424	Radio Riot ( )	2/10	.....
1431	A Pinch in Time (16)	11/11	.....
1432	He's In Again (17½)	1/20	.....
1433	Miss In A Mess (16½)	1/13	.....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	.....

COMEDY FAVORITES (6)
Reissues

1441	Pest from the West (18½)	9/30	.....
1442	Ay Tank Ay Go (16)	10/21	.....
1443	Static in the Attic (19)	12/23	.....
1444	Nothing But Pleasure (10)	3/31	.....

FOX AND CROW (8)
Technicolor

1701	Robin Hoodlum (7)	12/23	.....

ONE-REEL SPECIAL (1)

1551	Candid Microphone (11)	10/21	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)	2/3	.....

COLOR FAVORITES (8)
Reissues

1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½)	12/16	.....
1605	A Boy and His Dog (7)	1/6	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9)	12/23	.....

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)	10/28	10/9
1752	Sitka Sue (10½)	1/20	.....

WORLD OF SPORTS (12)

1801	Diving Champions (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/23
1803	Babe Didrickson, Queen of Sports (10)	11/25	.....
1804	Flashing Fins ( )	12/23	.....
1805	Mrs. Golf (10)	2/24	.....
1806	Trigger Magic (10)	3/17	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)	11/4	.....
1953	Louis Prima & Orch. ( )	12/16	.....
1954	Buddy Rich & Orch. ( )	1/20	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/1
1853	Stars to Remember (9½)	11/18	.....
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (9½)	1/27	.....

COMMUNITY SINGS (8)

1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/2
1653	It's Magic (9½)	12/23	.....
1654	Bouquet of Roses ( )	2/17	.....
5657	Christmas Carols (10½)	12/9	.....

SERIALS

1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/1
W-32	Lucky Ducky (8)	10/9	.....
W-33	Professor Tom (8)	10/30	.....
W-34	The Cat That Hated People (7)	11/20	.....
W-35	Mouse Cleaning (7)	12/11	.....
W-36	Goggle Fishing Bear ( )		.....

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11/1
S-52	Pigskin Skill (8)	9/18	10/2
S-53	Ice Aces (8)	11/6	.....
S-54	Let's Cogitate (8)	12/25	.....
S-55	Super Cue Men (8)	1/1	.....

GOLD MEDAL CARTOONS (Reissues) (4)

W-21	The Little Goldfish (8)	11/20	.....
W-22	Fine Feathered Friends ( )		.....
W-23	The Blue Danube ( )		.....
W-24	Sufferin' Cats ( )		.....

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16	.....
T-12	Night Life in Chicago (9)	11/27	.....
T-13	Scholastic England (8)	12/18	.....

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	.....

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )		.....

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1/8
K8-2	Mr. Groundling Takes the Air (11)	12/3	1/2
K8-3	Make Mine Monica (11)	1/14	.....
K8-4	The MacAdemy Awards ( )	2/18	.....
K8-5	I Remember You ( )	3/18	.....

No.	Title	Rel. Date	Data
	NOVELTOON		
1	The Mite Makes Right (8)	10/	1/15
2	Hector's Hectic Life (7)	11 19	
3	Old Shell Game (7)	12/1	
4	The Little Cut-up (7)	1 21	
5	Hep Cat Symphony ( )	2 4	
6	Lost Dream ( )	3/18	
	SCREEN SONG		
1	Readin' Ritin' and Rhythmetic (7)	10/22	1/15
2	The Funshine State (8)	1 7	
3	The Emerald Isle ( )	2 25	
4	Comin' Round the Mountain ( )	3/11	
	SPEAKING OF ANIMALS		
1	The Gnu Look (10)	10/29	1 15
2	Calling All Animals (10)		
3	Meet the Champ ( )	2 11	
	G. RICE SPORTLIGHT		
1	Hot Rod Speedsters (10)	11 5	
2	Acrobatic Illini (10)	12	
3	Sno' Time for Learning (10)	1/21	
4	In the Driver's Seat ( )	3/4	
	POPEYE		
1	Robin Hoodwinked (7)	11/18	1/22
2	Symphony in Spinach ( )	12	
3	Premiere ( )	3/25	
	UNUSUAL OCCUPATIONS		
1	The Glass Orchestra (10)	11/26	1 8
2	The Early Bird ( )	1/28	
3	The Flying Dancers ( )	3/11	
	POPULAR SCIENCE		
1	Solar Secrets (10)	12 2	
2	The Stocking Yarn ( )	2 4	
3	White Magic ( )	4 1	

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	
	King of the Jungleland (15 Chapters) (Reissue)	4/23	

RKO RADIO

THIS IS AMERICA (13)

101	County Fair (18)	11/12	1/22
102	Girls in White (17)	12/10	1/22
103	Berlin Powder Keg (17)	1/4	

SPECIAL (2)

	Football Headliners of 1948 ( )	12/10	
	Playful Pelican (7)	10/8	

Rel. No.	Title	Rel. Date	Data
	EDGAR KENNEDY (6)		
	10th Series		
93401	Contest Crazy (17)	10/1	12/18
	LEON ERROL (6)		
93701	Uninvited Blonde (18)	11 12	
93702	Backstage Follies (17)	12 24	
	MY PAL (4)		
93201	Pal's Return (20)	11 26	
	SCREENLINERS (13)		
94201	Jan August & His Piano (8)	10 29	
94202	Block Party (8)	11 26	
94203	It Pays to Be Ignorant (8)	12 24	
94204	Men of the Shooting Stars (9)	1/21	
	WALT DISNEY CARTOONS (10)		
94101	Pluto's Purchase (7)	7 9	
94102	The Trial of Donald Duck (7)		
94103	Catnap Pluto (6)	8 13	9 22
94104	Inferior Decorator (7)	8 27	
94105	Pluto's Fledgling (7)	9 10	12/18
94106	Soup's On (8)	10/15	
94107	Three for Breakfast (7)	11 3	
94108	Mickey and the Seal (7)	12 3	
94109	Tea for Two-Hundred (7)		
94110	Pueblo Pluto (7)	1/14	
94703	Pluto's Judgment Day (8)	1/28	
	SPORTSCOPES (13)		
94301	Texas Redhead (8)	2/24	1/22
94302	Frozen Fun (8)	10 22	
94303	Athletic Stars (8)		
94304	Fighting Tarpon (8)	12/17	
94305	Game Birds (8)	1/14	
	RAY WHITLEY REVIVALS (4)		
93501	Keep Shooting (17)	9/10	
93502	Range Rhythm (16)	10/15	
93503	Cactus Capers (15)	11/19	
93504	California or Bust (18)	12/24	
	WALT DISNEY (8)		
	Reissues Series 2		
94701	Goofy and Wilbur (8)	10/1	
94702	Wynken, Blynken and Nod (8)	11 19	

20th CENTURY-FOX (1949)

MARCH OF TIME

1	On Stage (18)	1/21	1/22

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11 19	
	Wild & Woody (7)	13 31	
	Scrappy Birthday (7)	2 11	
	Drooler's Delight (7)	3 25	

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	
4322	Hollywood Matador (7)	12 13	
4323	Mouse Trappers (7)	1 24	
4324	Hams That Couldn't Be Cured (7)	2 21	
4325	The Screw Driver (7)	3 14	
4326	Ace in the Hole (7)	4 4	
4327	Goodbye, Mr. Moth (7)	5 2	
4328	Jukebox Jamboree (7)	5 30	
4329	The Loan Stranger (7)	6 27	
4330	Dizzy Acrobat (7)	7 25	
4331	Dizzy Kitty (7)	8 22	
4332	Cow Cow Boogie (7)	9/19	
4333	The Screwball (7)	10/17	

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11 1	
4382	The Year Around (10)		
4383	Songs of Romance ( )	1/24	
4384	Clap Your Hands ( )	2/7	

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12 8	
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)		

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11 14

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	
4352	Cheyenne Cowboy (24)	2/3	

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	9/25	
5004	Heart of Paris (20)	3/19	

Reissues

5001	Sons of Liberty (20)	11 20	
5005	Sunday Roundup (20)	1/29	

Rel. No.	Title	Rel. Date	Data
	JOE McDOAKES COMEDIES (8)		
5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	
5404	So You Want To Be Popular (10)	3/12	
	MERRY MELODIES (18)		
	Hen House Henery (7)	9/11	
	BLUE RIBBON CARTOONS (13)		
	Reissues		
5301	An Itch in Time (7)	10/30	
5302	Fin'n Catty (7)		
5303	Bedtime for Sniffles (7)	1/1	
5304	Presto Changeo (7)	2/5	
5305	Swooner Crooner (7)	2/12	
5306	Hop, Skip & Chump (7)	3/5	
	M. M. TECH. CARTOON		
5701	Awful Orphan (7)	1/29	
5704	Daffy Duck Hunt (7)	3/26	
	M.M. BUGS BUNNY SPECIAL (8)		
	Rebel Rabbit (7)		
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	
5503	Royal Duck Shoot (10)	1/22	
5504	Water Wonderland (10)	3/5	
5505	Sport of Millions (10)	3/26	
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12/11	
5803	Circus Town (10)	1/15	
5804	Camera Angles (10)	2/26	
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11 10	
5103	Pie in the Eye (20)	1 8	
5104	At The Stroke of Twelve (20)	2/19	
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	
5603	Watercapades (10)	2/5	
5604	Batter Up (10)	3/19	

Regional Newsreel

(*Continued from Page* 31)

the film industry might be drawn into the probe with an eventual introduction of some form of government control of the motion picture industry.

At the recent meeting of the Canadian Picture Pioneers, attended by more than 150 oldtimers, 27 members from the trade in the Toronto area were admitted into the organization and the following officers elected: President J. Earl Lawson, re-elected; Vice-President Morris Stein; Secretary Charlie Mavety, re-elected; Treasurer George H. Beeston, re-elected. Board of directors was also elected. Newly-enrolled executives include Selznick Division Manager Joseph Marks, Thomas C. Hoad and Cliff E. Yonson of General Theatre Supply and Milford Elliott of the Ontario censor board.

Raymond Massey will receive an honorary degree from Queen's University at a special convocation at Kingston, Ont., Feb. 18. His brother, the Rt. Hon. Vincent Massey of Toronto, has been named chairman of the commission to investigate the film and television agencies of the Dominion government.

CHICAGO

James Methner and his wife have opened their new Sandra Theatre in Coleman, Mich. The DeLux, opened in Utica, Mich., by Frank Spangle, has a stage for travelling shows. Jack Howard has opened the 679-seat Ric in Richmond, Mich. A new 400-seat air-conditioned, fire-proofed house has been opened in DeWitt, Mich., by the DeWitt Co. Sam Nieberg has opened the 600-seat Ken in Nameoki, Ill., to operate with twin bills. The Pirtle Circuit hopes to open the new Abby in Abingdon, Ill., next month.

Charles Geldman and Tommy Tobin have sold the 300-seat State in Centralia, Ill., to Melvin Edel. The Brook, only theatre in Brook, Ind., will be sold by local business men. Douglas Mitmesser has bought the Strand in Coldwater, Mich., from Homer Cox.

High construction costs have led the W. S. Butterfield Circuit to drop for the present plans for new indoor and outdoor theatres in Grand Rapids, Mich. George Bett's Bond in Decatur, Ill., will be remodeled and reseated this Spring. Current remodeling of the Manta Rose Hoosier Theatre in Whiting will include new canopy, new seats and air conditioning. A new oil furnace and other improvements have been made under L. G. Rorer's management at the Dixon in Dixon, Ill.

VIEWS ON NEW SHORT SUBJECTS

THE FOREIGN LEGHORN (WB—4710) Technicolor Cartoon. 7 mins. Baby Henery Hawk, in his first chicken hunt, avoids the rooster because his father had called him a "shnook." The rooster, his pride hurt, convinces Henery he is not a shnook, with disastrous results for the rooster. Release date: 10/9/48.

SNOW PLACE LIKE HOME (Para.—E 7-8) Popeye. 7 mins. The triangle between Popeye, Olive Oyl and Bluto—this time disguised as a trapper, Pierre—this time finds them at the North Pole. In the big fight Bluto knocks Popeye into a whale's innards, but Popeye wins out again with the aid of frozen spinach. Release date: 9/3/48.

A PINCH IN TIME (Col.—1431) All-Star. 16 mins. Hugh Herbert as a forgetful menemonicist becomes involved in a diamond robbery. Release date 11/11/48.

CAN YOU TOP THIS? No. 1 (Col.—1411) 13 mins. The radio joke-show with Senator Ford, Harry Hershfield and Joe Laurie, Jr. Release date, 11/18/48.

CLEVELAND

Film event of the week was the opening of the $500,000 Richmond Theatre. Community Theatres Circuit President Max Lefkowich and his wife greeted the 1800 invited guests, assisted by Bert Lefkowich, Leo Greenberger, Leroy Kendis and House Manager Max Greenwald.

The Milton Mooney testimonial banquet in the Statler Hotel on the occasion of his retirement as Variety Club chief barker was attended by some 200 film men representing all branches of the industry. Master of Ceremonies Nat Wolf presented Mooney with a Longines wrist watch.

Due to the sudden death recently of Manager Clarence Sletz of the Ohio Theatre in Sidney, Warners have shifted Earl Kreft from the Capitol in Sidney to the Ohio and replaced Kreft with Thurman Hetzler, Sletz's assistant. Robert McGague succeeds Ralph Halliwell, who has entered a different field, as manager of the Pastime in Coshocton.

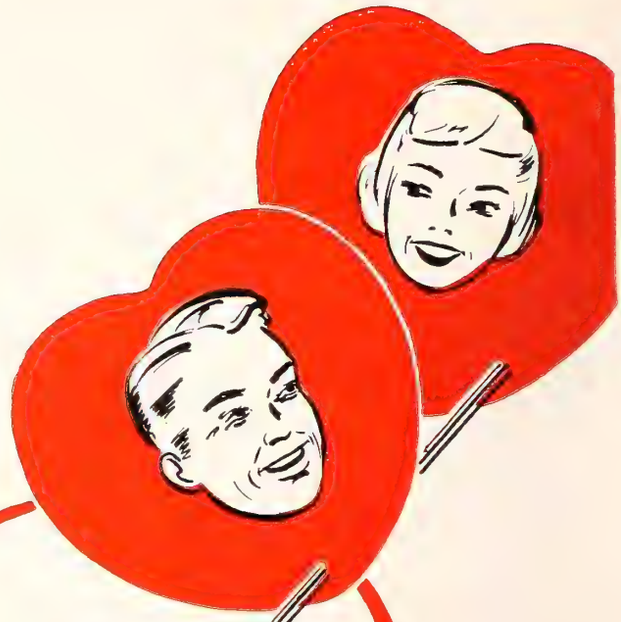
Gerald Anderson, owner of the Union in Richwood, has taken over the Rialto in Plain City. Herbert Ochs, the drive-in man, and son Jack have opened an office in the Film Building here. Edwin R. Bergman, for many years with 20th-Fox and recently with Screen Guild, has joined the local Universal-International exchange as city salesman. He succeeds Leo Gottlieb, who resigned to become Film Classics branch manager in Pittsburgh.

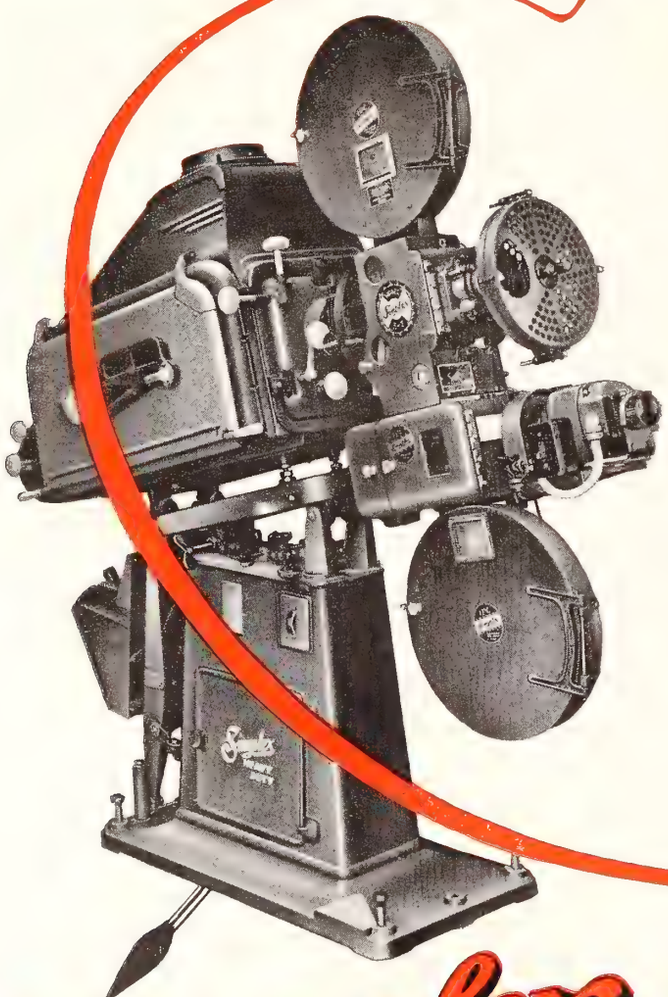
Bill Duncan, owner of the Duncan Theatre in Killbuck, was married recently. Bill Shartin, now Film Classics Seattle branch manager, became a granddad on his 27th wedding anniversary; daughter Iris Shartin Goldstone, of Chicago, gave birth to a son.

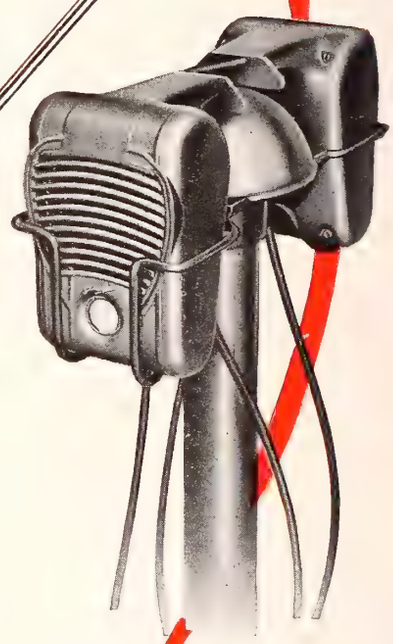
H. D. Shreffler of the Castamba in Shelby is reported in the Shelby Hospital.



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FEB 14 1949

SHOWMEN'S TRADE REVIEW

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The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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PARAMOUNT BOWS TO GOVERNMENT ON DIVORCE; DECREE IS READY

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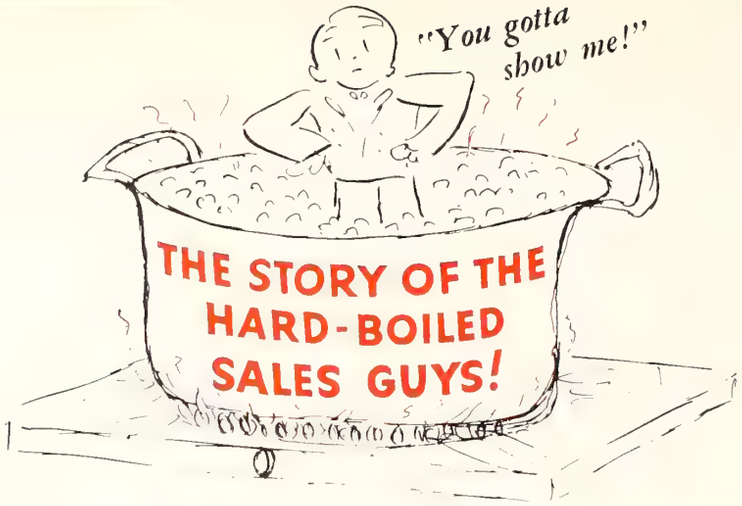
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National Newsreel	Theatre Management
Regional Newsreel	Shorts Booking Guide
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APPLY YOUR SHOWMANSHIP KNOW-HOW TO:
BROTHERHOOD WEEK
WORK FOR LIBERTY AND JUSTICE FOR ALL

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This is the composite story of the visit of M-G-M Sales Representatives to their "Preview of Product" in California!



"THIS IS HOW WE LOOKED WHEN THEY TOLD US ABOUT THE PRODUCT!"

"First came **'TAKE ME OUT TO THE BALL GAME'**—No wonder everybody's raving about this Technicolor Musical. It's sensational. The gay cast includes Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett!"





"Then came **'LITTLE WOMEN.'** Honestly, this is a Technicolor honey, a joy and what a cast! June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh!"

"When they showed **'THE SECRET GARDEN'** we predicted it would be one of 1949's Ten Best. Great Cast! Great Picture!"





"'BARKLEYS OF BROADWAY,' Wow! Fred Astaire, Ginger Rogers reunited in a rousing, tip-top Technicolor Musical. Oscar Levant is a riot. A Sure-fire hit!"

"Great! Great! Great! **'THE STRATTON STORY,'** a true-life dramatic romance starring James Stewart, June Allyson. Laughs, tears, thrills. It's wonderful!"

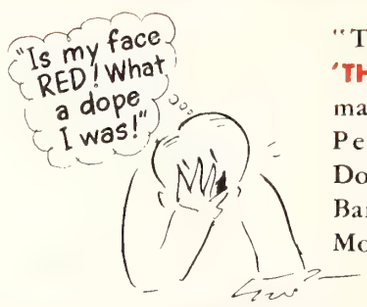




"Gosh! Another big, bountiful M-G-M Technicolor Musical, **'NEPTUNE'S DAUGHTER'**! Esther Williams, Red Skelton, Ricardo Montalban, Betty Garrett, Keenan Wynn, Xavier Cugat!"

"And still they come! **'EDWARD, MY SON'** is Great among the Great! Spencer Tracy, Deborah Kerr—rhymes with Ah! Broadway's No. 1 Stage Hit a Screen Masterpiece!"





"Terrific! Positively a gold mine! **'THE GREAT SINNER'** is the climax! Look at the cast! Gregory Peck, Ava Gardner, Melvyn Douglas, Walter Huston, Ethel Barrymore, Frank Morgan, Agnes Moorehead! Gosh!"



"And I saw others in production, Garson's new picture and Gable's and Garland's and many more Big Ones. I can't wait to get back to Film Row to tell my customers the good news. YOU'LL CHEER M-G-M's ANNIVERSARY YEAR!"

EDITORIAL PAGE

OPEN LETTER TO ARTHUR LOCKWOOD

Dear Arthur:

Undoubtedly, the threat of television is something not to be passed over lightly. At any rate, none of us should grow complacent and ignore the competitive character of this new medium.

But on the other hand, Arthur, as the president of a great theatre owners organization, isn't there a grave danger that you are over-emphasizing television?

I've heard your talks on the subject and read a lot more of your views in the trade papers and from what I gather from talking to a lot of theatremen, you are frightening the pants off a lot of guys who are beginning to believe that the life of their theatres is now definitely limited. In fact, many of them think they are still in business strictly on borrowed time.

You may find the youngsters of your son's acquaintance a vital example of "things to come" in the way of keeping television owners and their friends away from the movies. But, frankly, I don't—and neither do some several others inside and outside the film business. From the personal standpoint, I've watched television around New York (where it is supposed to have reached its greatest efficiency and appeal) and if policy didn't rule against the use of the word, I would say right out that the average television show stinks.

You, and a lot of others—including the writer of this—will say that the television shows will improve by leaps and by bounds. But not all of us are convinced that this means that everybody will stay at home and look at television rather than to go to the theatre. Radio improved—and greatly over the early days when many of us viewed with great alarm the popular interest in radio shows (remember Amos and Andy and how some of our theatres interrupted shows to pipe it in to the sound system; the threats to boycott Eddie Cantor's pictures if he persisted in keeping people out of theatres during evening broadcasts?). Maybe it will be different in television. Maybe! But who knows right now?

Television may well develop to the point that it will hold people by something more than the novelty which now gives it such oomph. But television has its problems ahead and there's still plenty to be done by film producers, distributors and exhibitors in the direction of selling the swell article they offer the public.

No, Arthur, I'm inclined to feel that the subject is being greatly exaggerated, to the detriment of energetic show-selling on the part of the film industry, based on its present stage of development. That, and the Ifs television poses for its sponsors. Importantly among these is the question as to who is going to pay the freight for shows that will compare with what a theatre patron can get in a well-appointed, well managed and smartly programmed movie theatre.

Instead of theatremen worrying themselves into the jitters about television right now or in the next year or so, we suggest they pay closer attention to their theatres—to their projection, sanitation, air-conditioning, comfort and everything else that goes into making the movie theatre the gathering place for most communities.

When television arrives at the stage where it can be projected onto the theatre screen at a cost consistent with any sensible investment, theatremen may evaluate its importance in the general scheme of theatre operation.

Until that time, or, until home television improves tremendously over what it now has to offer, we urge you and all industry leaders to advocate and encourage good theatre operation and the building of new and added patronage to bolster box-office receipts and attendance. After all, the more profit theatre owners can earn now, the more cash reserves they will have to meet new forms of competition in the future.

Naturally, Arthur (or anyone else for that matter), if you have some further views, this same space is yours for the asking so long as you can convey constructive thoughts on the subject under discussion.

Sincerely & Cordially,
Chick Lewis

* * *

P.S.

If you can forget about television for a few moments we'd like to again urge your fullest cooperation for National Brotherhood Week commencing Feb. 20.

Ned Depinet's motion picture industry committee has been pledged a great deal of support from every segment of the industry and from cooperative theatremen in most every town, city and state in the Union.

Advertising-Publicity Chairman Gil Golden and his committee have supplied you with as fine and practical a layout of material as was ever offered in such an activity by the industry. So the tools for a good, bang-up job are at hand.

We doubt if any theatreman will pass up the opportunity to enroll many pledges for this great movement. We haven't the slightest doubt about your being in agreement as to the aims and purposes of the National Conference of Christians and Jews. Let's not have any doubts about the active part you will play in Brotherhood Week.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Litigation

Paramount this week accepted the Government's demand for divorce and reportedly sent a final draft of a consent decree to Washington which may be signed and presented to the court next week. The proposed decree would create two companies—one in production and distribution, a second to operate a chain of approximately 600 theatres which Paramount will be allowed to keep out of its present holdings of approximately 1,500. Both companies would have to be independent of each other and stockholding would be restricted. (P. 5)

Meanwhile the Little 3—Columbia, Universal, United Artists—asked the court for a separate decree which rejects arbitration, and allows roadshowing, move-overs unlimited playing time and franchising, provided they do not create monopoly. Warners' proposed decree is expected at any moment. (P. 5).

In New York J & J's Luxor Theatre sued 20th-Fox, Warner Bros., Skouras Theatres and both Charles and George Skouras for $2,400,000 triple damages claiming favoritism shown the allegedly non-competitive Skouras Park Plaza. In Providence, the Pier Amusement Corporation, operating three houses, sued the eight majors plus Republic and Monogram and theatre subsidiaries of Loew's and RKO claiming illegal clearance. Damages asked: $750,000.

Exhibition

National Allied General Counsel Abram F. Myers again blasted the Proskauer Arbitration plan terming it "an insult to the intelligence of the court." Myers is to discuss the decree when national Allied's directors meet in Washington next week (14-15) at which time industry problems will be discussed.

A bill to outlaw money giveaways has been introduced in the Iowa house; in Missouri Rep. Tom Shockley moved to repeal the state's Sunday Blue law; in Ohio a measure was introduced into the house to repeal the law enabling municipalities to tax amusement admissions and to restore the state tax which had been repealed when the cities were authorized to place a levy on the box-office. The Pacific Coast Conference of Independent Theatre owners elected Rotus Harvey board chairman and moved headquarters from Los Angeles to San Francisco. The Virginia Motion Picture Theatres Association, meeting in Roanoke, reelected Bill Crockett president and invited drive-ins to join, and in St. Louis, some half-a-dozen drive-ins decided to buy film jointly through Co-operative Theatres, which also represents regular theatres.

Speaking of theatres, the American Guild of Variety Artists was threatening to picket National Theatres on the west coast because of their "Talent Quest" shows which use amateur talent and exhibitors in Des Moines exchange area were kicking that print shortages existed, especially at Warner Bros.

In Washington the Army and the Navy believe that civilians living on posts are entitled to attend post theatres but do not insist on pre-release prints, Theatre Owners of America reported. In Chicago Balaban and Katz was restoring triples to the Belmont, making the first three-on-a bill program in their houses in years. In Baltimore thieves broke into the Highway Theatre and stole—one candy bar. And in Oklahoma City an usher thought he was dealing with another fresh kid when he asked for a ticket and the kid stuck his tongue out. But he wasn't. The kid had the ticket in his mouth!

Distribution

Exhibitor goodwill is "a most precious asset" MGM Distribution Vice-President William F. Rodgers told his company's "preview of product" meeting in Culver City this week. The meeting, held in connection with plans for Leo's Silver anniversary brought the sales staff together to look at product. Production Vice-President Dore Schary promised 66 pictures to be made during 1949-50, topped by "Quo Vadis" and Louis B. Mayer stressed quality as well as economy.

Eagle Lion now can offer producers 1,400 accounts, has increased its current billings 65 per cent over those of last year and will not sell television at the moment, President Arthur Krim declared in a press conference held as the company rounded out its second year. Krim said recent earnings were now in the black, and formally introduced Exhibitor Sam Pinanski, who will act as part-time advisor for the company, presenting the exhibitor viewpoint on product and sales. (P. 5.)

Columbia President Harry Cohn, won a fresh new $3,500 a week contract plus $300 expense and death-disability benefits from the stockholders as they met in New York. Cohn expressed optimism over the industry future.

Paramount shifted Sid Mesilbov from exploitation chief to commercial promotion, and William Danziger to exploitation manager. Over at Film Classics Ad and Publicity Director Al Zimbalist took a leave of absence with Assistant Sid Gross stepping up.

Television

Ohio has introduccd legislation to make censorship apply at $3 a thousand-foot reel for video movies; Pennsylvania has already made it apply at $2 a reel and $2 more a reel for each additional print. United Artists has closed deals to distribute Edmund L. Dorfman films and Video Varieties, especially made for television.

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Video Censorhip Sought in Ohio

Ohio this week moved to put films shown over television under the supervision of its state censorship following action by Pennsylvania, whose censors have already ordered all motion pictures intended for video showing to be subjected to censorship.

The Ohio move is in the form of a bill introduced to the legislature by Sen. Edward F. Sawicki of Cuyahoga County, which would give the state censors the same authority over video film as they have over theatre showings. This would mean that video film distributors would have to pay a censor reviewing fee of $3 a thousand foot reel.

In Pennsylvania, where the censor fee is $2 a thousand feet plus another $2 for each 1,000 feet on additional prints of the same picture the censors recently ruled:

"All motion picture films, reels, or views intended for projection or broadcast by television in Pennsylvania must first be submitted by the exchange, owner or lessee of the film, reel, or view for censorship purposes, and must not be projected by television in Pennsylvania unless first approved by the board and a seal issued therefore upon payment of the proper fee and said proper approval seal displayed upon every showing."

Meanwhile the Maryland Attorney General's ruling as to whether that state's censor board has jurisdiction over video films is expected shortly.

PCCITO Hdqs. to Frisco; Name Harvey Chairman

The Pacific Coast Conference of Independent Theatre Owners was scheduled to shift its offices from Los Angeles to San Francisco shortly following the selection of R. V. (Rotus) Harvey as board chairman by the trustees of that organization.

The trustees, who met in Portland last week, went on record as supporting exhibitors in their fight against the American Society of Composers, Authors and Publishers. Among the trustees present were:

L. O. Lukan, Leroy V. Johnston, C. J. Severson, J. J. Suckstorff, H. F. Cheslter, C. L. Firmage, H. V. Harvey, Ben Levin, Hugh W. Bruen, C. A. Minor, George Diamos, M. W. Mattacheck, William Graeper.

Bergman Heads Industry Savings Bond Committee

Universal-International Eastern Director of Advertising and Publicity Maurice Bergman Wednesday was named chairman of the motion picture industry committee to promote sales of U. S. Savings Bonds following a meeting with Treasury Secretary John W. Snyder and top Treasury officials.

Bergman named the following committee: National Allied President William Ainsworth; Theatre Owners of America Executive Director Gael Sullivan; Loew's Carter Barron and Fox Washington Representative Tony Muto.

It Don't Pay

Thieves broke into the Hiway near Baltimore last week only to prove again that crime doesn't pay—for while their destruction of property cost the management a possible pretty penny, all they stole was—one five cent candy bar.

Paramount Accepts Divorce

Final Consent Decree Draft Calls for Split Of Theatres From Sales

Paramount this week surrendered to the Justice Department's demand for divorce in the Government anti-trust suit with a proposed decree, the final draft of which was reportedly sent to Washington late this week.

The proposed decree would sever Paramount's theatres from its production and distribution, providing for a new theatre company which would retain some 600 theatres out of the approximately 1500 in the giant theatre empire.

It would set these theatres up in one company, assign production-distribution to another company, and prohibit stockholders apparently from owning stock in both companies. The stock of the new theatre company would be in trusteeship until the situation adjusted itself, and interlocking directorates, management, or other methods to insure a single control of both units would be forbidden.

The Justice Department maintained a tight-lipped silence on the subject and while Paramount took refuge in the official "Paramount has no statement today," indicating that the leaks came from Washington, the majority of the information about the proposed decree was actually available in New York and not from Justice Department sources.

Next Week?

The decree is expected to be signed early next week and then submitted to the three-judge federal statutory court in New York for approval. It assumably embodies clauses on arbitration, since Paramount was one of the backers of the revised Proskauer plan with 20th-Fox, Warner Bros., and Loew's.

Meanwhile the absence of Paramount President Barney Balaban from New York prevented his affirmation or denial of reports that he was scheduled to resign as president and become board chairman of the new distributing company.

Likewise it was impossible to confirm reports that Y. Frank Freeman would be recalled from his studio post to act as mentor in instructing some of what Paramount considers its promising youngsters in theatre operation for the new theatre company. Freeman is a veteran theatreman of the old Keith days.

Provides

The proposed decree, which has been the subject of study by Paramount lawyers and about which a high Justice Department official last week indicated a possible road to agreement is said to provide:

1) That Paramount will separate production-

(*Continued on Page* 10)

Entitled?

Both Army and Navy believe that civilian employes working and housed on posts are entitled to attend the post theatres, A. Julian Brylawski, Washington representative for the Theatre Owners of America, recently informed New York.

Brylawski, who had been investigating film abuses in service posts also reported that neither branch of service demanded pre-release prints but said they were willing to play films currently or shortly after the nearest civilian theatre.

Anti-Trust Suit Developments

Final draft of Paramount's consent decree which would embody divorce reportedly was sent to the Justice Department this week for signature. The proposed decree calls for two companies, separately owned, one to have a circuit of approximately 600 theatres, the other to handle production and distribution, each to be independent of one another.

The Little 3—Columbia, United Artists and Universal—formally asked the New York statutory court for a separate decree from the Big 4—Paramount, 20th Century-Fox, Warner Bros., Loew's (MGM). The proposed decree rejects arbitration, allows roadshows, move-overs, unlimited playing time, franchises—when they do not create monopoly—and the right to insert admission prices in contracts to insure revenue with the specific provision that this will not compel the exhibitor to charge a particular admission.

Warner Bros.' proposed decree was reportedly being printed and is expected to go to the court late this week.

Little 3 Reject Arbitration; Propose Separate Decree

The Little 3 defendants in the Government anti-trust suit—Columbia, United Artists, Universal—Monday proposed to the New York federal statutory court a decree which flatly rejects arbitration but would permit roadshowing, move-overs, unlimited playing time and the insertion of admission prices in contracts only to determine revenue and not to enforce minimum admissions upon the exhibitor.

The proposed decree, which formally separates the Little 3 from the Big 4 defendants—Paramount, 20th Century-Fox, Warner Bros. and Loew's (MGM)—follows in all essentials the arguments which counsel for Columbia, United Artists and Universal, had previously advanced in court. It additionally provides for:

1) Franchising when it does not "unreasonably restrain competition or create a monopoly in a given area."

2) Twenty per cent cancellation rights for an exhibitor who has bought several pictures which have not been tradeshown provided such cancellation has been filed "in the year of the release" by the exhibitor within 10 days after he has had the opportunity to see the picture.

3) Removing uniform clearances, arrived at independently and as a result of competition from being evidence of conspiracy and requiring the distributor in such case to prove their reasonableness.

Defines Roadshowing

The proposed decree defines roadshowing as showing pictures of great cost or outstanding merit or dealing with special subject matter at advanced admissions in theatres prior to the general release date.

In proposed conclusions of law which ac-

(*Continued on Page* 10)

Pinanski Sees Divorce Dictating Changes in Sales and Production

Divorce will mean changes in motion picture selling, production and exhibition, Sam Pinanski, veteran New England chain exhibitor, declared in New York Tuesday.



Sam Pinanski

Speaking at a press conference held in connection with his appointment as part-time advisor to Eagle Lion, Pinanski, who organized the American Theatres Company to take over approximately half of the former M&P circuit, in which he was a partner with Paramount, said in connection with divorce:

"There'll be more action theatre-wise in management of the theatres," indicating that exhibitors on the scene could select and merchandise pictures more carefully with an eye to what would make money than they could under a distributor-dominated circuit system.

Films also would be "sounder," because, he said, "those big elephants won't have peanuts thrown to them. . . . The day is coming when exhibitors won't just play a trademark and lose money."

Pinanski declared his association as a theatre operator with Paramount had been pleasant but that he liked the idea of having his theatres back and that as far as he was concerned when the Government said it wanted divorce, "I was glad to get it over with."

There is nothing unusual, the New England exhibitor said, in an exhibitor serving as advisor to a producer-distributor. "Not so long ago, when business was bad," he pointed out, exhibitors had been invited to Hollywood and their advice not only appreciated but followed.

"Then when things got better," the mustached Pinanski grinned, the exhibitor "went half way to the coast. When they got still better, they didn't go anywhere."

He had joined Eagle Lion, Pinanski said, to see whether "I couldn't bring about a closer relationship between producers, exhibitors and distributors."

He described his Eagle Lion association as that of a part-time, unpaid advisor who neither drew salary nor owned an interest in the company. He would devote as much time, he said, to Eagle Lion as his theatre interests permitted, advising the company from the exhibitor viewpoint on production and distribution and visiting both Hollywood and New York to that end. Under questioning Pinanski said that he had been advisor to the First National Bank of

(*Continued on Page* 10)

Goodwill a 'Precious Asset' Rodgers Tells MGM Gathering

Attend Exhibitor Meets, He Says; Schary Plans 1949-50 Program of 66

MGM regards exhibitor good will as "a most precious asset and" insists "that it be maintained," Vice-President and General Sales Manager William F. Rodgers told the "preview of product" convention held in Culver City this week in connection with the company's forthcoming Silver Anniversary celebration.

The meeting, first to be held in the MGM studio during the past 12 years, heard Production Vice-President Dore Schary express confidence in the future and announce that the company had plans to produce 66 features during 1949-50. It also heard Studio Head Louis B. Mayer declare that the studio had but one aim, —"to continue to make good pictures, pictures that maintain the highest MGM standards and that will bring in revenues that justify their cost."

"As a matter of good exhibitor relations," Rodgers told the sales staff, "you should attend exhibitor conventions when invited to do so. Usually there is an 'open' session to which all industry representatives are welcome. You should attend it and remain throughout the session. There are two attitudes toward exhibitor conventions. One is that sales personnel are too busy to attend; that the meetings do not produce business; or that they provide opportunities for antagonistic exhibitors to attack or embarrass the distributor representatives.

Face the Trouble

"Along this line, we believe it is absolutely necessary to face trouble in any form—and settle it—rather than let things drift. It is not wise to wait for a customer with a grievance to complain, if you suspect that he has reason to complain. It is better business to recognize the difficulty and take the initiative in settling it. By doing so, you are in a more favorable position when, as sometimes becomes necessary, you must ask your customer to consider one of your problems.

"When a customer asks to see you about his problems, see him. We will not tolerate any employe who deals with our customers at arm's length or makes himself unavailable to them."

Rodgers made it plain to the sales force that the responsibility for living up to court rulings was theirs.

His Responsibility

"First," he told his hearers, "you and those under your supervision must live up to the dictates of court directives. Previously we told you how and why company policies are determined. You know therefore that our company will not tolerate any violations. Further, living up to the law is an individual responsibility. Remember, the company can't go to jail, but you may, if you are found to be in contempt of the courts."

During his talk Rodgers touched upon the MGM executive training course, second session of which will open shortly for the following selected students: Boston Salesman William Madden, Pittsburgh Salesman Max Shabason, Oklahoma City Salesman Connie Carpou, Washington Salesman Pete Prince, Kansas City Salesman Woodrow Sherrill, Chicago Salesman Harold Zeltner.

Not Alone

Their studio is not alone in the problem of meeting production costs, Louis B. Mayer told the sales group, stressing the vast scope covered by production. He said:

"Our entire efforts now are directed to producing the finest pictures possible at the most reasonable costs. Cutting costs is not the only answer. Anybody can make pictures for less money. That is the easiest thing in the world to do. It would be as easy for us as it would be for Tiffany to cut the costs of its diamond rings. All they would have to do would be to replace the Tiffany gems with inferior stones.

" . . . we are determined that we shall make no sacrifice of quality and that the prestige of our trademark shall always stand for the highest standards of motion picture entertainment."

Mayer told his audience he knew "very little about television" but for the moment regarded it as a visual adjunct to radio.

"Frankly," he said, disclaiming the role of a prophet, "I have yet to learn from anyone, connected with television, as to how they expect to achieve revenues that will enable them to pay for entertainment comparable to the motion picture."

In an optimistic view of the future, Production Vice-President Dore Schary backed up his confidence with the announcement that MGM had plans for 66 productions in the 1949-50 period.

Mass Medium

"No other medium," he said, "has so successfully entertained as many people over as long a period of time as the movies and no other company has come close to the long and consistent record of our organization. . . .

"In these days when so many others are talking about cutting expenses, digging in and retrenching, only a studio with our large resources would dare contemplate bringing to the screen and to audiences of the world a picture with the size and scope of 'Quo Vadis'."



HAPPY DAYS ARE HERE AGAIN. Anyway that's how it looks from the looks on the faces of MGM to executives at the "preview of product" meeting in Culver City. Left to right Edgar J. Mannix, Arthur M. Loew, Louis B. Mayer, William F. Rodgers and Dore Schary.

No Money Prizes!

A bill to outlaw money giveaways in Iowa theatres was filed in the legislature by Rep. Harry Ward (D., Davenport) this week. The bill would impose a fine of $500, six months in jail, or both, for exhibitors who used money-giveaway plans which Ward denounced as lotteries.

Del Giudice Seeks Roadshow Dates

Pilgrim Pictures Managing Director Filippe del Giudice arrived in New York from London Monday to seek a series of pre-release bookings for his product on a reserved-seat basis in 12 American cities.

Del Giudice, who is no longer part of the J. Arthur Rank empire because, as he says, he disagreed with Rank on the way to sell pictures here, believes that British pictures have to be nursed through special showings and allowed to build themselves up to American audiences. He believes that if he can swing the 12-city deal he can make "10 times more" money than he could from the short end of a circuit booking. In addition, this would leave him regular run and future bookings to cash in on, and could tap audiences of non-moviegoers.

Del Giudice, who made 31 films for Two Cities, which he at one time headed, believes that production, distribution and exhibition should be separate and that no distributor should finance a producer.

Harry Rapf Dead

MGM Production Executive Harry Rapf, 68, ("Min and Bill" series, "Possessed," "They Gave Him a Gun"), "the man who picked Joan Crawford," died in a Hollywood hospital Sunday of a heart attack. Rapf had entered show business by way of a personally organized minstrel show; he entered motion pictures with the old Lewis J. Selznick and William A. Brady companies at Ft. Lee, eventually moving to Hollywood where he was production manager for Warner Bros. before joining MGM in 1924. Surviving are his widow, Tina, two sons, Maurice and Matthew, and a brother, Arthur.

Allied Schedule

National Allied's directors will meet in Washington next Monday and Tuesday with a schedule including: General Counsel Abram F. Myers' report, reports on compulsory percentage pictures, audience reaction prepared by Trueman Rembusch, membership drive by Charles Niles, taxes by P. J. Wood, television by Rembusch, the Government anti-trust suit by Myers; the American Society of Composers, Authors and Publishers suits by Stanley Kane, and on the amount invested by major film companies in cooperative ads in New York and Los Angeles. This last report will suggest that ad expenses on percentage pictures be shared by distributor and exhibitor out of the grosses.

Rembusch's audience preference report was scheduled for a canceled industry meeting called by Motion Picture Association of America President Eric Johnston and the question of whether it should be approved and released to the press will come up. Selection of officers and selection of the 1949 convention city will also be determined.

Cohn Optimistic Over Future

Columbia President Harry Cohn expressed optimism over the motion picture industry's future in a fomal statement read at the annual stockholders meeting Tuesday in New York.

The meeting approved Cohn's contract calling for a $3,500 a week salary, plus $300 weekly expenses and disability-death benefits which would be assumed by the company. It also approved amending the corporation certificate to increase the board from seven to nine members and reelected the following directors—Harry Cohn, Jack Cohn, A. Schneider, N. B. Spingold, A. Montague, Donald S. Stralem and L. M. Blancke.

Gets Contract

President Cohn's death-disability benefits, now assumed by the company, call for the payment of $1,000 a week to his heirs for a period not to exceed 30 weeks, his full salary for any time illness incapacitates him from duty up to a period of six months and payments of $3,000 a month should he terminate his contract due to "illness or physical incapacity." In this last instance the total amount paid would be deductible from death payments to his family. Either party can terminate the contract upon six months' notice.

Cohn's statement to the meeting read:

Optimistic

"Despite all the clamor and gloom, which seem to have enveloped the motion picture industry, I can sound a note of hope and encouragement, at least for Columbia Pictures. It is well known that there has been a general drop in the domestic business of the motion picture companies, in addition to the difficulties in securing dollars from the foreign markets. Either of these circumstances alone could obviously present difficulties. Both of them coming together have exerted considerable impact on the industry as a whole. In spite of these difficulties, we are pleased to report that the estimate of the December quarter earnings will show an improvement over the September quarter, which was the first quarter of the fiscal year, when we reported a loss of $23,000."

90% of Eagle Lion Ad Budget For Exhibitor Aid—Krim

Ninety per cent of Eagle Lion's advertising budget during the coming season will be spent with exhibitors for on-the-spot advertising, President Arthur B. Krim declared in New York Tuesday.

Krim's statement came at a press conference held in connection with the celebration of EL's second anniversary in distribution and with the recent announcement that Sam Pinanski, Boston-owner of American Theatres, Inc., would act in the capacity of unpaid, part-time advisor to give the company the exhibitor viewpoint in production and sales.

Krim, in citing the progress Eagle Lion had made in two years, attributed it to sales and to advertising, publicity and exploitation. It was at this point that he announced that 90 per cent of his art budget would be spent with exhibitors.

"I can't say enough for the job Bill Heineman has done," he said of sales, declaring that Eagle Lion could offer top productions 1,400 bookings, that it had increased its 1948 billing by 65 per cent over 1947, and that each week had showed an increase over the previous week in business.

Praises Heineman

Part of the company's progress he attributed to Ad and Publicity Director Max E. Youngstein's exploitation policies and to the fact that Youngstein's field men had sold the public on the picture in the field. Pinanski also praised the "intelligent manner" in which Youngstein publicized.

In two years, Krim continued, the company had shown that it could offer producers good playing time and exhibitors profitable pictures, proving this on types of product ranging from westerns and B's to top product and especially handled product such as "The Red Shoes."

Progress

"We've been waiting for the day and fighting our way through till we had it on the record that the company had fought its way to the top," Krim said. " . . . we are trying to make pictures for the exhibitor; we are trying to make bread and butter pictures for all exhibitors."

Krim indicated that Eagle Lion would welcome independent producers. He said that the company had reduced its production costs, finding that costs did not necessarily bear relations to grosses and that an American production schedule of possibly 20 pictures was planned for next year. The company's January figures were in the black, he said.

Eagle Lion, the president said in answer to a question, was talking with David O. Selznick over release of "Portrait of Jennie" and Selznick's remaining sales force had moved into EL exchanges this week.

Pinanski's association with the company, he added, had been part of the Eagle Lion wish to get the aid of exhibitor opinion and assistance in "patterning our program for the future."

Krim added that Eagle Lion "at the moment was not releasing pictures for television."

On possible theatre ownership, he said:

"No, we're sticking in the production and distribution business."

Star and Story Value Team Remains Winner, Showmen's Survey Shows

Star and story value will remain a winning team to hold the box-office front during 1949.

This is the opinion of the exhibitors of the nation, who, in a survey, conducted by SHOWMEN'S TRADE REVIEW, for the most part see a profitable year without committing themselves to any record-breaking grosses.

On the whole their views of what constitutes entertainment have not changed much either over the years. The usual emphatic majority of men who run theatres continues to be certain that star value is the thing, the most important thing, and none of them feel unhappy if a picture has two stars or three. They figure that the more names the people know, the more people will come to see those names and even if the story isn't what it should be to do honor to the marquee value, the picture still has a more than even chance.

However, there seemed to be an increasing number of exhibitors who believed that star value had to be supported by story value. Motion pictures, they believed, will have to be better than they have ever been to meet increasing competition from other sources. In addition, a very small segment of exhibitors queried thought that they would have to be better if only to keep up with the "maturing" tastes of the public.

This sentiment points out in effect that motion pictures came into being and developed within the memory of quite a few theatre-goers and that a still larger number have grown up with the movies. As a result they have developed a more critical attitude towards films and want better story treatment.

They point out, however, that story value does not mean a change in story essentials and that the basic themes of romance, adventure, love remain the popular fare, but that they must be creditably presented.

On other subjects queried, the exhibitors were fairly close to unanimous. The majority believed that while considerable theatre improvement was necessary and that better theatres would also be required to hold audiences, cost of such improvements at the present made it a doubtful question as to whether they should be undertaken.

On the question of advertising and exploitation exhibitors favored the newspaper by an overwhelming majority as the best advertising medium. Strangely enough, few exhibitors considered the possibility that for smaller houses they might not be overbuying circulation.

Outdoor display, such as billboards, seemed to have fallen off badly. The perennial argument about window cards and their effectiveness continued. And on the whole few exhibitors could find anything wrong in their systems of advertising, exploitation or publicity.

BIGGEST BUSINESS IN BOXOFFICE HISTORY!

NEW ALL-TIME RECORDS SET FOR KEITH MEMORIAL, BOSTON, AND PALACE, MONTREAL!

Spectacular holdovers in San Francisco, Washington, Baltimore and Buffalo!...Sensational openings in Kansas City, Cleveland, Cincinnati, Pittsburgh and Quebec!... Still topping everything in Philadelphia and Los Angeles (7th weeks), New Orleans (6 weeks) and New York (13th week)!...Watch the year's mightiest boxoffice attraction roll on, as it opens in Minneapolis, Dayton, Columbus, Atlanta, Birmingham, Richmond, Milwaukee, Chattanooga, Rochester—and city after city, week after week!



JOAN of ARC

starring

INGRID BERGMAN

A VICTOR FLEMING PRODUCTION • COLOR BY TECHNICOLOR

CAST OF THOUSANDS

with JOSE FERRER • FRANCIS L. SULLIVAN • J. CARROL NAISH • WARD BOND • SHEPPERD STRUDWICK • HURD HATFIELD GENE LOCKHART • JOHN EMERY • GEORGE COULOURIS • JOHN IRELAND and CECIL KELLAWAY • based upon the stage play 'Joan of Lorraine' by MAXWELL ANDERSON • screen play by MAXWELL ANDERSON and ANDREW SOLT • art direction by RICHARD DAY

director of photography JOSEPH VALENTINE, A. S. C.

Produced by WALTER WANGER • Directed by VICTOR FLEMING

presented by SIERRA PICTURES, Inc. • released by RKO RADIO PICTURES

Pinanski Sees Industry Changes

(*Continued from Page* 5)

Boston on its film financing during the past 10 years but scotched the idea that this had anything to do with his advisory post. (First National reportedly had made a loan to Pathe Industries, Eagle Lion parent.)

Pinanski indicated that changes were imperative in both sales and production to meet the changed situation in the industry today.

Waste

In selling, he pointed to what he intimated was waste in the past when expensive printing jobs were used to tell the exhibitor of the cast and story for a forthcoming picture when with the cast and story the same sales results could have been achieved on "toilet paper." These expensive print jobs, he declared, were unnecessary because of the trade press. "I think the trade press," Pinanski pointed out, "today serves the exhibitor in an efficient manner so that all the distributor has to do is to tell the story of their wares through trade papers to their customers."

Pinanski made it plain that companies should consider their exhibitors as "customers." At one point in the interview he declared that the exhibitors' position in the community was often more important than the banker in that the community had to seek his aid to promote civic and charitable movements. Further, he had established himself as a pay-as-you-go businessman, Pinanski added, saying there were few exhibitors "who ever ask for credit; most of us pay on the line." The exhibitor also is the one who hears whether the picture is good or bad from his patrons, he added.

Needs Change

As far as production is concerned Pinanski made it plain that he did not think anyone made a bad picture deliberately. But the "bricks and mortar" of theatres, he said, "need bread-and-butter pictures," and there is no time now for the director who makes a picture just to outdo the efforts of another director "at a studio noted for its extravagance."

"Our industry," he commented, "needs a bit of a change . . . I personally think pictures have no value unless you have a theatre to play them in and I think that theatres have no value unless they have pictures."

"Exhibitors," he continued, "not only want good stories—tried and true stories, but they want them to resemble the originals when they emerge on the screen."

Pinanski favors the encouragement of independent producers to provide a "variety of thinking" and he favors exhibitor advice to Hollywood to overcome what he indicated was a provincial trend to Hollywood thinking.

Television does not bother Pinanski unduly. In the first place there is the cost factor. Motion pictures, he pointed out, can reach every corner of the country and provide low-cost entertainment. But more important than that is the desire of the average American to get away from his living quarters.

Pinanski turned to his friend and Attorney Benjamin A. Trustman and said that Trustman and his friends might enjoy television because they would sit and drink Scotch and discuss the Russian situation and make it quite a social evening.

Working Girl

But, he continued, would a girl working in a store, who has just laundered her one waist and hung it up to dry and who is eating a quick snack in the other corner of her rented room want to stay in for a look at television or would she want to get away into the luxurious comfort of the theatre?

And the children angle. "Do you think," Pinanski added, "you can tell them 'Daddy has bought you a television set, now you stay home on Saturday afternoons'?"

'No'

"No," he added, "the kid wants to go to the theatre, 'stomp and cheer and get his lollypop'."

"Staying at home," he concluded, "is not the American way of amusement."

Invite Drive-Ins

Drive-in theatres were invited this week to join the Virginia Motion Picture Theatres Association in a resolution passed at the organization's annual meeting held in Roanoke. William Crockett was re-elected president for his 12th term.

Calendar

FEBRUARY

14, Motion Picture Associates' testimonial luncheon for Max Gillis, Saul Krugman and Norm Silverman, Broadwood Hotel, Philadelphia.

14-15, annual board meeting, Allied States Association, Hotel Statler, Washington, D. C.

20-27, Brotherhood Week.

21-22, postponed convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, Hotel William Penn, Pittsburgh.

MARCH

1, Ascap semi-annual west coast meeting, Beverly Hills Hotel, Los Angeles.

1, Directors' meeting, Allied Rocky Mountain Independent Theatres, Denver.

1, Justice Dept. presents proposed fact findings and judgment in Gov't anti-trust suit to three-judge statutory court in New York.

24, Motion Picture Academy of Arts and Sciences annual awards, Academy Award Theatre, Hollywood.

30, Arguments on proposed judgment in Gov't anti-trust suit. U. S. courthouse, Foley Square, New York.

30, 40th anniversary conference, National Board of Review, New York.

APRIL

4-5, new date for first convention of Colorado Association of Theatre Owners, Denver.

4-8, 65th semi-annual convention, Society of Motion Picture Engineers, Hotel Statler (former Pennsylvania), New York.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

21-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind.

Illegal Clearance, Run Charged in Pier Suit

Illegal clearance and run structures were charged in the federal court at Providence, R. I., as the Pier Amusement Corporation filed suits for triple damages of $750,000 against Paramount, 20th Century-Fox, RKO, United Artists, Warner Bros., Universal, Columbia, Loew's (MGM) Republic, Monogram, as well as Loew's and RKO theatre subsidiaries.

The plaintiff, which operates the Casino, Narragansett Pier and the Community, claims that the State and Albee at Providence received seven to 14 days' clearance over the Pier houses until such clearance was declared unreasonable under arbitration. Other trade practice violations are also charged.

Paramount Agrees On Divorce

(*Continued from Page* 5)

distribution from exhibition, forming a new company to take over the theatre holdings. The new company would have a nucleus of about 600 houses. Its stock would be in trusteeship and no individual could hold stock in both companies. Details as to whether this applied to small stockholders were unavailable. If so this would apparently place rigid regulations on the purchase of stock by the theatre company.

2) Paramount is given three years to divest itself of its joint holdings, getting rid of them at the rate of one-third at the end of each year.

3) Paramount must open all its closed towns, comprising some 15 situations, by the end of the second year. Additional theatres for the new company would apparently require court consent.

The proposed decree if approved by the Government and the court, would also require stockholder approval.

Little 3 Reject Arbitration

(*Continued from Page* 5)

company the decree, licensing move-overs is defined as "not illegal provided the defendants do not discriminate in any of said move-over runs in favor of or against any exhibitor in a competitive area. . . ."

Further, the proposals read:

"It shall be legal for any of the above distributors to secure the longest playing time possible consistent with sound business policy in any competitive run area, provided, however, that in licensing any such run for any period each of said distributors shall not discriminate in favor of or against any exhibitor in the licensing of any said runs. . . ."

"Uniform clearance reasonable as to time and area which have been arrived at by independent negotiations between the defendants and the exhibitor does not create or tend to maintain an illegal system of clearance."

Myers Again Flails Proskauer Plan

National Allied General Counsel Abram F. Myers this week reiterated his criticism of arbitration, first made when SHOWMEN'S TRADE REVIEW revealed the contents of the first Proskauer plan. In speaking of the modified plan, Myers termed it "an insult to the intelligence of the court," he claimed the plan is "in effect a final decree containing substractive provisions . . . which are clearly contrary to the Supreme Court's opinion."

Myers accuses the plan as having the "intent to force a return of competitive bidding" and of being vague with regard to the "complainant's rights."

$2,400,000 Sought By J & J in Trust Suit

Suit for $2,400,000 triple damages was filed against 20th Century-Fox, Warner Bros., Skouras Theatres Corporation, 20th-Fox President Spyros Skouras and Skouras Theatres George Skouras in federal court at New York Tuesday by J&J Theatres.

Complaint is that J&J's Luxor could not buy first-run 20th-Fox and Warners' films for its Luxor and claims the allegedly non-competitive Skouras Park Plaza was favored. Relationship of the Skourases is noted in the complaint.

IT'S TARZAN TIME AGAIN!

A national event—like the Rose Bowl, the Circus, the 4th of July! Each year America looks to *Tarzan time!* Each year the grosses grow... for the longest, most successful series in boxoffice history! When it's *Tarzan* time, it's *profit* time!



EDGAR RICE BURROUGHS'

TARZAN'S MAGIC FOUNTAIN

STARRING

LEX BARKER and BRENDA JOYCE

with ALBERT DEKKER • EVELYN ANKERS • CHARLES DRAKE

Produced by SOL LESSER • Directed by LEE SHOLEM • Screen Play by CURT SIODMAK and HARRY CHANDLEE • Based Upon the Characters Created by EDGAR RICE BURROUGHS

RKO RADIO PICTURES

WORLD PREMIERE BRANDT'S GLOBE THEATRE, BROADWAY, N. Y.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. MEMBER REPORT

Newark Rivoli to Observe Birthday Brotherhood Week

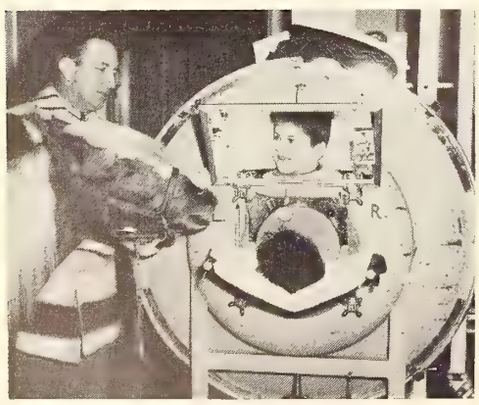
Extensive preparations are in full swing at the Rivoli in Newark, N. J., managed by I.M.P.S. Member David J. Kane, for simultaneous observance Feb. 20-27 of the theatre's 27th anniversary and National Brotherhood Week.

Civic officials, merchants and other parties will join with Kane and owners Louis and George Gold to put the date down in Film Row history. Ferry Street will be festooned with bunting and flags and the theatre lobby will be profusely decorated with flowers by a neighborhood florist. A parade opening day will start things off, the East Side High School band leading the way from Penn Station to the theatre. Mayor Vincent Murphy will address the audience Monday evening on brotherhood and a different city official will comment on that theme each evening of the week. Film programs will be changed daily during that week only.

Hundreds of dollars worth of prizes, which form an attractive lobby display from which awards will be made each night, have been donated by Ferry Street merchants. Children will receive special attention, with giveaways, free candy and a special forenoon matinee. Employes of the theatre will attend a buffet lunch in the lobby after the Monday evening performance. A new and larger candy stand is to replace the one now in use and the drinking machines will be put in enclosures.

Cousins Louis and George Gold are among the oldest exhibitors in North Jersey, Lou having bought an interest in the Rivoli in 1922 when Max Gold was still running it as a vaudeville house. Both have been active in civic and social organizations and have always believed firmly that the theatre should play an important role in the life of the community. An illustration pertinent to the forthcoming celebration is the practice of lending the 1,200-seat theatre to the East Side High School for its graduation exercises, which are too popular for the school auditorium. The Golds made the Rivoli one of the first theatres in Essex County to install television in its lobby and the first in Newark with air-conditioning.

Manager Kane, associated with the Golds for several years, was formerly engaged in theatre promotion and newspaper work. In the early days of the Motion Picture Associates, he helped raise thousands of dollars for them. He has worked closely with the Ferry Street Merchants Association and was recently named as their publicity director.



AIDS DIMES DRIVE. In connection with last week's three-city premiere of Republic's "The Red Pony," Juvenile Star Peter Miles and "Gabilan," the red pony of the picture, visited San Francisco to help the March of Dimes campaign as well as the local premiere. Above, the pony and his trainer, Glenn Andrews, visit a patient in the polio ward of Children's Hospital. The pony also appeared at a street rally for the collection of donations to the drive.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: A PROJECTIONIST

By LEWIS TURNER

Projectionist, Roxy Theatre, Franklin, Ky.

I am glad that I took training as projectionist and I really do enjoy working in the projection room.

Working in the projection room keeps you up to the last minute on the newest releases and it also shows you how the audience reacts toward the different pictures, for you get a good view of the people. I can also tell whether the picture is being projected right and how the sound production is. Working in the projection room is enjoyable because you run into something new every day.

The last and best reason that I enjoy working in the projection room is that I have the best manager to work for; he really does make everything pleasant and I enjoy working for him.

I.M.P.S. MEMBER REPORT

Barrow's Displays of Leading Stars, Leading Productions Draw Attention

I.M.P.S. Member Eugene Barrow, assistant manager of the Rodgers and Gem theatres, Caruthersville, Mo., proved his showmanship mettle recently with the electric train stunt as part of a Christmas display (*STR. Jan. 8, p. 17*). That was something many I.M.P.S. members and other theatremen placed in their tickler files for future reference.

Well, Brother Barrow is back again, and he's got another swell idea that members should grab onto—but quick. Barrow was looking through the illustrated list of Leading Productions of 1948 and Leading Stars of 1948 in *Leaders of the Motion Picture Industry*, second section of SHOWMEN'S TRADE REVIEW, issue of Dec. 25, 1948.

Then the idea struck him. Why not put these pages to work? After all, some of the pictures had not played, and even if they had, it would add prestige to his theatre for the public to know that the top stars and the biggest box-office pictures had played at the Gem.

So the livewire showman got out his scissors and cut out the pages. Ten of these (Leading Productions) he placed on one display board, while the other ten (Leading Stars) he placed on another. Then he used copy to the effect that the Leading Productions and Leading Stars were so voted by exhibitors in cooperation with SHOWMEN'S TRADE REVIEW. Spotlights were trained on each display.

The public stopped to look at the attractive displays, Barrow points out. "I saw this one," beamed one patron proudly. "When are you going to show this one?" asked another. Their comments continued in that vein. Barrow realized they knew he was striving to give them the best, and as soon as possible.

"It took a very few minutes to cut these out and arrange and place them on the display board," he reports. "Maybe it would be called going back to one's childhood to cut out the paper dolls, but the important part is to keep the money coming in at the box-office. If that's what it takes, then I can cut out paper dolls."

It isn't too late, Barrow tells us, for other I.M.P.S. members to use this stunt and cash in on it. It certainly isn't, but time goes fast, so get busy now.

I.M.P.S. Member Report

'Musketeers' Get in With 75,000 Celebrants

During a recent Preparedness Day celebration in New Haven, Conn., which brought out upwards of 75,000 people, I.M.P.S. Member Sid Kleper of Loew's College Theatre sent out three young men as musketeers to exploit "The Three Musketeers."



OUTSTANDING SHOWMAN. Charles Call (left), manager of Century's Bliss Theatre on Long Island, smilingly accepts the A. H. Schwartz Showmanship Award trophy from Vice-President Fred J. Schwartz as 1948's outstanding showman of the circuit.

EDITOR'S NOTE:

This issue is not printed upside down . . . but this adv is interesting enough to turn upside down!

His wife is in mink, he's in Miami
He's the luckiest guy from here to Siami!
With THE SNAKE PIT playing and YELLOW SKY set
He's the talk of the town in his brand new jet
Propelled super dynamic dynaflow
(Though he never drives it on to film row!)
He's booked CHICKEN EVERY SUNDAY — A LETTER TO THREE WIVES — MOTHER IS A FRESHMAN and DOWN TO THE SEA
From his bulging bankroll to his Sulka socks
He's the showman who bought 20th Century-Fox!



His wife is in tatters, of love he is shorn
He's the sorriest guy from here to Cape Horn,
From his duodenal ulcers to the holes in his socks
He's the schmo-man who didn't buy 20th-Fox!

Stars, Radio Show Set For Premiere of 'Riley'

Universal-International's "The Life of Riley" will have its premiere in Cincinnati on March 4 at the Grand Theatre, with the radio show upon which the film is based being broadcast from the stage, it was announced late last week by David A. Lipton, advertising and publicity director. William Bendix, star of both versions; John Brown, of both casts, and Rosemary DeCamp, James Gleason, Meg Randall and Richard Long, of the Irving Brecher film production, will be on hand for the broadcast and premiere.

Newspaper critics, radio commentators and columnists from the surrounding territory and other Middle West key cities will attend the first showing, proceeds of which are to be donated to the Children's Home of Cincinnati. The three daily papers in town are giving full support to the elaborate charity premiere.

Procter and Gamble, makers of Prell, sponsors of the radio program, have joined forces with the U-I promotion staff in the Cincinnati send-off. Home offices of P & G are in that city. Naturally enough, the program is getting a tremendous national radio campaign, but Cincinnati's important station WLW is also being used to herald the premiere in the local territory, in which U-I has arranged 102 playing dates.

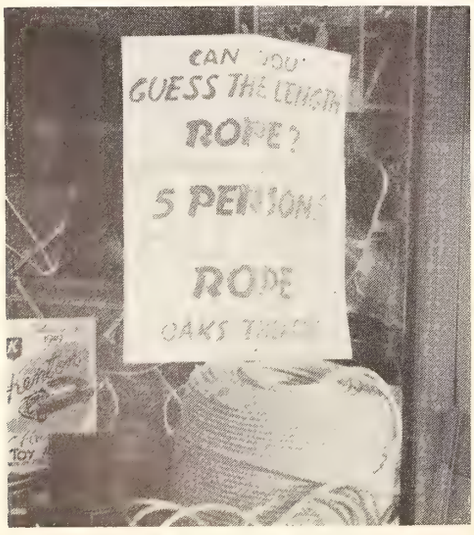
This is the first in a series of promotional events to inaugurate forthcoming U-I releases.

Zimbalist on Leave, Gross Takes Over

Al Zimbalist was scheduled to leave Saturday for Florida on leave of absence from his post as ad and publicity director of Film Classics, with his assistant, Syd Gross, to take over during his absence.

'Paleface' Stunt

Gifts of a recording of Buttons and Bows as sung by Bob Hope were given to the first 50 ladies wearing buttons and bows to the opening of "The Paleface" at the Rialto Theatre, Louisville.—LOU.



HOW MUCH ROPE? That's what citizens of Oakmont, Pa., were asked to guess when they spotted some of the hemp in front of a local store. Five persons guessing nearest the correct length each received two passes to see Warners' "Rope" at the Oaks Theatre. I.M.P.S. Member Stephen Rodnok, Jr., passes along this good stunt for the benefit of brother showmen.



CAN BE DONE. Manager I. W. Hillman of Warners' Empress Theatre, Danbury, Conn., declares that merchants are more receptive now to motion picture tie-ins, and to prove it he sends along the full-page cooperative ad shown above on RKO's "Every Girl Should Be Married." It's all original, too—the smart layout and the copy in each merchant box. How long has it been since YOU approached local merchants for a cooperative page tieup?

GRIST for the SHOWMANSHIP MILL

An elaborate brochure and promotional kit on Allied Artists' "Bad Boy" has been issued by Variety Clubs International, sponsors of the film, through the Dallas tent. Angles of exploitation covered include lobby suggestions, tieups and promotional stunts, radio spot announcements and news stories. Material includes a number of mats. "Bad Boy" is also featured in the January issue of Variety Clubs' magazine, *Show Time*. Audie Murphy, co-star of the picture, has been set for three weeks of personal appearances throughout the country in connection with the benefit openings. Murphy's personal appearances will start following the world premiere at Dallas on Feb. 16.

* * *

Miniature billboards measuring 12½ inches wide and 15 inches high, and illuminated by three electric bulbs which may be plugged into any 110 AC outlet, are being manufactured for distribution to exchanges and exhibitors in connection with "Bad Men of Tombstone," produced by the King Brothers for Allied Artists.

* * *

To make sure that there is no doubt in anyone's mind that "The Adventures of Don Juan" is a new picture, Warner Bros. has issued a supplement to its pressbook containing new headlines and title lines for many of the ads. The word "new" has been inserted in the title between "the" and "adventures."

* * *

The March-April issue of Tim Holt comic magazine, on sale Feb. 11, will have a circulation of 500,000 copies. Published by Magazine Enterprises, the bi-monthly features the western star on the cover in full color. Holt's next RKO release will be "Brothers in the Saddle."

Film's Songs 'Aircast' From Plane Over City

Records have been played over public address systems within and outside theatres. Records have been played via sound trucks and in other ways. But it remained for Manager Sam Gilman of Loew's Regent Theatre, Harrisburg, Pa., to devise a new and unique method of familiarizing the local population with the tunes from MGM's Technicolor musical, "Words and Music."

Gilman became air-minded—he had the records of the songs played from an airplane flying over the city. Imagine a housewife going about her domestic duties suddenly hearing the strains of Thou Swell coming from the sky! Or imagine an outside worker detecting the familiar melody of Where or When as it drifts from the stratosphere to his ears

There are no complete details of this stunt. It would seem that the music would have to be loud enough to overcome the roar of the airplane motor (or is it the propellers that make all that noise?). But just the same, Gilman found a new way of "broadcasting" music—a way we might call "aircasting," and undoubtedly he has paved the way for further development of this unusual form of exploitation.

Of course, the songs were also emphasized in other ways. Public response was high to a guest-ticket contest for the best story written with the words of the song titles. Stores selling records devoted windows to the Rodgers & Hart music, and they distributed 5,000 record envelopes (appropriately imprinted, of course), as well as little glassine bags containing phonograph needles which, the legend explained, would play "only on the 22 great songs from 'Words and Music' at Loew's."

Gilman held a special screening for city dignitaries and the press and radio. This audience was pleased by scoreboards for checking favorites among the songs in the picture. He also arranged radio tieins, and newspaper space was generous.

But playing records from an airplane flying over the city! Goodness, what will these showmen think of next?



FEMININE APPEAL. They say that MGM's "Force of Evil" is a "tough, hard-hitting melodrama." In that case, means must be devised to attract the feminine element, and that is precisely what was done in this display in the Astor Hotel Flower Shop for the film's New York engagement at Loew's State. What woman could resist that catchline: "It's flowers that John Garfield gives Beatrice Pearson in 'Force of Evil'"? See what we mean by "feminine appeal"?

Motion Catches Eye

Anything that moves attracts attention —which is a cue for some simple gimmicks, like streamers on electric fans. There's room enough on them to get name of picture.

Schenck Wires Plug For 'Words and Music'

Louis Cohen, manager of Loew's Poli in Hartford, Conn., had a telegram from the top to use as a lobby display in connection with his first 1949 feature, "Words and Music." Loew's President Nicholas M. Schenck wired Cohen his pleasure over the booking and assured him that the show has everything to provide a wonderful holiday show. "I cannot remember any musical picture more packed with talent and entertainment," said Schenck—HFD.

Notices in Schools

Manager Jim McCarthy of the Strand in Hartford, Conn., used local school bulletin boards for tie-in copy on one of his recent showings. The notices read, "Protect your city's trees—see 'Thunder in the Pines' at the Strand Theatre."—HFD.

Theatre Awards Trophy to Local High Schools' Football Toppers

Honoring the holders of top records for the season on high school football teams is an effective method of increasing the theatre's "take." Past experience has proved this—a proof given added emphasis by Manager G. Ray Light of the Darnell circuit's Maryland Theatre in Cumberland, Md., aided and abetted by Darnell District Manager Harry D. Stearn.

Presentation on Stage

The outstanding player on Cumberland's Fort Hill High School football team was Glen Burke who broke the place-kick record during the past season. Light and Stearn arranged to present him with a trophy, on the stage of the theatre, inscribed "Maryland Theatre Award Place-Kick Record 1948" with the player's name. Presentation was made by radio station WCUM's Sam Cozad. Charles Krapf, sportscaster for the same station, presented gold footballs to the eight boys of the team who had been picked as "player of the week" during the season. The Cumberland *News* and the *Evening Times* ran stories on the sports page and two-column-head stories in their news sections, with a picture of the winner, following the award.

A week later the two men repeated the stunt by honoring the top player of the Alleghany High School, Earl ('Lefty') Bruce, who broke the record of points scored. His trophy bore this inscription: "Maryland Theatre Award High Score Record 1948" plus Bruce's name. Presentation was again made by WCUM's Cozad, while its Krapf presented the "player of the week" awards. Both the Cumberland newspapers played up this presentation in the same way as for the former.

Received Advance Plugs

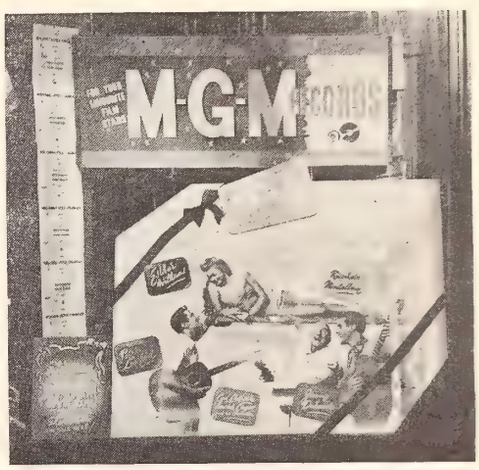
The theatre promoted both programs with special lobby cards, special newspaper ads, also carrying the announcements in the regular press ads, and received advance plugs on every sportscast in addition to the theatre's regular air spots. WCUM Sportscaster Krapf's interviews with the winners on special sports programs were also broadcast.

Both programs, besides greatly increasing the theatre's receipts, were goodwill builders of the first water.

BRITISH EXHIBITORS SHOW AGGRESSIVE FLAIR FOR SHOWMANSHIP



Playing Rank's "Woman Hater" at the Odeon, Dover, Manager Anthony obtained blank evening newspaper contents bills and printed them in bulletin style with "Stewart Granger Struck by Woman at the Odeon, Dover." Newsboys displayed them in busy districts, as shown above. Surely an effective way of reaching the majority of people.



MGM captured the holiday spirit in its window campaign for the West End premiere of "On An Island With You." Featured above is the Christmas parcel effect obtained in several music shop windows in a tieup with MGM Records.



When Rank's "Sleeping Car to Trieste" played at the Palace, Southall, Manager E. Nathan and his assistant, A. J. Woodman, transformed the theatre's entrance foyer into the booking hall of a railroad station. Similarly, the box-office was converted into a booking office and the sales counter into a "Wagon-Lits Kiosk." Times of shows, a legal requirement in Britain, were displayed as departure times, and destination boards and platform indicators were placed above entrances. Colored route maps of the Orient Express, featured in the picture, and other railroad publicity material, were displayed. Thomas Cook & Son, travel agents, cooperated fully. The former loaned one of its standard uniforms for Chief of Staff J. Pettman to wear. Three thousand dummy railroad tickets for the "Sleeping Car to Trieste" were left around the district for people to pick up during the two weeks prior to playdate.

Money Dates for March

The annual Red Cross drive for funds is tentatively set for March 1 to 31. Little if any occasion offers for increased theatre business during the drive but exhibitors participating in it should do so wholeheartedly as a public service that builds goodwill. If a nationally known speaker is obtainable for a short talk on the work of, and need for, the Red Cross, and it is widely advertised it would undoubtedly attract many non-moviegoers.

National Observance Periods

Mar. 5-13: NATIONAL 4-H CLUB WEEK. Try for a tieup with any 4-H Club in or around the community. If there is none, take steps to get one established. A drive for new members for any existing club will net results in prestige, goodwill and box-office take. Institute a contest for the best cow, pig or other farm animal raised by a boy member, with a jury of farmers as the judges. Newspapers with a farm page or rural circulation should sponsor it, or at least publicize it. Local radio stations will cooperate. Such a contest will draw heavily from the rural population and to quite an extent from residents of country towns in the farming belt. Activities of girl members of 4-H Clubs should not be overlooked, nor should a lobby display of club activities. Contest might well be held in front of the theatre. Try to promote from dealers suitable prizes.

Mar. 7-19: AMERICAN TOY FAIR. Manufacturers and wholesale and retail dealers in toys should be contacted for any kind of mutually beneficial tieup, such as lobby display of toys which might be called a Toy Fair; a Toy Matinee at which admission is free to children bringing toys for donation to orphanages, children's homes and underprivileged kids. Newspapers, radio, women's clubs, civic, and fraternal bodies should cooperate through their publicity channels. If there is a toy maker in the community arrange with him to display his skill in the lobby; it will attract the younger element.

Mar. 8—FARM DAY. A "must" for theatres having a farm clientele. Give a Farmers' Day show at reduced prices; newspapers and radio will give it a play. Dealers in farm machinery, seeds and household articles should be easily rounded up for co-op ads. A stunt that will bring in the ruralites is to get a Grange leader, head of an agriculture school or outstanding professor to talk on farming prospects for the coming year: how the farmer can improve his crops and herds, conserve his soil, with advice on up-to-date planting and harvesting methods. Stage a square dance either in the theatre or in front of it, and promote free drinks and other refreshments. Book a rural feature if obtainable, such as "State Fair," "Wild Harvest" or "County Fair."

Mar. 14-19: NATIONAL HOBBY WEEK. See your editor and urge him to sponsor, or at least cooperate, on a school essay contest on the value of having a hobby—how it promotes mental health and activity and gives pleasure to the hobbyist and to many of his friends. A variation would be a newspaper-theatre contest to seek out the most unusual hobby in the town, with cash (promoted) and ticket prizes. Contact any hobbyists in the community and ask them to loan their collections, in part at least, for a lobby display.

Mar. 21-25: INTERNATIONAL FLOWER SHOW. Promote from florist bouquets and potted flowers for lobby and side-of-stage displays through the five-day period, giving the donor plenty of credit in the theatre. A florists' co-op ad will be beneficial to them and to the theatre. Book stores and libraries will gladly display books on flowers and floriculture and it's up to the manager to get his theatre card in such displays. Try for a theatre-school-florist contest on "Why I like roses (or orchids or any others) best of all flowers." Orchids, roses and theatre tickets will make good prizes. A contest variation: Making the best sentence from the "language of flowers." Seek cooperation for newspaper horticulture editors.

Mar. 28-April 3: BOYS CLUB WEEK. All sorts of organizations—civic, police, church, school, press, fraternal, women's—are interested in the welfare of a community's boys, in their health, training and amusements and the eradication of juvenile delinquency. Get as many organizations as possible to sponsor, with the theatre, observance of the week through fostering membership drives or the formation of boys' clubs. A special rate for members of boys' clubs at a show arranged especially for them will create a lot of goodwill among future adult patrons. Try to get Boys Scouts or other boys' organizations to give their drills or other exercises on the stage; failing that, a display of their activities, insignia and slogans (if any) in the lobby or in front of the theatre.

Other Important Dates

Mar. 1: FIRST AMERICAN BANK organized in Philadelphia, 1780. Banks—savings banks especially—might be induced to observe the anniversary in some tieup with the theatre.

Mar. 1: U. S. DEPARTMENT OF EDUCATION established, 1867. Offer use of theatre to the board of education, school principals and teachers for an observance of the occasion. Urge that they observe it in some fashion to their advantage and that of the theatre.

Mar. 3: U. S. UNDER THE CONSTITUTION, 1789. Call it Constitution Day and contact schools and civic organizations for some sort of observance, offering use of the theatre. Possibilities: school debate on stage, "Is our constitutional form of government the best;". Promote prizes in addition to ticket awards.

Mar. 10: TELEPHONE FIRST USED, 1876. Telephone company should gladly sponsor or collaborate with theatre on some observance, combining with it the birthday of the inventor of the telephone, Alexander Graham Bell, which falls on March 3. Phone company might ask the public to make suggestions for bettering its service (listing what it has already done), or tell the public how it can help the company give better service. The development of telephonic communication is good for a school contest.

Mar. 12: GIRL SCOUTS founded, 1912. Induce Girl Scouts, through the offer of suitable prizes, to give a drill or demonstration of their activities on the stage, with prizes to the best performer, best dressed, youngest, neatest, etc. Press, radio and schools will cooperate, especially if a membership drive is staged at the theatre, or, if there is no Girl Scout troop, in the organization of one. Girl Scouts should parade to the theatre as theatre's guests. A Scout leader or prominent citizen to talk on the advantages to girls of belonging to the Scouts will get press, radio and school cooperation.

Mar. 15: FIRST INCOME TAX payments due. Ask local Revenue Bureau agent to assign an aide to the theatre's lobby to help the public—newcomers particularly—in filling out their tax blanks.

Mar. 17: ST. PATRICK'S DAY. Decorate theatre front, lobby and interior in green; contact all Irish and Catholic organizations and try to get their parade to pass the theatre, and get an attractive float in the parade. Arrange for Irish choral groups to sing Irish tunes on the stage. Hold a dancing contest of Irish reels, jigs, etc., on the stage with promoted prizes and tickets for the best. An old fiddlers' contest will also bring in the Irish and others. Use shamrocks extensively for front and interior decorations. Large painted and cutout shamrock will make an attractive above-or-under-marquee decoration. Promote 50 to 100 "green" carnations from a florist to present to the first women entering the theatre.

Mar. 17: CAMP FIRE GIRLS founded, 1912. If there is such an organization in town, invite them to be theatre guests and demonstrate their exercises on the stage with appropriate prizes for those performing well. Helping them put on a membership drive will prove valuable. If no Camp exists, try to get sponsors for the formation of one.

Mar. 21: SPRING BEGINS. Time to give the theatre a new look with fresh paint, new hangings, a thorough cleaning and putting chairs and carpets in good condition. Make house look as airy and springlike as possible.

Other Anniversaries

Mar. 2: Ash Wednesday; Lent begins.
Mar. 3: First U. S. postage stamps used, 1847.
Mar. 3: First Internal Revenue tax law, 1791.
Mar. 4: 110th anniversary of express service.
Mar. 7: Luther Burbank born, 1849.
Mar. 9: U. S. Civil Service Commission established, 1883.
Mar. 13: Standard Time in effect, 1884.
Mar. 14: Eli Whitney patented cotton gin, 1794.
Mar. 15: Andrew Jackson born, 1767.
Mar. 16: James Madison born, 1751.
Mar. 16: Federal Labor Commission organized, 1915.
Mar. 18: Grover Cleveland born, 1837.
Mar. 21: Johann Sebastian Bach, composer, born, 1685.
Mar. 28: Savannah, first American steamboat to cross the Atlantic from New York, 1819.

Sectional Observances.

Mar. 1: Ohio joined the Union, 1803.
Mar. 1: Nebraska admitted to the Union, 1867.
Mar. 2: Texas Independence Day.
Mar. 3: Florida admitted to statehood, 1845.
Mar. 4: Pennsylvania Day, charter granted 1681.
Mar. 4: Vermont admitted to Union, 1791.
Mar. 12: Great blizzard of 1888.
Mar. 14: Maine joined the Union, 1820.
Mar. 25: Maryland Day.

Elicits Air Force Aid For 'Fighter Squadron'

Army Air Force units and Schine State Theatre in Hamilton, N. Y., worked together to mutual advantage recently at the instigation of Theatre Manager Robert L. Thompson.

When Thompson booked Warners' "Fighter Squadron," he contacted the Air ROTC Unit of Colgate University, which in turn brought the Syracuse Air Recruiting Unit into the deal.

A special Aviation Cadet recruiting program staged by the two units put potential theatre patrons in an air-minded mood.

Thompson followed up with theatre and newspaper stuff. He made a 30x40 plugging the Air Forces and the film; he hung a complete collection of command insignias, lent by the ROTC, in his lobby; and he put up a table for Air Force literature and one-sheets. Some Air Wac literature tied in nicely with a newsreel on Wac training that happened to be showing.

A local newspaper accepted a story idea on "Fighter Squadron" and helped find former members of the 56th Fighter Command (the unit in the picture) living nearby. They were invited to be Thompson's guests during the film's showing.

Vancouver 'Red Shoes' Preview a Sell-Out

With all proceeds going to the March of Dimes for the aid of sick children in local hospitals, the Vancouver, B. C., preview of Eagle Lion's "The Red Shoes" was a sell out at $2 per seat. The preview was a full-dress affair and was opened by the mayor.

The Vogue Theatre staff of girls added corsages and red shoes to their customary uniforms.



SALUTES PRODUCER. Exhibitor salutes to film producers are exceptionally rare. That's why the headline ("Kelly Theatre Makes News") in the above ad reproduction is so appropriate. The Kelly Theatre, Trego County, Kansas, devoted an entire week to the product of Eagle Lion and used the above full-page ad in the Western Kansas World to let the public know about it. In its message in the ad the theatre declared that the company "has the profound respect of the entire motion picture industry" and saluted Eagle Lion as an "up-and-coming new organization." Ever think of doing something like this yourself?

love at first sight!



"id B. O. smash! bles with good hu- and bristles with hs! Wonderful s, running gags sustained hilarity!" HOLLYWOOD REPORTER

"A punchy laugh-getter! Rates a handsome run through all situations! Word-of-mouth possibilities are excellent." VARIETY

"Will send ticket-buyers into gales of laughter. First comedy of the new year of important stature." FILM DAILY

"Bound to shake loose a sizeable amount of b.o. dollars! It has no aim other than to entertain and succeeds mightily!" DAILY VARIETY

JOHN LOVES MARY

FEBRUARY 19 FROM WARNER BROS.

STARRING



RONALD REAGAN · JACK



CARSON · EDWARD



ARNOL

WAYNE MORRIS · VIRGINIA FIELD

and introducing



PATRICIA NEAL

DIRECTED BY DAVID BUTLER · PRODUCED BY JERRY WALD

Screen Play by Phoebe and Henry Ephron • From the Hit Stage Play by NORMAN KRAS

We're All Behind Brotherhood Week, February 20-27 • No Bigotry in America!

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

The Small Back Room

(Reviewed in London)

London Drama 104 mins.

AUDIENCE SLANT: (Adult) This is not a mystery story, but a powerful, suspenseful drama which builds to a tingling climax. It should satisfy most audiences.

BOX-OFFICE SLANT: While there is not much drawing power, good word-of-mouth should help considerably.

Cast: David Farrar, Kathleen Byron, Jack Hawkins, Leslie Banks, Cyril Cusack, Renee Asherson, Robert Morley, Sidney James and others. **Credits:** Adapted from Nigel Balchin's novel. Written, produced and directed by Michael Powell and Emeric Pressburger.

Plot: Kept from active service through lameness, David Farrar works as a "boffin" at the war office, but is constantly distraught. Kathleen Byron, a secretary, strives to keep him from drinking, but ultimately his moods cause her to leave him. The Germans have been dropping a new booby-trap bomb which has killed all who have tried to find its secret. Farrar insists on being allowed to tackle one. He succeeds, regains his self-respect and Kathleen returns to him.

Comment: This unambitious picture has turned out to be a winner through strong story values, fine characterization and interesting direction. It is not a war subject in the accepted sense but a powerful psychological drama which abounds in good situations, wit and genuine suspense. The climax, in which David Farrar dismantles a live bomb, will hold all audiences tense; it is a really thrilling sequence. Far from successful it is a pretentious piece of surrealism, meaningless to average audiences. Up-and-coming David Farrar makes the most of the testy, nervy cripple and is at all times credible. Another excellent performance is that of Kathleen Byron who reveals an unsuspected warmth and sympathy as the secretary. Expert cameos are provided by Leslie Banks, Robert Morley, Renee Asherson, Jack Hawkins, Cyril Cussack and Sidney James. The title does not help and suggests a mystery subject. "The Small Back Room" is an art house natural and will get critical plaudits. Audience reaction should be excellent, especially in better class districts.

Streets of Laredo

(Color by Technicolor)

Paramount Western Drama 92 mins.

AUDIENCE SLANT: (Family) This tensely dramatic and moving story of bandits, Texas Rangers and a friendless, impressionable young girl, has irresistible appeal for western fans, with a strong plus element for patrons of a more choosy nature, who demand top-flight acting and life-like characterizations.

BOX-OFFICE SLANT: A money-maker for any box-office, with everything in its favor, including a capital cast for the exhibitor to shout about. Will garner critical and word-of-mouth praise.

Cast: Macdonald Carey, William Holden, William Bendix, Mona Freeman, Clem Bevans, Stanley Ridges, Joe Lominguez, James Bell, Dick Foote, Alphonso Bedoya, Ray Teal. **Credits:** Produced by Robert Fellows. Directed by Leslie Fenton. Screenplay by Charles Marquis Warren. Based on a story by Louis Stevens and Elizabeth Hill. Photography, Ray Rennahan; Technicolor color director, Natalie Kalmus; associate, Monroe W. Burbank. Song, The Streets of Laredo, by Jay Livingston and Ray Evans.

Plot: A western drama of banditry and Texas Rangers involving a young girl, Mona Freeman, left friendless by the murder of her uncle and the theft of his cattle by Alphonso Bedoya. She loses her young heart to the bandit chief, Macdonald Carey, whose two fellow bandits, William Holden and William Bendix, join the Rangers to get inside information for Carey on shipments of money. They become imbued with the spirit of the Rangers, but Holden, while killing Bedoya in a tense fight, is too attached to Carey to turn him in when he finds him wounded and being nursed by Mona. Assigned to get Carey, he resigns and is arrested as a bandit himself. When Carey wantonly murders Bendix, Holden, again a Ranger, waits for him in Laredo, knowing Carey will collect his money before shoving off. Holden might have been killed had not Mona, whose love has turned to him, shot Carey.

Comment: A tensely dramatic and moving story of merciless bandits, an impressionable young girl, loyalty of the Texas Rangers, and the firm but mistaken friendship of Bill Holden for his bandit chieftain, Macdonald Carey. All of which makes it a drama of irresistible appeal to western addicts and likewise to those fans who like sharp and deft characterizations and capital acting. To cap it all, the desert-like background of New Mexico, where the picture was filmed, is shown in Technicolor, lending pictorial beauty to the film. Robert Fellows' production, Leslie Fenton's direction, and Ray Rennahan's photography are first-class. Story is acted to the hilt by the four featured players, by Alphonso Bedoya (the bandit of "Treasure of Sierra Madre"), Stanley Ridges and Clem Bevans. Mona Freeman, grown-up and a beauty in a very young adult role, is in fast company, and her acting keeps an even pace with that of her elder and more experienced cast members. Carey, who has not played a western part in years, has a role in which the women will love him and which makes future castings of him in the highest type of western-action pictures almost a certainty. Holden and Bendix give their usual expert performances. Bedoya may be expected to be cast many times as a villain in future westerns. The film is a money-maker for any box-office, for it has about everything in its favor—strong marquee names, fast action and fights, picturesque scenery in Technicolor, top-flight acting, all adding up to exciting entertainment for critical and not-so-critical moviegoers.

National Reviewing Committees' Classifications

THE FAN (20th-Fox)
MATURE—National Board of Review.
CLASS A-SEC. 2—National Legion of Decency.

SHOCKPROOF (Col.)
FAMILY—National Board of Review.
CLASS B—National Legion of Decency.
Objection: Insufficient moral compensation.

THE SUN COMES UP (MGM)
FAMILY—National Board of Review.
CLASS A-SEC. 1—National Legion of Decency.

The Clay Pigeon

RKO Radio Gangster Drama 63 mins.

AUDIENCE SLANT: (Adult) Action and suspense should please easily excitable fans in average audiences.

BOX-OFFICE SLANT: Spots of implausibility, lack of cast names and short running time point to a billing with another film of stronger entertainment and box-office value.

Cast: Bill Williams, Barbara Hale, Richard Quine, Richard Loo, Marya Marco, Robert Bray, Martha Hyer, Ken Terrell. **Credits:** Executive Producer, Sid Rogell. Producer, Herman Schlom. Director, Richard Fleischer. Screenplay, Carl Foreman.

Plot: Starving Navy men in a Jap prison camp stole food. One of three pals squealed on another, who was tortured to death, and clubbed the third one when he protested. After the war the squealer and one of the Jap guards run a counterfeiting racket in California with Jap-printed invasion money and seek to eliminate Bill Williams, the clubbed pal, by setting him up as a clay pigeon on treason charges connected with the torture death and by more direct rough stuff. The film begins with Bill in an American hospital, overhearing the charges about a past he cannot remember and fleeing to make his own investigation. With the help of the dead pal's widow he uncovers the true story and they are married.

Comment: This film consists of Williams chasing an unknown killer while he is chased by both the law and the outlaws. All this quarrying provides action and lots of suspense, particularly in the climactic scene when Williams falls into the outlaws' hands. All the performances are even, none being particularly good or bad. Easily excitable fans in average audiences will like this one, but spots of implausibility, lack of cast names and short running-time point to billing this with a film of stronger entertainment and box-office value.

A Woman's Secret

RKO Radio Drama 84 mins.

AUDIENCE SLANT: (Adult) A dramatic tale that fails to clear up many of the complicated situations, but with enough love interest and sex to keep the average patron satisfactorily entertained. Followers of the stars will likely find it pleasing.

BOX-OFFICE SLANT: Cast names and title are two strong selling points, so stress these in all your promotion. Don't depend too much on word-of-mouth comment.

Cast: Maureen O'Hara, Melvyn Douglas, Gloria Grahame, Bill Williams, Victor Jory, Mary Philips, Jay C. Flippen, Robert Warwick, Curt Conway, Ann Shoemaker, Virginia Farmer, Ellen Corby, Emory Parnell. **Credits:** Directed by Nicholas Ray. Screenplay by Herman J. Mankiewicz. From the novel, "Mortgage on Life," by Vicki Baum. Photography, George E. Diskant. Produced by Herman J. Mankiewicz.

Plot: A singer who has lost her voice discovers a young girl anxious for a singing career. With the help of the man she loves, the singer takes the young girl in hand and promotes her into a famous singer. Trouble starts when the young girl rebels at having her life run for her by the other two. A

shot that almost costs her her life finally has the young girl clearing up the name of her benefactress, who is being held for possible murder.

Comment: The cast names and the title are the two strong factors that will sell this picture to the general public. These should give it some box-office pull and also some good exploitation angles to help pave the way for satisfactory returns. The story is a complicated, involved affair that fails to hold the interest. Told in flashback form, it is not only unsatisfactorily explained, but loses its dramatic punch because it is so difficult to accept. Top players, with the exception of Melvyn Douglas who turns in his usual suave performance, all seem to be trying too hard to put their individual roles across, and this goes for Maureen O'Hara, Victor Jory and Bill Williams. Gloria Grahame seems to be the only one at home in her role, and this may be because she portrays an unpleasant character and so one accepts her portrayal as authentic. She renders one song quite effectively. An easy, polished portrayal is turned in by Jay C. Flippen as a police inspector and Mary Philips gives a humorous interpretation of his wife. Too much reliance should not be placed on the word-of-mouth advertising, so be sure and play up the names and title to attract the cash customers. Picture was directed by Nicholas Ray and produced by Herman J. Mankiewicz, who also wrote the screenplay from the Vicki Baum novel, "Mortgage on Life."

The Chips Are Down

(French Dialog—English Titles)

Lopert Films Drama 93 mins.

AUDIENCE SLANT: (Adult) This first picture by the French Existentialist, Jean Paul Sartre, from his own novel, holds the interest tense and absorbed throughout its length. Cannot fail to impress audiences. English titles are sufficiently explanatory.

BOX-OFFICE SLANT: First-class fare for art and foreign-language theatres and worth dualling with an American feature. Exhibitors must depend mainly upon the deep impression it will make upon first audiences to build subsequent patronage.

Cast: Micheline Presle, Marcel Pagliero, Charles Dullin, Marguerite Moreno, Ferdinand Fabre, Colette Ripert, Jacques Irwin, Mouloudji and many others. Credits: Produced by Les Films Gibe. Directed by Jean Delannoy. Adaptation by Jean Paul Sartre and Jean Delannoy. Dialog by M. Sartre and Jacques Laurent Bost. Photography, Christian Matras. Music by Georges Auric.

Plot: The leader of a planned insurrection against a dictator is murdered by a spy and the wealthy wife of an aristocrat is poisoned by her husband who wants her sister. The two meet as spirits and are so strongly attracted that they are permitted to live again on condition that they live for each other through 24 hours. Alive again, they can't free themselves of the problems and sorrows of their former existence. The insurrectionist is again murdered trying to save his fellow conspirators and the wife dies, overhearing on the telephone the shots that killed him, while trying to save her sister from her husband. They meet again as spirits; their earthly problems had been too strong for their love and they take sorrowful leave of each other.

Comment: A screenplay that holds the interest tense—at times painfully so—throughout its length. It is a psychological attempt to probe death and the sorrows of the newly dead over unsolved problems left behind. Returned to life, they find the chips are already down; they can't escape their former interests and unsolved problems; even their love for each other is not strong enough for that, and both die again at the end of 24 hours. Meeting a second time as spirits they admit their earthly problems were too strong for their love. The meaning is what it contains for each individual seeing the film—perhaps it means that a second chance to live would merely follow the pattern of their first existence. At any rate, it is an absorbing screenplay, splendidly (if slowly) directed by Jean Delannoy, and excellently acted, both in the flesh and as spirits, by Micheline Presle as the wife and Marcel Pagliero as the insurrectionist. Marguerite Moreno as the secretary in limbo (with her cat) and Mouloudji as Pagliero's spirit guide (with a twisted neck, for he had been hanged a century or so before "innocent," he maintains) give arresting performances. Jacques Irwin as the dictator gives his role a nod in the direction of Hitler. The photography, while good, lacks something in brilliance; trick photography in the manipulation of the spirits can't stack up with American camera illusions. The film is first-class fare for art and foreign-language theatres and there is no doubt it will impress deeply all who see it. It is sufficiently absorbing and entertaining to appear on dual bills with American films.

'Easy Money'

Reviewing this picture from London (STR, March 6, 1948), Jock MacGregor hailed it as a film "combining most of the ingredients for an assured popular success . . ." in Great Britain, and pointed out that "elsewhere, its warmth, humanity and rich comedy should do much to overcome its lack of star names." In other words, as seen from this side of the pond, audiences will enjoy the picture, but it will have to be coupled with a Hollywood star-studded film to draw well on initial openings; after that, word-of-mouth publicity should help it along at the box-office. Eagle Lion is distributing the film here, and the running time is 94 minutes.

The Passionate Friends

(Reviewed in London)

Univ.-Int'l Drama 91 mins.

AUDIENCE SLANT: (Adult) Polished, brilliantly acted and technically excellent, this fine romantic drama should meet with universal acclaim, especially among better class audiences.

BOX-OFFICE SLANT: With Ann Todd and Claude Rains for the marquee, a first class story and fine production values, this romantic drama deserves to be strongly exploited.

Cast: Ann Todd, Claude Rains, Trevor Howard, Isabel Dean, Betty Ann Davies and others. Credits: Based on H. G. Wells' novel. Screenplay by Eric Ambler. Adaptation, David Lean and Stanley Haynes. Photographed by Guy Green. Sets designed by John Bryan. Music composed by Richard Addinsell and played by the Philharmonica Orchestra of London. Conductor, Muir Mathieson. Produced by Ronald Neame. Directed by David Lean. A Cineguild Production presented by J. Arthur Rank.

Plot: Ambitious Ann Todd has to choose between Banker Claude Rains, representing wealth, security and affection, and Biologist Trevor Howard, representing love, integrity and little money. She marries Rains and some time later renews her friendship with Howard. Rains stops this and with the years her affection for him grows. Ann goes on alone when business prevents Rains from accompanying her to Switzerland for a holiday. She learns at breakfast that the late arrival in the next room is Howard. Her love flares up again but he does not return it, for he now has his own family, though the two go out together for the day. Rains arrives, believes the meeting has been fixed, and sues for divorce. To prevent further hurting Howard, Ann plans suicide, but Rains stops her and they are reunited.

Comment: From all angles, this is one of Britain's finest exports and is worthy of the widest exploitation. Foremost, there is a first rate dramatic story which is plausible, romantic and always interesting. There is star value in Ann Todd and Claude Rains, while Trevor Howard made a great impression on many Americans with his performance in "Brief Encounter." Technically, it is excellent. The story is told, for the greater part, by means of flashbacks, and Director David Lean has kept the development smooth and consistent and added considerably to the romantic element by the use of many breathtakingly beautiful scenes of Switzerland. The H. G. Wells' novel has been brought up to date for the screen by Eric Ambler, and the bulk of the picture rests on Ann Todd, who has never been seen to better advantage. Claude Rains is always credible and sincere as the banker, while Trevor Howard is excellent as the biologist whom fate constantly decrees shall meet up with his past. This is an exceptional picture and one which should not be restricted to art house presentation. Properly exploited, it should pay good dividends.

The Glass Mountain

(Reviewed in London)

Renown Romantic Drama 97 mins.

AUDIENCE SLANT: (Adult) This tender romantic drama, played against the picturesque background of the Italian Dolomites and Venice and enhanced by a distinguished musical score, has outstanding feminine appeal.

BOX-OFFICE SLANT: The woman's angle, beautiful settings, fine music and an arresting performance by Valentina Cortese, Hollywood's latest discovery, put this romantic drama in the running for top stakes, especially in better class situations.

Cast: Dulcie Gray, Michael Denison, Valentina Cortese, Sebastian Shaw, Tito Gobbi, Antonio Centa and others. Opera sequences sung by Elena Rizzieri and Tito Gobbi of the Scala Opera House, Milan, with the Orchestra and Chorus of the Venice Opera House, Venice. Credits: Written by Joseph Janni, John Hunter and Henry Cass. Produced by Fred Zelnik and Joseph Janni. Directed by Henry Cass. Special music by Nino Rota. In charge of production, John Sutro. Presented by George Minter.

Plot: Michael Denison, composer and devoted husband of Dulcie Gray, is shot down in the Dolomites and hidden by Valentina Cortese and partisans. A great friendship grows between them and, inspired by her, he starts composing an opera on a local legend about the Glass Mountain. With the war's end, he returns to Dulcie but cannot settle down, and his music suffers. She appreciates the situation and suggests he return to Italy. This he does, and with the opera completed, Valentina goes with him to Venice for its production. They realize their own love story is reflected in the legend and that he must return to his wife.

Comment: Here is a romantic drama which

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Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

PROBLEMS OF COMPETITIVE BIDDING

By Jack Jackson

Whether you're for, against or neutral about competitive bidding, you'll have to admit that in areas where it was given a tryout it fairly blew the lid off a veritable Pandora's Box of logical, illogical and paradoxical formats for film pricing.

To say that box-office returns at theatres departing from accepted policy and taking the bit for a plunge into the first-run or special-engagement field were, in many instances, surprising, is putting it all too mildly. And that distributors getting bigger slices of a bigger attendance cake, ofttimes at bigger admission prices, should accept the experience as justifying a new and higher price tag on their each and every attraction was—viewed in the light of previous short-sighted, law-suit-breeding decisions and practices—no more than to be expected.

In fact, the results of competitive bidding uncovered such a paranoiac panorama of dizzy and distorted revenue potential as would seemingly confute every semblance of fair dealing on the part of theatres and exhibitors previously playing top-line product. To the distributor and producer, listening avidly to the merry clink of added coin and dreaming of coming record returns that would make all previous highs shrink to mole-hill size, all factual reasoning went by-the-boards and the aforementioned conclusion seemed one of proved justification. The always fallacious yet constantly practiced get-the-dough-while-the-getting's-good urge was entirely too strong to allow the exercise of normal caution, the sound need of long-range planning and practices, the possibility of freak happenings or any of hundreds of sound and sincere reasons that could, should, and undoubtedly would, have dictated analysis leading to far different conclusions and practices.

Let's dig a little beneath the surface of things and look at but a few of such possibilities.

Advertised Change of Policy Proved Business Stimulant

Past experience has proved so conclusively that any well advertised change of policy in a theatre is, in itself, a business stimulant of no mean potential. I'm not sure, but I'd gamble that each and every instance of departure from established playing location of previous releases was accompanied by sizable ad campaigns. These campaigns, being in themselves such a pronounced change from the previous advertising policy of sub-run show spots, were certain to create more than the usual amount of public interest. It must also be considered that most, if not all, of the films enjoying competitive bidding were on-the-nose releases of attractions widely advertised in national periodicals. This, coupled with the change in playing location, doubled public interest and piqued customer curiosity to the benefit of the box-office.

This double-strength magnet is sufficiently strong to persuade folks to go a few blocks out of their way and even condone lesser facilities of comfort and accommodation. They are, for the most part, overly curious to find out why they are asked to depart from their accustomed beaten track and what's-it-all-about. It follows that the smaller the house—and most change of exhibition has been to lower capacity establishments—the longer it will take folks to satisfy the all-powerful curiosity urge, and increased revenue can be expected throughout such a period. But it won't be too long before they get their values in focus, and when they do, that old and dependable comfort, convenience and courtesy trio will go to work with a vengeance. Maybe I'm all wrong, but my guess is that when the novelty wears off, the patronage exodus will be frightful and it will take something extremely unusual to return adequate grosses.

To be specific, let me point to a small 250-seat theatre located at a swell corner in a big city. For years this operation has been a give-'em-anything-we-can-buy-cheap house with a dime admission medallion appended to the upright sign. The house is manned by a cashier and combo janitor-ticket taker, so far as service is concerned. Maintenance of any kind is conspicuous by its absence, and a good many of the seats are not usable. Not so long ago an itinerant leased the operation from the owner and presented a class picture. He made capital of the refusal of the larger houses in the city to make room for his opus and prevailed upon a critic with a following to espouse the merit and recommend attendance. He made up an attractive front, boosted the admission to 60 cents and stayed not one but four weeks to staggering grosses. That gave the "sensation" boys ideas and now—and believe me I'm speaking from actual contact with men who run the place—the house, when showing its usual dime policy, gropes in the $300 per-week-gross mud but, with a flash front, big ads and a "sex picture" or some other unusual attraction,

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Gene Edwards Staging An 8-Week Talent Quest

Gene Edwards, manager of the Skouras Palace, the only theatre in Bergenfield, N. J., which has a population of around 15,000, believes in making his theatre a center of activities in the town. In keeping with that belief, he instituted Talent Nite which opened the last week in January and will run for eight weeks. After hesitating for some time on account of the expense, he approached a number of Bergenfield's merchants and in three days had sold the advertising idea to enough of them to have a bank account sufficient for the entire eight Talent Nites. They did not buy screen advertising, though they received mention on the screen and on a 40x60 board in the lobby as sponsors. The slant that "sold" them on the sponsorship idea was the good-will that would accrue to them from helping promote the quest for unusually talented youngsters in the city.

After holding auditions for a week, Edwards had rounded up enough talent for the eight Talent Nites. He also auditioned a number of others so that, in the case some performers failed to show up, there would be alternates present to sub for them. Rehearsals for the next week's show are held each Sunday to make sure the entertainment offered audiences will be worth seeing.

The grand winner will be selected at the eighth show and will be awarded $10 in cash and a chicken dinner for two. Second prize will be $5, the third $3. There will be gifts from the sponsoring merchants. Edwards himself will sponsor an appearance for the winner on the Arthur Godfrey show, provided the winner meets the conditions imposed by the Godfrey office. A television talent audition will be another award.

Ceremonies Reopen Skouras B'way Riviera

The newly modernized Skouras Riviera Theatre, Broadway and 97th Street, New York, was officially opened Wednesday night, with Deputy Mayor John J. Bennett, representing Mayor William O'Dwyer, and Manhattan Borough President Hugo Rogers cutting the tape. Assisting the New York City officials in dedicating the theatre were stars of stage, screen and radio.

William A. White, general manager, welcomed the officials, celebrities and public on behalf of the Skouras Theatres Corp., whose president is George P. Skouras.

The Riviera, White pointed out, "has been completely renovated and refurnished at an expense exceeding the half-million dollar mark." He added that it "will continue to serve the people of Manhattan as one of the most outstanding and unusual theatres."

John Vassos, author, book illustrator and designer, is responsible for the modern tone which is prominent throughout the entire decorative motif of the theatre.

Following rededication ceremonies a Hollywood preview of a new 20th Century-Fox film was presented to the first-nighters.

ROUSING SPECTACLE!

A GREAT ACTION STAR IN A GREAT NEW ADVENTURE!



COLUMBIA PICTURES
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STARRING

JOHNNY WEISSMULLER

Bringing to the screen the hero thrilled to by 42,000,000 in newspapers everywhere!

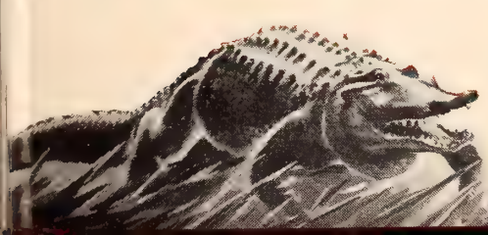
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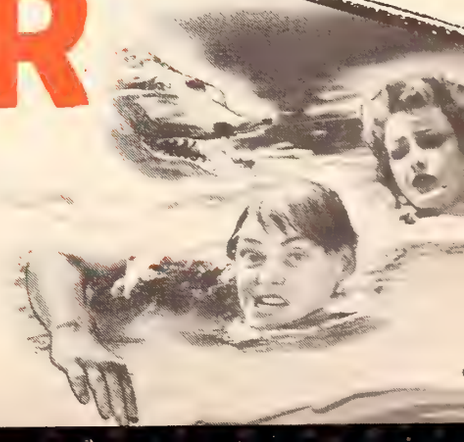
VIRGINIA GREY · GEORGE REEVES

Story and Screenplay by Carroll Young

Based upon the famous King Features Syndicate newspaper feature

Directed by WILLIAM BERKE · Produced by SAM KATZMAN





Jackson . . .

(*Continued from Page 20*)

can hike the price to 60 cents and bat in the two- to five-thousand class with ease. I'm not saying, I'm asking: Is there anything parallel in this and the experience of distributors who have set quality product at top prices, accompanied by big and impressive ad campaigns, in houses formerly dedicated to sub-run at low prices?

Even producers and distributors will admit—but it may take a little pressure—that convenience, comfort and courtesy in a theatre are, in the long run, every bit as essential as good screen product, and that consistent attendance for their films—some of which rate in the not-so-good class—is most probable in such establishments as make a fetish of these factors. But—and the reasoning utterly escapes me—they seem unwilling to take into consideration the very obvious fact that such factors cost the owner much money when they go about the job of determining rentals or percentages. F'rinstance—and again I write from facts and not theory—a chap running a 360-seater on a side street some distance from easy transportation facilities offers a bigger guarantee and/or higher percentage than the fellow running a 1,400-seat beauty spot in the center of things, and gets the film. And here's where the rub comes. The little guy turns in a bigger gross and, via the medium of extended run, materially increases—sometimes even doubles—top distributor revenue expectancy from the bigger theatre.

How does he do it? Unquestionably the curiosity angle mentioned earlier plays an important role, but there's still more, and outstanding is the fact (which presages naught but ill for long-range industry success) that he profits at the cost of inconvenience to the customers. With lower rent, smaller service staff, fewer accommodations, poorer facilities, etc., his operating costs are less and the spot where theatre profit commences far below that of the big, efficiently run theatre. (I'd like to make exception here to those houses taking advantage of competitive bidding which do not fall into the category mentioned. There are undoubtedly many of these, but I'm relating a particular instance with which I'm familiar and which, investigation proves, is fairly well fitted to the general pattern.)

I have before me some "doodlings" from the desk of Bob Wilby that I gathered during a hot afternoon spent with him some months ago. Wilby is, in the opinion of this writer, one of the most forward-thinking and far-sighted exhibitor executives. He seeks sound reason for every projected practice or past happening to his exhibition domain and uses the slide-rule, calipers and compass of his Georgia Tech engineering degree with great facility in illustrating his processes of mental maneuvering. Here's what Bob's doodlings show regarding the proved differences in receipts and, of course, distributor revenue, between the small and large theatre in the competitive bidding field. Because of my above-mentioned 360- to 1,400-seat example, I'm applying them to that formula:

In general all theatres, and particularly the large ones, conform to a customer expectancy pattern. Which is to say that no theatre expects peak business all day and plans only for—at least the better operators do—accommodations to handle bulk business at those certain hours most convenient to the customers. As a result, the operator of a 1,400-seater finds demand for such capacity to average about one show per week day and at the most, two. The occasions, barring some weekends when attendance accommodations are taxed beyond such expectancy, are indeed rare. As a result, he finds himself with a set overhead that spans a five-show period which is needed only 40 per cent of the time. His 1 to 3, 5 to 7 and 9 to 11 crowds could easily be cared for in a comparably small fraction of the available accommodations. But from 3 to 5 and from 7 to 9, when most patrons find it convenient to attend the theatre, he is adequately prepared to provide maximum service with a minimum of confusion, waiting or discomfort.

Such customer-pleasing conditions exist only because the exhibitor planned them carefully and is willing to assume the overhead, help cost, etc. of a 60 per cent inactive day in order to assure complete customer satisfaction during the 40 per cent period they find most convenient for theatre attendance. That distributors profit from this expenditure—picture-to-picture—cannot be denied.

Now let's take a look at the chap with 360 seats:

His theatre was also sized to fit attendance expectancies conforming to price and policy established. But somebody sold him a "Duel in the Sun" or other "special attraction" so his policy, price and method of selling change. Instead of none or small directory newspaper ads he goes for 2x10s and quarter pages. He buys radio time, goes on a posting and merchant tieup spree. What happens? Of course his regulars have to take their small change some place else, but the first nighters, the class trade influenced by magazine ads, etc. come in droves, and business booms. His 360 seats fill quickly and the long lines of waiting patrons attract still others. He fairly coins money, and could get still more if he stocked aspirin and foot powders. He still has but one, perhaps two, aisles and that means but one or two ushers. The small rest rooms are inadequate to care for the crowds and hiring an attendant to keep them clean would only add to the jam.

Publicity blurbs, adroitly planted with some not-so-smart critic by the visiting exploiteer, paint him as a town benefactor and a David-like hero who beat his Goliath competitor in a battle to be first to show the widely advertised opus to the local populace. The ticket buyers, learning that the little house has an SRO sign during convenient show times, arrange to revamp their activity schedules. Hubby agrees to be met at the office and defer dinner so wifie and he can make the 5 to 7 show. Others postpone normal bedtime to be on hand for the 9 to 11 performance. Teenagers skip school to line up for house opening because the normal 3 to 5 crowds won't permit after-school attendance. Everybody is inconvenienced, discommoded and have their conventional habits upset. But the exhibitor enjoys 100 per cent return from his seating potenial a little or no increase in operating cost which enables him to show big profit over and above the high percentage paid the distributor.

The cost—and there is a really big cost—is charged against the industry as a whole and will reflect in attendance on coming pictures at all theatres in the community. People do not like to have their normal stride of living upset; they don't like smelly rest rooms, long periods of waiting, the foul odors of ill-kept theatres or to be deprived of the services and accommodations they have been taught to expect in theatres exhibiting the better and newer movies. Success may be expected once and perhaps twice or more. But eventually they'll be weaned off to some more comfortable and inviting places to spend their spare time and spare money.

Comfort, convenience and courtesy form a triumvirate that influences attendance and bestows prestige on even the best of pictures and frequently accounts for the attendance that spells the difference between profit and loss for the many so-so films on every distributor's releasing schedule. The exhibitor who pours from his purse to pay for these indispensable services is entitled to every possible break when the big ones happen along.

With competition more keen and amusement dollars more scarce than in many years, distributors would do well to think twice before shifting their big bets from dependable Old Dobbin to a long shot filly of questionable stamina. The patronage race is not for just one picture but for all of the industry's product and the customer track is pretty muddy going right now.

Ticket Taking, New Style

Ushers at the Yale Theatre in Oklahoma City will testify that anything can happen in that theatre—and usually does. Recently one of them asked a youthful patron for his ticket and thought he was going to have a lot of trouble when the child stuck his tongue out at him. However, the ticket was on the tongue, wet, but usable.



MORE GOOD HOUSEKEEPING WINNERS. Four more Balaban & Katz managers—this time from the northwest side theatres in Chicago—receive prize money from their district manager, William Holden (left), as winners of the contest based on improvements in house maintenance, general housekeeping and safety conditions. Receiving bonds are Harry Odendhal, Harding Theatre, and Hones Swan, Luna, who tied for first place honors; Ralph Ermilio, Biltmore, winner of third place, and Harold Williams, Belpark, who walked off with second place winnings.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CLEVELAND

Cleveland Motion Picture Exhibitors Association has requested all distributors to make pictures available to first-run subsequent independent houses on the 21st day. Present general release date for theatres in this classification is 35 days. Exceptions are some seventeen houses served on the 21st day by 20th-Fox and Warners. Theatre owners are of the opinion that their request will be given serious consideration in the general trend of reduced clearances throughout the country. Local branch managers, asked for a statement, report that the letters have been forwarded to their home offices for consideration.

Gertrude Tracy, manager of the Parma Theatre, is back from Port Chester, N. Y., where she was called by the death of her mother, Mrs. Kathryn Learned.

Wedding bells rang out for Republic Booker Margaret Macsay and Robert Svegel Feb. 12. "Macsay" is celebrating her birthday on St. Valentine's Day. Joseph Van Grove, formerly of California, has joined the Cleveland Projector Co. in charge of the sales department.

The Selznick exchange closed up shop here over the week-end and with Leonard Mishkind, sales representative and his secretary, Genevieve Eisner, taking up residence in the Eagle Lion exchange. Salesman Sol Gordon joined Monogram.

Robert Richardson, Eagle Lion branch manager and his salesmen, Ay Glaubinger and Gordon Craddock, Jr. attended a home office get-together over the week-end in New York.

Warner Ohio Zone Manager Nat Wolf, and Publicist J. Knox Strachan, have been named by Mayor Thomas A. Burke as members of a committee of six prominent civic leaders, to accept the Ohio car of the Merci train on its visit to Cleveland.

F. Arthur Simon, RKO representative in Mexico City and Mrs. Simon recently entertained Mrs. Nat Wolf and son Donald whose arrival in the Mexican capital was delayed two days on account of the weather.

Opening of Shea's new 1200-seat deluxe Ashtabula Theatre, Ashtabula, was the occasion for a cocktail and dinner party at the Ashtabula Hotel. In addition to Shea officials, including president E. C. Grainger, the Cleveland group attending included Nat Barach, NSS.; M. H. Fritchle, Oliver Theatre Supply Co.; Pete Dana, U-I district manager; Lester Zucker, U-I branch manager; Oscar Kantor, Warner Bros.; Jerry Wechsler, Warner branch manager; Harry Walders, RKO branch manager; Jack Sogg, MGM branch manager; Irwin Pollard, Republic branch manager and Bernie Rubin of Imperial Pictures. Theatre is said to be the last word in elegance and refinement and was built at an estimated cost of $850,000.

Saul Frifield, Paramount branch manager, is at home from Mount Sinai Hospital following an operation.

WASHINGTON

"Varieties of 1949," a combined vaudeville and movie show was presented at the Cheverly Theatre by the Prince Georges County Boys Clubs. Proceeds will be used for equipment and uniforms. Sidney Lust donated the use of his theatre. Fred S. Kogod, chairman of the Variety Club Welfare Committee, held his first meeting of 1949 on Jan. 28. The new committee includes: A. C. Benson, Louis Bernheimer, I. S. Burka, Dr. E. A. Cafritz, George A. Crouch, Eugene Kramer and Paul Rich.

Widows of Variety Club Barkers have been invited to be the guests of Tent No. 11 at its Brotherhood Week-Valentine Party luncheon on Monday, February 14, at the Statler Hotel. Those invited were: Mrs. Joseph Makover, Mrs. Raymond Murray, Mrs. George O'Connor, Mrs. Nate Sauber, Mrs. Albert Sigmund, Mrs. Morris Simon, Mrs. Wm. Wilcox, Mrs. John J. Payette, Mrs. Eugene Ford, Mrs. W. Stokes Sammons, Mrs. Maurice Kafka, Mrs. Barney Krucoff, Mrs. Sam Flax, Mrs. Wm. Herbst, Mrs. Ed Kuykendall, Mrs. Wm. Wilder, Mrs. James Brennan, Mrs. Phil Bobys, Mrs. Jerry Antel.

K-B Theatres' Apex, had a three-day engagement of "The Louisiana Story" following a run at the Playhouse. Frank M. Boucher, General Manager of K-B Theatres, hopes to continue this policy of showing "art" movies.

Al Sherman, president of the Sherman Plan Inc., produced a one-reel subject in sound and color, "The Inaugural Story." Plans for a theatrical release of the film are under discussion. William H. Benedict, production supervisor for the Sherman Plan, Inc., supervised production in association with Richard Patton, photographer and sound engineer.

Screen Guild Salesman Donald Chaban has resigned and is now living in Pittsburgh.

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Dedicate Boys Club

Dedication of the long-awaited Variety Boys Club, sponsored by the Los Angeles tent, will take place Feb. 17 with the dedication dinner at the Cocoanut Grove Feb. 21. Willard Keith is in charge.

PHOENIX

Fred Crockett's new drive-in, Cinema Park, is expected to open March 1. Located on a 12-acre tract at the northeast corner of Seventh Street and Missouri Avenue, the open airer is being constructed at an estimated cost of $200,000. It will be the largest drive-in in the state, with a capacity of almost 1,000 cars. Features of the Crockett development will include a glassed-in cafeteria facing the screen and a children's playground where parents may leave their offspring during the screen program. It'll be more convenient than looking for a sitter.

The Studio Theatre, Prescott, was closed for 24 hours after a brick pillar under the floor crumbled under the weight of a capacity audience, allowing a section of the floor to sag about eight inches. No panic resulted. The packed house was cleared in orderly fashion in response to a request by Manager Ralph Crocker. Necessary repairs were made the following day and William Fuller, city building inspector, approved the reopening of the theatre that night.

Silent motion pictures are being shown week-ends at the Arizona Musical College, which seats about 350. The project got off to a favorable start last week under the direction of Warren Faust, former manager of the Fox, and two other co-sponsors.

Willis-Hazen, Inc., of Los Angeles, headed by Hal Wallis, has filed an application with the Arizona Corporation Commission for a license to make pictures in Arizona.

Actor Charles Coburn showed up at a local harness racing track to make the presentation to the winner of the feature race, Western Story, named after the picture Coburn is making in Tucson.

M. C. Burles, district manager for the Harry L. Nace theatres, made his first official call through northern Arizona and worked out plans for the construction of a new Nace house in Holbrook. Burles spent most of two days discussing the new project with William G. Trout, manager of Holbrook's Roxy theatre.

Actor Robert Ryan was one of the principal speakers at the kick-off dinner of the 1949 United Jewish Welfare Fund in the Shrine auditorium.

NEW ORLEANS

MGM Manager C. J. Briant was in Los Angeles last week to attend the "preview of product" meeting.

Twentieth Century-Fox Sales Manager Andy Smith, and District Manager H. G. Ballance, were in for a look-see at the territory and conferences with branch officials.

Another visitor along the row this week was Max Connet, of Newton, Miss., president of the Mississippi Picture Owners' Association.

The Joy Strand in New Orleans re-opened after $250,000 renovation with a big splash last week. After plugging its opening with institutional-type ads in the dailies beforehand, pointing out new comfortable seats, new projection equipment, etc., the Joy Strand increased its newspaper space for the first few weeks since the rebuilding. Renovation began in October.

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REGIONAL NEWSREEL

(*Continued from Page* 23)

The old Joy Strand was the first New Orleans theatre acquired by Joy N. Houck who now operates 53 houses in the South.

Milton Guidry, who owns several houses in Louisiana is ready to launch his new Nona Theatre at Lafayette, La., Feb. 10.

Biloxi, Miss., got a new exhibitor when owner Henry Meyers opened the new 1000-seat Avenue Theatre last week. S. M. Otis will manage. L. D. Guidry has launched the Jan Theatre in Ville Platte, La.

Wedding bells will ring for Rebecca Jones, office manager-stenographer at Twentieth Century-Fox exchange on May 12 when she says "I do" to Jack Dussmann. She will continue in her job after a brief honeymoon.

Not so lucky is Flora May Adams, clerk in the cashier's department of Universal. Miss Adams is off the job with serious injuries sustained in an automobile accident last week. She suffered a broken collar bone, cuts and bruises.

LOS ANGELES

Flames broke out in Foote, Cone & Belding's Hollywood offices last week, on the second floor of the Pantages Theatre Building and smoke filtered below into the theatre. The asbestos stage curtain was lowered temporarily, but few patrons left their seats.

Home of Jack W. Nevin, San Diego theatre owner, was invaded by two gunmen who, rousing the family and visitors from their beds, robbed Nevin of $70, took $2 from Mrs. Nevin and fled in the Nevin car.

Jack Valpey's secretary, pretty Louise Vigna, became an aunt for the second time when her sister gave birth to a baby girl. MGM's Sam Shirley finally bested a bout with flu, which had kept him out a week. Mr. and Mrs. Ray Pierson, Lone Pine, Lone Pine; and Paul Glick, Canoga Park, were Row visitors.

Doris Alenbaugh, of MGM's box office reports department, goes skiing weekly at Big Bear Lake, and is the Row's top enthusiast of the sport.

Actress Terry Moore made personal appearances Feb. 15-16 at the Spreckels Theatre in San Diego.

CINCINNATI

Eagle Lion Manager Harris Dudelson and his sales staff, Marty Warshauer, Ralph Morley, and Dave Litto, flew into New York last Thursday to attend a special meeting of managers and salesmen. Warners Manager J. Sabrose who is chairman in this area of the motion picture committee of National Conference of Christians and Jews, reports good cooperation from exchanges.

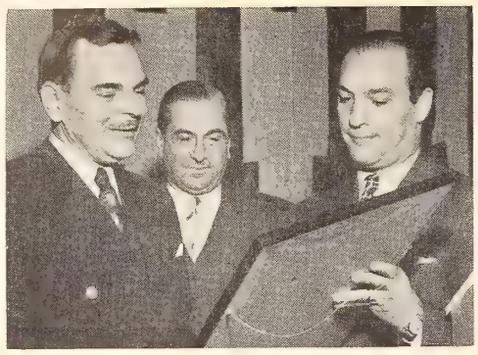
Tom Hill of the Ernst Realty Company, Covington, Ky., operators of the Liberty, Broadway and Madison Theatres, Covington, Ky., has returned from a vacation in Florida. Mrs. Edna Blackwell of the Belvedere Theatre, Cincinnati, was hit by a bus recently, and suffered minor bruises and scratches. In more serious condition from collision of his motorcycle with a truck, is Manny Marcus' young son, who is in the hospital with a broken leg, and concussions. Marcus operates theatres in the Indianapolis and Cincinnati territories, and resides in Indianapolis, where the accident took place.

Nat Turberg, manager of the Paramount Theatre, Hamilton, Ohio, for 17 years, has been promoted to the position of supervisor in Hamilton of Northio's three theatres. Jim Keefe, formerly with 20th-Fox as public relations representative, replaces Nat Turberg as manager of the Paramount.

Realart Franchise Holder Lee Goldberg has appointed Robert Laws as office manager here, succeeding Joseph Bohn who has taken over management of Goldberg's Indiana exchange. Laws was formerly Paramount office manager and 20th-Fox sales manager in Cincinnati.

Silent Competition

Silent competition was added to the regular competitive headaches of exhibitors in Phoenix, Arizona, this week as the Arizona Musical College began showing silent films in its 350-seat auditorium. Project is under the direction of Warren Faust.



GOVERNOR HONORED. Governor Thomas E. Dewey of New York (left), receives from Leonard Goldenson, member of the advisory board of Cinema Lodge, B'nai B'rith, and a director of the Anti-Defamation League of B'nai B'rith, the Cinema Lodge "Honor Scroll" for the Governor's pioneering in anti-discrimination legislation in New York State. S. Arthur Glixon, Lodge president, is in the background.

INDIANAPOLIS

Joe Marcus, son of Mannie Marcus, president of the M. Marcus Enterprises, is in a critical condition in General Hospital here from multiple fractures suffered when his motor scooter was hit and dragged 70 feet by an auto. Police had to jack up the auto to free the victim from the twisted remains of the scooter. Hospital authorities said he suffered compound fractures of both legs and other injuries. He was given blood transfusions and placed beneath an oxygen tent.

K. E. Maurice, operator of the Wabash Theatre, Clinton, Ind., has installed a new heating plant. Jack Bertotti, operator of the Columbia Theatre, Clinton, Ind., is suffering with acute sinus trouble. Emery Creekbaum, operator of The American Theatre, Ladoga, Ind., is the inventor of a new tractor hitch, he recently patented.

Trueman Rembusch, president of the Associated Theatre Owners of Indiana will attend the meeting of the new Allied Mid-South Unit, Feb. 9, at the Chisca Hotel, Memphis, Tenn. Before returning to Indianapolis, he will stop at Washington, D. C., and attend the Allied board meeting to be held Feb. 14-15. Sylvester Grove, operator of the Capital and Shelby Theatres in Louisville, Ky., is confined at home by an attack of influenza. Harry Kornblum, and his son James, who operate the Rosedale Theatre, Evansville, Ind., are planning a trip to Florida, and other interesting points in the south.

Guy Hancock, has resigned his position with United Artists, and will join the Paramount sales organization. With the Hancock resignation, Milton Krueger will be retained to fill the vacancy. The Star Theatre here, has been sold to Miss Rose I. Shaffer. The Drive-In Theatre in Muncie, Ind., has been taken over by the Y. and W. Circuit.

DENVER

Participation in Brotherhood Week will be much more general this year than at any time previously, by the film and theatre industry. Theatres are beginning to send in their contributions of ten $1 memberships, with some theatres sending in the $10 without soliciting memberships, and both the Rocky Mountain Screen Club and Cooper Foundation Theatres have made sizeable donations.

A snowplow sideswiped the car of MGM Salesman Jerry Banta, during the blizzard in Wyoming. Jimmy Micheletti, MGM salesman, and Jimmy Eckert, Republic, were held in a snowdrift near Lordsburg, N. M., for five hours. During a week's sales trip in Wyoming M. R. Austin, Eagle Lion branch manager, and Frank Sheffield, salesman, ran into weather ranging from 10 below to 36 below, and snowdrifts galore.

New Fords are being delivered to film salesmen in the territory. First to receive them from their companies are John Vos and Paul Allmeyer, Paramount, Howard Metzger, United Artists.

Universal Salesman Carl Mock, Salt Lake City, has moved to Denver to become a Film Classics salesman. Mike Stewart has moved over from Warner Bros., where he was a booker, to become office manager at Film Classics.

Filled with smoke but otherwise undamaged, the Tabor was emptied of about 300 people when a $75,000 fire broke out in a store basement in the building.

MINNEAPOLIS

Ted Mann, owner of the World and Alvin, and head of the Mann-Guttman circuit in the Twin Cities, was in Los Angeles to confer with Don Guttman on plans for the construction of two drive-ins which the pair will build in suburban Los Angeles. Mann also has announced that plans are going ahead for a second outdoor theatre in the Duluth, Minn., area where he now operates a drive-in with Charles Rubenstein, Minneapolis exhibitor. From the West Coast Mann went to Honolulu with George Granstrom, St. Paul exhibitor, for a vacation.

Charles Weiner, former head of the Selznick

(*Continued on Page* 26)

No, No, No

Repeal of Missouri's ignored Sunday blue law which prohibits practically all activities, including amusements, sale of liquors, newspapers, is being sought by Rep. Tom A. Shockley. Shockley has introduced a bill for repeal to the legislature at Jefferson City, Mo.


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POSTING!
Powerful
24 SHEETS
NOW Available
at
United Artists
"THE LUCKY STIFF"
NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

REGIONAL NEWSREEL

(*Continued from Page* 24)

Releasing Organization office here, has joined the United Artists sales staff. Weiner was formerly with United Artists in Minneapolis, and at one time was in charge of UA sales in Canada.

A stay has been granted to Jerry Silvers, Cannon Falls, Minn., exhibitor, convicted of second degree assault in district court, Red Wing, Minn., last November, pending outcome of charges of prejudice and errors which were presented to the court.

The exodus of winter vacationists continues as Bill Elson, partner in the Cloquet Amusement Co., prepares to go on a 49-day cruise to South America, and Ben Friedman, president of Albert Lea Amusement Co., plans to head for Honolulu.

"Joan of Arc" opened at the Pan Wednesday (Feb. 9) and is expected to run from five to six weeks.

HARTFORD

The drive-in theatre field continues active in Connecticut. A certificate of organization has been filed with the Secretary of State at State Capitol, Hartford, for the Post Drive-In Theatre, Inc., of Hartford, listing as amount paid in cash, $10,000; president Phillip C. Cahill; vice-president, Ben Gampbell; treasurer, Harry Petrofsky; assistant treasurer, Raymond Petrofsky; secretary, James J. Shea; assistant secretary, Harry Gampbell; directors, same as the officers.

The E. M. Loew's Theatre, managed by Leonard Young, was the victim of a holdup the other night, with two armed bandits taking more than $600 from the theatre box-office. The last time a theatre holdup occurred in Hartford was in 1946, with bandits taking about $200 from the State Theatre.

The Elm Theatre and business building at New Britain Ave. and South Quaker Lane, West Hartford, cost $60,000 more than originally estimated, it was revealed last week. The actual cost of construction was $286,500, according to figures filed with the West Hartford Building Department. The cost was originally estimated at $220,000. The theatre, which opened last November, is being operated by the Elmwood Theatre Corp., New Britain, Conn. Also news in West Hartford was the resignation of Lillian Henderson from the Central Theatre staff to marry Allan Nearing of West Hartford.

Counterfeit bills came in for trade discussion at nearby Bristol, Conn., last Saturday afternoon, with the matinee show interrupted while detectives made an unsuccessful search for a couple said to have passed a counterfeit $10 bill. The cashier at the theatre detected a phony number on the bill and called police, who stopped the show, turned on the lights, but were unable to find the couple who had left. G-20964701B was the number on the bill.

Peter Benard, well-known in Connecticut motion picture projectionists circles, will be honored by the Central Labor Union of Bridgeport, Conn., at a testimonial slated for sometime in March. Benard last week was named president emeritus of the Bridgeport Central Labor Union. For 15 years, he has been president of the organization. He is also a member of the Motion Picture Projectionists Local 277, Bridgeport. Another Benard—Jack, that is—has been appointed an executive officer of the Bridgeport Central Labor Union. Jack is also a member of Local 277, Bridgeport.

Miss Mollie Stickles, manager of Loew's Poli Palace, Meriden, Conn., has been appointed co-chairman of an interfaith program to be presented at Loew's Poli Theatre, that city, by the Senior Hadassah Chapter of Meriden on Feb. 23.

Could Be

Laughter drowning out the lines of "A Letter to Three Wives" during a preview in a San Francisco Theatre, which shall remain unnamed, finally got the goat of a staff member until he found a seat equipped with hearing aids, plugged in the head seat and sat back to enjoy the show.

OKLAHOMA CITY

Local reports show that suburban theatres in Oklahoma City did a brisk business during the recent icy weather. The Agnew, a Griffith house, broke its attendance record last Sunday.

Ed Thorne, manager of the Capitol Theatre, Oklahoma City, was judged the best speller at a recent Lions Club meeting in Oklahoma City.

Bob Hope, actor and radio comedian, was in Oklahoma City this week to present his show at the Municipal Auditorium.

Mrs. Minnie Lee Shaha, 44, wife of Robert D. Shaha, theatre manager for Griffith Theatres, died in Oklahoma City this week from a three year old illness.

The Decker Drive-In Theatres Corp., Baytown, Texas, has been incorporated with $22,000 authorized capital stock by Julius M. Gordon, H. E. Brunson and S. L. Oakley.

DES MOINES

Some 200 patrons of the Diagonal Theatre filed out of the building as a fire swept through the house during a Saturday night show. The interior of the house was gutted with damage placed at $15,000. Projectionist Ed Merritt notified Owner C. W. McMurphy when the blaze broke out in the projection room, and the owner advised the patrons to leave. McMurphy then joined Merritt in fighting the fire and both men suffered severe head and hand burns. None of the patrons were injured.

A new theatre, the Dawn, has been opened at Elma, Ia., replacing the house destroyed by fire nearly a year ago. The theatre, of the quonset type, was constructed at a cost of $20,000 by Mr. and Mrs. Charles Jones.

The new Waterloo Theatre opened its door on Jan. 30 at Waterloo after a $50,000 remodeling job. The house, formerly the Palace, has been completely repainted, recarpeted, redraped and rescreened and has a new canopy, new rest room and fixtures. A total of 500 encore model tilt-up seats were installed. Owners of the theatre are Bob Hunerberg, R. L. Barnes and Karl Towsley, all of Waterloo. Hunberberg, who formerly operated theatres at Clarksville and Hedrick, Ia., and Barnes will be active in the management of the house. The new owners obtained a 15-year lease from the Gopher Broker Company of Minneapolis last fall.



AID CHARITY DRIVE. James A. Mulvey (left), president of Samuel Goldwyn Productions, and Albert A. Hovell (right), president of Century Circuit, confer with Bishop Thomas E. Molloy, S.T.D., of the Brooklyn and Long Island Diocese, following their appointment by the bishop as co-chairmen of this year's Amusement Committee for the annual Catholic Charity drive in Brooklyn and Long Island.

LOUISVILLE

Mr. and Mrs. Chester Demaree have returned here from an extensive vacation trip to Florida. President of IATSE Local No. 163 as well as an employe of Loew's State here, Demaree was recently elected delegate to a district IA convention tentatively scheduled for Detroit in June.

Competing with theatres for the local amusement trade lately has been the Pollack Bros. Schrine Circus, which had a seven-day engagement at the Jefferson County Armory. The J. B. Speed Art Museum has scheduled a showing of Walter Huston's old "Abraham Lincoln" for Feb. 11-13.

Visiting the row for the first time in several months was Oscar Fine, of Premier Theatres in Evansville, Ind. Also seen along the row were R. L. Gastrot of the Victory in Vine Grove, George Peyton of the Griffeth in LaGrange. Lyell Webb of the Ritz in Burkesville, Oscar Hopper of the Arista in Lebanon, Clark Bennett of the Valley in Taylorsville, Russell Phillips of the Franklin in Greensburg, Lewis Baker of the Star in West Point, A. N. Miles of the Eminence in Eminence, Mr. and Mrs. E. L. Ornstein of the Ornstein Theatres in Marengo, Ind., and Glen Morris of the Pic in Austin, Ind. Mrs. Gratia Locke, co-owner of the Savoy here, has returned from New York for a visit with her daughter and son-in-law, Mr. and Mrs. Charles Leonard, who have just arrived here from an approximate year's stay in Alaska.

SAN FRANCISCO

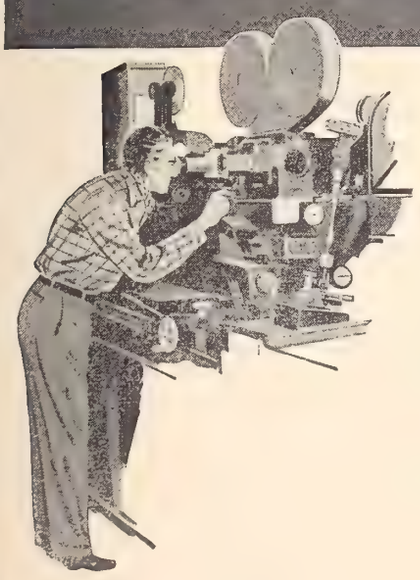
The March of Dimes plate-passing campaign at six houses of San Francisco Theatres, Inc. netted $2,954.06, according to Divisional Director Irving M. Levin. The Alexandria, deluxe house of the chain, placed first with $1,435.19 during the week's contributions. The smallest unit, the Vogue, showed proportionately high $132.62 in a three-day period.

Ted Newman, head of Real Estate and Insurance at the Golden State Circuit office, was taken to the hospital after suffering a severe stomach attack while at his desk. Merian C. Cooper, producer, headed a Hollywood contingent here to sneak preview his latest film with an African background. Burl Ives, ballad singer, here for concert appearances, is slated to make tie-in appearances in connection with the Walt Disney RKO film, "So Dear To My Heart," which is slated for the Golden Gate.

Guy Clark, projectionist at the Vogue Theatre, is a man-from-the-booth who will do his

(*Continued on Page* 28)





Maker of dreams . . .

To make dreams like this convincing . . . to show them with the smoothness that brings life and reality . . . that is the job of the optical-effects man.

Yet it is only one of his many contributions to modern pictures. By his skill with the optical printer . . . his production of fades and wipes, of dissolves and laps . . . he plays an important part in giving American movies their high standard of technical excellence.

If the optical-effects man is to play this part to the full, he must use dependable film of superior quality. That's why he usually prefers to work with the large and well-known family of Eastman motion picture films.

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ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

REGIONAL NEWSREEL

(*Continued from Page 26*)

manager a favor, reveals Stephen Moore, the theatre's boss. But, his good-will backfired recently. Clark stopped his car en route to the theatre to pick up a rewind machine which had been repaired, leaving his vehicle double-parked. Coming from the shop, the projectionist found the police had towed his car away and later found both a tow-charge and a fine awaiting him at the Police Court. Clark was philosophic though. "The rewind caused an unhappy turn of events," he said.

HARRISBURG

Bob Sidman, manager of the Senate, has announced tentative dates for the Harrisburg showing of "Joan of Arc." He said present bookings call for its arrival between February 16 and March 23.

Considerable activity in the legitimate field is threatening movie houses, local exhibitors pointed out. The Ice Capades of 1949 opened at Hershey Arena February 4 for a two-week run; "Harvey" is listed for the Hershey Community Theatre stage February 21, 22, and 23; Martha Graham and her dance company at the Forum February 5; "La Traviata" by the International Opera Company.

Exhibitors of the community joined in mourning for Frank Freistak, Sr., owner of the West Shore, New Cumberland, since 1934. He died Sunday, January 30, in a Harrisburg hospital. Formerly an accountant for the Jednota Printing Company, he was a member of St. Theresa's Catholic Church, and had lived in New Cumberland for six years. His widow, Mrs. Frances Freistak, five sons, a daughter, three grandchildren and a sister survive. The West Shore was closed Wednesday, Feb. 2, in tribute to the deceased.

PHILADELPHIA

Stanley-Warner Theatre executives admitted finally that an agreement has been reached with the musicians' union whereby musicians will return to the Earle with 16 men instead of the former 23. The return of stage shows now is expected.

It is rumored that a week's personal appearance of Danny Kaye is slated for the S-W Mastbaum as soon as Kaye gives his approval. Twentieth-Fox Salesman Nat Rosen is back at his desk after being on the sick list.

MGM Manager Lou Formato has returned from home office conferences. Screen Guild's Harry Brillman celebrated his wedding anniversary while on a business trip to New York. Twentieth-Fox Cashier Esther Locker has returned after recuperating from a recent operation.

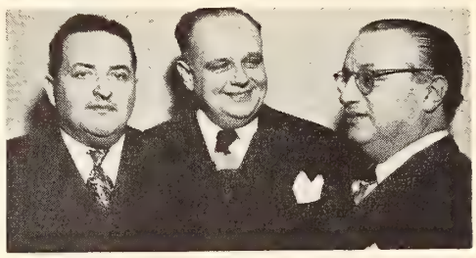
Eagle Lion Branch Manager Harry Berman is a proud papa again. It's his second boy, weighing six pounds, eight ounces. Leonard Hetelson's daughter, Anita, married Leonard Finkel at the Penn-Sheraton and the young couple have flown to Florida for their honeymoon. Ed Bower, former booker at Columbia, is now working in the post office at Lansdowne.

Moe Koppleman, secretary of the Motion Picture Associates of Philadelphia, announced that the group would hold a meeting at the RKO projection room this week. An important item on the list of business to be discussed was to be a change in members' insurance policies.

On the sick list at the Warner exchange are Office Manager George Hutcheson, Biller Peggy Johnson, and Cashier Department Mary Scully.

Three for One

Balaban and Katz will start to test out triple features again in some of their Chicago subsequent run houses, with the Belmont scheduled to go into the policy Friday at regular admissions. This is the first time in years that the circuit has tried triples.



DINNER FOR BARKER. Harry Lamont (center), retiring chief barker of Albany Variety Club Tent No. 9, was to be tendered a complimentary dinner and dance at the DeWitt Clinton Hotel on Feb. 12, at which time the new crew was to be inducted into office. At left above is Saul J. Ullman, new chief barker, and at right is Leo Rosen, second assistant chief barker. Other new officers: Jack Bullwinkel, first assistant chief barker; Joseph Saperstein (dough guy); Edward J. Wall, property man, and Canvasmen Raymond Smith, Sylvan Leff, Nate Dickman, Fred Sliter, Nate Winig and Gerald L. Atkin.

ATLANTA

Tom Sawyer has been made manager of the Beach Theatre in St. Petersburg, Fla., Florida State Theatres District Manager Frank H. Bell announces. Former Beach Manager Harold Hockett has been shifted uptown as relief manager in place of Garvin Combs, resigned because of ill health. Robert Arnold has been appointed office manager of the Warner Bros. exchange in Charlotte, N. C.

The new 300-seat Arcade Theatre in Charleston, S. C., has been opened by Albert Sottile, of the Pastime Amusement Co. The new 600-car Dixie Skydrome Drive-in at Lake Worth, Fla., owned by Roy B. Harrelson, Jack Cook and Walter Morgan, was recently opened to the public with big ceremonies. Nat Bernstein's new Little River Theatre in Little River, Fla., was opened recently.

A new 555-car drive-in will be constructed at once at Sarasota, Fla., by Fitz Hugh Thomas, Jr., and Mose L. Waller, Jr., of Lenoir City, Tenn. Fire recently swept the Acme Theatre in Cove City, N. C.

Carol James, commercial artist of the Florida State Theatres in Tampa, has married John Wenzel. W. A. Tison, manager of the Dreka in Deland, Fla., is confined to his home with illness. North Georgia Theatre Owner R. H. Brannon is looking better after a visit to Florida to shake an illness.

Mr. and Mrs. Phil Shepard, owners of the Globe Poster Co., in Chicago, visited Mr. and Mrs. Bernie Shapiro of the Southern Poster and Printing Co. here. Republic Pictures visitors included W. L. Kreh, of the home office, and his wife, and Southern District Manager Walter Titus. Snake Richardson was visited by John Jenkins of the Astor in Dallas. Other visitors here were J. H. Thompson of Martin and Thompson Theatres; Sidney Laird and L. J. Duncan of the West Point (Ga.) Amusement Co.; Ebb Duncan and Clyde Sampler of the Duncan and Richards theatres in Carrollton, Ga.; and Screen Guild Jacksonville Branch Manager Ralph Beckham, who conferred with President John W. Mangham.

Back from Florida are former Georgia and Tennessee Theatre Owner H. V. Manning and Film Classics Branch Manager Ralph McCoy.

BOSTON

Business was up 26 per cent in downtown houses for the week of Jan. 24 this year as against the same week last year.

Harry Browning has been named district manager for the Maine, New Hampshire and Vermont theatres of the New England Theatres Co. Hy Fine is to be city supervisor of the Boston theatres controlled by that company. New publicity directors are Jack Saef, with the Paramount, Fenway and Metropolitan, and Al Margolian, with the Astor. Paul Levi of the American Theatres Corp. has become a member of the Publicity Club of Boston. Phil Engle, formerly with United Artists, has made a temporary connection with RKO for promotion work in this area.

The Strand Theatre in the Back Bay, a unit in the E. M. Loew chain, has been completely renovated and is equipped with new seats and a new screen. Louis Krasnow has made several improvements at the Coolidge Corner Theatre in Brookline.

Al Margolian went to New York recently to sign new talent for the Wellesley Summer Theatre for the 1949 season.

The infant daughters of Publicist John Mulloy are ill with pneumonia.

The Boston film district was saddened recently to learn of the death of Mrs. Gloria Best, 22, daughter of MGM's local publicity director, Ken Prickett.

COLUMBUS

Constitutionality of the city's anti-noise ordinance has been supported, according to local officials, by the U. S. Supreme Court decision approving a similar ordinance of Trenton, N. J. The local ordinance is modeled after the Trenton one, which bans sound trucks for commercial use on streets and sets up other anti-noise provisions. Two sections of a previous Columbus ordinance were declared unconstitutional last year by two municipal judges.

Audie Murphy, star of "Bad Boy" and recent groom of Wanda Hendrix, was a local visitor with Col. William McCraw of the Variety Clubs International. Tent No. 2 is sponsoring the local showing of the film.

Patrons of the State and Ohio in Galion contributed $500 to the March of Dimes, Manager

Switch Ohio Tax

Ohio's State Senators Berand and Jackson of Youngstown last week introduced a bill into the legislature which would restore the state's admission amusement tax and deprive the cities of a right to levy such taxes, a right which they now have.

REGIONAL NEWSREEL

Henry Fickensher announced. Carol Bryer, daughter of former Schine's Bucyrus Manager Milton H. Bryer, was married in Cleveland to Richard Chessin. Manager Peter Gregory of the Crest in Crestline has purchased a new home.

Dead list includes Loring J. Wittich, 57, of Circleville, well-known Central Ohio violinist and member of the Hartman Theatre pit orchestra, and Ernest J. Teynor, 38, Schine's Bucyrus projectionist.

TORONTO

While the electric power situation in Ontario has returned to normal because of raised water levels in hydro-electric streams, exhibitors have been warned not to discard the auxiliary generators, many of them installed last fall. Restrictions against the lighting of outdoor signs and marquees will continue until the spring break-up and limitations on the use of current may have to be re-imposed next fall, according to Ontario Hydro Commission Chairman Robert Saunders. Meanwhile a power crisis has developed in British Columbia (see Vancouver Regional Newsreel).

"The government will not let Canadians go ahead who are prepared to risk their money in developing" television, with the result that "Canada. which should be a leader in scientific development, is far behind Great Britain and the United States." That was the declaration on the floor of the House of Commons by Toronto Member Donald M. Fleming. He charged that the government was trying to sidetrack the issue with its appointment of a Royal Commission to investigate films, television and radio. Commission Chairman the Rt. Hon. Vincent Massey, Chancellor of the University of Toronto, is in Ottawa preparing for the inquiry.

The film, "Bad Boy," and a stage show produced by Famous Players Canadian Executive Jack Arthur will top a benefit program for the vocational school for crippled children at the Odeon-Toronto Theatre March 15. The program is sponsored by the Toronto Variety Club and the sale of 2,319 tickets is in the charge of Canadian-Odeon Vice-President G. H. Peters.

Two armed bandits braved a line-up in front of the Parkdale to rob Cashier Mrs. Dorothy Dunn of $936, their getaway being enlivened by Usher Ross Smith's chase. Ticket scalpers are approaching waiting patrons on busy days at downtown theatres, having been driven from the local sports arena by police action.

Motion Picture Theatres Association of Ontario dues-paying and membership are up, reports Secretary Arch H. Jolley. Enrollment of 16 new theatre members since the last annual meeting brings the total to over 350.

Former local Selznick Salesman Harvey Kathron has joined the Ontario branch of Eagle Lion Films of Canada.

Thank Andy

Closing sessions of the Theatre Owners of North and South Carolina, meeting last week in Charlotte, passed a resolution commending 20th Century-Fox General Sales Manager Andy W. Smith, Jr., for his Smithberger plan, which provides for conciliation of differences between exhibitors and 20th-Fox. The resolution declared "it would be advantageous" to the industry to have such conciliation. Some 16 exchange centers have by now adopted either the Smithberger plan or the Theatre Owners of America Conciliation plan.

BALTIMORE

George Daransoll, former public relations director for the Elysee Theatre in New York, has been named manager of the new Crest Theatre which is scheduled to open Feb. 18.

The Hiway was burglarized last week with thieves more intent on vandalism than loot. Total loss . . . 1 five cent candy bar.

Marcia Ann Sidney, daughter of Loew Publicist Jack Sidney, celebrated her second birthday last week. Fred Sapperstein, Eagle Lion representative, and his wife, Lillian, now have a boy. And the same goes for his cousin, Bernie, who was presented with a brand new daughter a few days previously.

General meeting was held at the Variety Club last week to hear reports from the various committees. Procter & Gamble held its annual employes' party at Loew's Century last week. Bill Michalson is in town doing advance work for "I Shot Jesse James." Frances Brown is the new student assistant at Loew's Valencia Theatre. Bud Rose, United Artists representative, back from a swing through the Virginia territory. Danny Rosenthal, Eagle Lion sales manager, driving a new Studebaker convertible. Eddie Kimpel, Rome circuit, and George Jacobs,

(*Continued on Page* 30)



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Screen the BEST . . . Screen
Alexander Theatre Ads

ALEXANDER FIRSTS

for 30 consecutive years

FIRST.....in Natural Color

Alexanders were first to introduce color in Theatre screen advertising. Now recent processing improvements make Alexander Color more beautiful than ever. More than half of Alexander's extensive library, serving over fifty lines of business, is ALL COLOR.

FIRST.....in Distribution

9,000 of the nation's theatres now screen Alexander service. Currently serving our 21,000 local, sectional and national advertisers in all states of the Union and 12 foreign countries.

ALEXANDER FILM CO.

COLORADO SPRINGS, COLORADO

REGIONAL NEWSREEL

(*Continued from Page* 29)

Goldfield Theatre, made a trip to Washington. Fred Perry has started "Talent Nights" at his Garden Theatre in Cumberland with Perry acting as emcee. Madge Myers of the Century is out ill. "Babe" Mednick suffered a compound fracture of his left index finger when he caught his band in a car door. I. K. Makover has resigned at the New Albert to take over the Edmondson Village Theatre.

CHICAGO

Leo Salkin will open his own film booking agency after 14 years with the William Morris Agency. B & K Executive Morris G. Leonard, Otto Zeman and E. McDonald have incoroprated Illinois Theatre Owners. The Olney Theatre Drive-In Company has been formed by Henry E. Coen, Robert L. Hill and C. P. Porter. The Durand, Wis., has been bought from the Durand Theatre Co. by Harold Butcher. Herb Crane has been named manager of the Essaness Circuit's Southern Theatre. Trudye Blumm joins the National Screen Co. in charge of its one-day service in Chicago. Mike Immerman has resigned as manager of the B & K Drake Theatre to engage in other lines of business.

Directors of the Variety Club held their monthly meeting with Chief Barker Henri Elman presiding; new quarters may be chosen as soon as they can be found. Variety Clubs International President Bob O'Donnell is to be here for a pep meeting of the Chicago branch at the Sheraton Feb. 15.

No Bigotry on the Screen, Depinet Tells NCCJ Meeting





BROTHERHOOD CITATIONS. Attending the luncheon last Friday in New York in which the amusement division of Brotherhood Week cited several of its leading representatives for outstanding work in the movement were (photo at left) Ned E. Depinet, J. Robert Rubin and Oscar Hammerstein II; (photo at right) Mrs. Richard Rodgers and Gil Golden. Golden is doing the industry's posters, ads and publicity for Brotherhood Week, to be celebrated Feb. 20-27.

Motion pictures have never "allowed a bigoted message" to reach the screen but rather "have time and time again told the American story of fellowship and equality," RKO President Ned E. Depinet told over 1,000 listeners last Friday at a luncheon held by the amusement division of the National Conference of Christians and Jews in the Waldorf-Astoria.

The occasion was to present Depinet with a plaque for his work as amusement division chairman for the forthcoming Brotherhood Week, Feb. 20-27, and to honor similarly Actress Irene Dunne and the musical comedy writing team of Richard Rodgers and Oscar Hammerstein for their work in promoting tolerance and American ideals.

'Useful Citizen'

"It is indeed flattering that so many friends take time off to tell Ned Depinet he is a useful citizen," the film company president declared in accepting the plaque.

"All of us want Brotherhood Week to be so successful that it will emphasize the eventual possibility of inducing all people to guide themselves by its principles the year round. When that time comes we will need no Brotherhood week. But until then we must carry on our fund-raising and our ceaseless education.

"They say hate feeds on fear and fear feeds on ignorance . . . and that which we fear we come to hate. . . . The Conference realizes this and its program is entirely one of education. It uses every possible means to teach 'justice, amity and cooperation'."

Human Relations

During the course of the luncheon it was mentioned that part of the conference's education plans included financing studies of human relations at Columbia and the University of Chicago.

In making the Depinet presentation Loew's Vice-President J. Robert Rubin said:

'Finest Job'

"I have a great opinion for the man we are honoring this afternoon . . . for his kindness to everyone he comes in contact . . . he's done the finest job that has ever been done for us.

"There are two kinds of people in the world—those who do things and those who talk about them, and Ned Depinet has always been in the first group under the shrewd idea that there are less people up there."

Bernard Baruch made the presentation to Miss Dunne and Nelson A. Rockefeller to Rodgers and Hammerstein. In accepting Hammerstein cited the need for brotherhood which he defined "as the recognition of the rights of all men to live on a basis of equality."

Mentioned for Efforts

Ed Lachman, Gil Golden, Charles Reagan, Gael Sullivan and Gus Eyssell were mentioned especially for their efforts in behalf of Brotherhood week. Louis Nizer was toastmaster.

C'est La Vie

RKO Omaha Branch Manager Jack Renfro is a gentleman who thinks fast, moves fast, but acknowledges all that is of no avail when breaks are against you. Renfro beat the blizzard back to Omaha from Des Moines—then had to stay downtown two nights because he couldn't get to his snowbound home.

CHARLOTTE

Screen Guild Salesman Harry Kerr and Mrs. Kerr are the proud parents of a girl baby, their first. SG Bookkeeper Vivian Thomas is back on the job after a week's illness.

The Variety Club held its first Saturday night party last week with entertainment from Hollywood.

PITTSBURGH

Mr. and Mrs. Jerry Castelli, who operated the Park Theatre, Library, Pa., and drive-in theatres at Irwin, New Castle and Bellevernon, Pa., were killed instantly late Wednesday when their private plane crashed on the north shore of Lake Simcoe in Canada as they were flying to North Bay, Ontario, for an ice-fishing trip. They are survived by four children, three sons and a daughter.

The engagement of Peter Quitter, city salesman for Universal-International, to Miss Gertrude Hungerman, the same exchange, has been announced. Their marriage is scheduled for early spring.

Columbia City Salesman George Tice, is recuperating from a gall bladder attack, which confined him to Homestead Hospital for several weeks.

William Blatt, head of the Blatt Theatres Circuit, entertained the branch managers of all the local motion picture exchanges at a party in his Mt. Lebanon home on Thursday evening.

Hymie Wheeler, who recently resigned as Film Classics branch manager, has joined the local sales staff of Screen Guild Productions.

NEW HAVEN

A special screening of "The Snake Pit" for members of the State Legislature was supervised at Avery Memorial Auditorium by 20th Century-Fox Hartford Branch Manager Ben Simon. Two Hungarian films are being tried out n Bridgeport by Owner Harold Tabackman of the Bostwick.

Legit operations including Broadway shows and special attractions will be continued at the Loew Poli Lyric in Bridgeport by Operator-Manager Al Shea's widow, Katherine. A series of Saturday morning kiddie shows consisting of broadcasts from the stage, various acts and a feature attraction has been launched at the Paramount here by Manager Jim Darby.

Michael J. Carroll, manager of the American Theatre in Bridgeport, and Mrs. Carroll have just observed a wedding anniversary. So have Robert Elliano, owner of the Colonial Theatre in Walnut Beach, and his wife, who will leave shortly for a Miami Beach vacation. John Malloy, manager of the Klein Memorial in Bridge-

REGIONAL NEWSREEL

port, and Mrs. Malloy are already vacationing there.

A testimonial dinner next month will honor Peter Bernard, veteran projectionist in Bridgeport, who has been made president emeritus of the Central Labor Union. Mrs. Morris Rosenthal, wife of the Loew Poli manager here, has been named entertainment chairman of the Sunday Nighters of Mishkin Israel Temple. A series of Saturday night parties has been started by Variety Club Tent 31, the first bringing out nearly a hundred members and guests. Co-chairmen of the affair were Arthur Greenfield and Frank Ferguson.

Installation of new seats has been completed in the West End Theatre in Bridgeport. Manager Jack Schwartz braved heavy snows to catch the John Garfield legit show in New Haven. Harry Rose, manager of the Loew Poli Majestic in Bridgeport, is back from Atlantic City where he was called by the serious illness of his mother. Eagle Lion Branch Manager Max Salzberg is in New York for a home office meeting.

MILWAUKEE

Joe Calvelli has been appointed office manager of Griffith-Coleman, Inc., owners of the new La Tijera in Hollywood. Calvelli was formerly office manager in Chicago and Milwaukee for 20th Century-Fox exchanges.

Application has been made for the construction of a new theatre at Sauk City, to be built for W. J. Charboneau, owner of the Midway in Prairie du Sac and the Fenway in Fennimore. The site for the proposed theatre has been purchased by Charboneau.

Another exchange will move closer to Exchange Row here when Film Classics goes into West State Street offices this month.

New equipment has been installed in the New Lake Theatre in Pewaukee by the Victor Manhardt Co., RCA dealers here. Ralph Bauer and Ed Ziegler operate the house.

Independent Film Exchange Manager and Quality Premiums Distributor Vincent De Lorenzo has supplied all the theatres and show business offices in this area with a cardboard calendar that lists phone numbers of all film exchanges, theatre circuits and distributors in Milwaukee.

Assistant General Sales Manager Jules H. Chapman of the Film Classics home office paid a visit to Milwaukee Branch Manager Matt Sullivan the first week of this month. Henry Goldenberg, past owner of the Empress Theatre for several year and recently affiliated with theatres in San Francisco, is reported to have gone to the latter city this month for a short visit.

SALT LAKE CITY

"Vicious Circle," a film on the intolerance theme, will be featured throughout this area during Brotherhood Week February 20-27, according to United Artists' Carroll Trowbridge, chairman for Brotherhood Week.

The March of Dimes ball at the Coconut Grove Ballroom has been postponed until February 14 because of weather, says County Chairman Reed S. Vetterli. The dance climaxes the campaign, in which Actor Robert Cummings participated here recently by helping choose winners in a fashion contest.

Construction of the Film Center Building on East First South Street is progressing after a cold-weather slow-up and should be ready for use in about 60 days, according to Intermountain Theatre Supply Local Manager Phil Guss. The building will house offices for film personnel and a projection room.

Former local Selznick Booker Dick Iba has joined Universal-International's sales force, it is reported. District Manager Hugh Braly has returned to his headquarters after a visit of several days in this territory with Branch Manager Frank H. Smith and the local personnel.

The Lyric Theatre will be used for a stage presentation of "Far Off Hills" by the Salt Lake Theatre Co. The Favorite Amusements Co. house is managed by Warren Butler.

Funeral services for William Arthur Wright, Jr., were held recently in Ogden, his former residence. Wright, who had been attending a school for television production, passed away in Encinada, Mexico. He had been a teacher at the Leland Powers Dramatic School in Boston, a player in the Nell Gwyn stock shows in New England and later with the Moroni Olsen stock company, and during the past ten years had held contracts with several motion picture companies.

Some Fun, Eh!

The Esquire Theatre in Boston, long a M & P road show house but now a part of the American Theatres Corp., has long carried the banner, when not occupied, "Be sure to visit the Paramount and Fenway Theatres this week." It was not until someone recently directed attention to the fact that the theatres are now in the rival chain of New England Theatres that the sign was hastily changed to read "Visit the new Pilgrim Theatre downtown."

ST. LOUIS

It was a bad week for fires as the Artilla in Hamilton, Mo., suffered damage estimated at $35,000 and the Ohio in Cave-in-Rock, Ill., took an $8,000 gutting. H. T. Till owns the Artilla, neighboring buildings to which were also virtually destroyed. Ohio Owners Carl Humm and Tom Partain, who state they have no insurance, attribute their fire to ignition of film during a performance; the entire audience left the house safely. Someone in a crowd of children yelled "Fire" when a color cartoon broke sending a flash across the screen at the Pageant Theatre in St. Louis, and some children began to leave their seats, but prompt reassurance from the front of the house by Manager A. Knubley averted panic.

The 420-seat Jersey in Jerseyville, Ill., owned by Ballard, Horn and Metcalf, will reopen early in March after closing because of a bad fire last October. In Jerseyville, incidentally, Sam Pirtle hopes to break ground soon for his new 680-seater on East Pearl Street.

Former Eagle Lion Assistant Cashier Ruth Stillenkother has entered on her new duties as Film Classics cashier. Albert Dezel, head of Albert Dezel Productions, was in St. Louis recently with St. Louis Manager Johnny Walsh to call on chiefs of circuits with headquarters here, including the Fanchon and Marco-St. Louis Amusement Co. and Fox Midwest.

Monogram-Allied Artists Manager Reuben Rosenblatt visited Southeastern Missouri exhibitors recently and is now making Southern Illinois points. Screen Guild Productions of St. Louis Co-Owner Herman Gorelick made stops in Springfield, Jerseyville, Staunton and Benld, Ill., recently.

Out-of-town showmen seen along film row included Izzy Wienshienk of the Publix Great States Circuit in Alton, Jack Keiler and Bernie Palmer of the Columbia Amusement Co. in Paducah, Ky.; Eddie Clark of Metropolis, Ill., and Henry E. Coen, Robert L. Hill and C. P. Porter, owners of the drive-in under construction near Olney, Ill.

Pete (Dodenhof) Donovan, a member of the St. Louis Theatrical Brotherhood No. 6, died February 4.

KANSAS CITY

The premiere of "I Shot Jesse James," originally set for the Esquire Theatre for Feb. 24, has been changed to March 3, a week later. Joe Redmond, theatre manager, said Robert Lippert, producer of the film, is expected to be in town for the premiere.

The Artilla Theatre, Hamilton, Mo., is one of several buildings destroyed in a fire there Feb. 3, as an entire block went up in flame with a loss estimated at $90,000. Harry Till, owner of the 450-seat theatre, also suffered the loss of personal and household goods, as his apartment burned. He plans to make temporary arrange-

(*Continued on Page* 43)

New Theatres

Los Angeles—Three Drive-ins by Pacific Drive-In Theatres in San Pedro and Compton. A 750-car drive-in by Great Western, expected to be ready in May, will start soon at Figueroa.

Harrisburg—Max Chapman, to build 750-car drive-in two miles east of here. Ray Graver, 800-car drive-in eight miles west on Carlisle Pike.

New York—A 1,100 seater to serve the community center at Flushing-Hilcrest, is to be erected by Sam Bernstein and Sons.

Tuckerman, Ark.—Carl Christian plans to have his Tuckerman, destroyed by fire, ready for a spring reopening.

Northampton, Pa.—An 850-seater by the Northampton Theatre Company; Architect: David Supowitz.

Milwaukee—New house at Sauk City, Wis., to be built for W. J. Charboneau, who runs the Prairue du Sac Midway and the Fennimore Fenway.

Atlanta—FitzHugh Thomas, Jr., and Mose L. Waller, Jr., a 555-car drive-in at Lenoir City, Tenn.

Raleigh, Tenn.—Cliff Peck and Scott Jordan, a new movie theatre.

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The first long-term television film talent pact was signed last week when Danny O'Neil was placed under exclusive contract by Jerry Fairbanks Productions. The young lyric baritone will be starred in a series of forthcoming video pictures planned by the producer. The pact, unique in Hollywood, has unlimited number of options and includes O'Neil's services for pictures, radio, stage, recordings and live tele shows—in addition to video movies.

* * *

Barnsdale Productions enlisted exhibitors to cast top roles in their forthcoming "Two in the Dark." John Maschio, representing the firm, submitted a story outline and five names of suitable talent for each role to Bob O'Donnell in Texas, Bob Weitman of Paramount, Balaban & Katz in Chicago, Minnesota Amusement Co., Great State Theatres, United Detroit circuit, and others. The theatremen chose Dennis O'Keefe, Robert Ryan, Joan Caulfield and Audrey Totter.

* * *

Val Lewton debuts as an MGM producer with "Please Believe Me," first film set for Deborah Kerr since her return from England. On the same lot, Pandro S. Berman will start "Bodies and Souls" in April with Glenn Ford borrowed from Columbia for the star role.

* * *

John Lund has been set by Hal Wallis to star opposite Marie Wilson in the forthcoming comedy, "My Friend Irma." Lund will play Irma's overly-ambitious but financially strapped boy friend.

* * *

Steve Broidy, Allied Artists president, says that Gale Storm will return to AA for one more picture within the next six months. She recently inked a long-termer with Universal-International. King Bros. will make two high-budgeteers for AA release before July 1.

* * *

Screen Guild plucked "20,000 Leagues Under the Sea" from public domain and assigned Carl K. Hittleman to produce for Lippert Productions. It's the widely-read Jules Verne classic.

* * *

The fabulous tale of the famed Comstock Lode will reach the screen via Republic, which has scheduled an unpublished Peter B. Kyne story "Belle of the Gold Coast," for Associate Producer-Director Allan Dwan.

* * *

Roly-poly Alfred Hitchcock isn't fooling, although April 1 has been set as starting date for "Man Running," which he'll direct for Warners. Picture, which will be made in Great Britain with Jane Wyman as star, may possibly get going later because of Miss Wyman's previous commitment.

* * *

Bette Davis' 58th film in her 18 years in pictures will be "Beyond the Forest," based on the Stuart Engstrand novel. It marks her 14th picture with Henry Blanke as producer.

* * *

Pat O'Brien and George Raft have been signed by RKO to co-star in "The Bail Bond Story," scheduled for a late spring start. Thus, O'Brien and Raft are reunited under the Howard Hughes banner, since they both received their first film breaks in Hughes' pictures.

* * *

MGM's overseas production continues with the announcement that "Kim," Rudyard Kipling's classic of a white boy who grows up as a native of India, is to be filmed in India and England this year. Dean Stockwell gets the choice part, with Leon Gordon set to produce.

* * *

Ann Blyth bowed out of the role of the Jewish girl in Robert Buckner's forthcoming film on Israel, "Desert Legion." She was immediately grabbed by Robert Montgomery to co-star with him in his independent picture, "Come Be My Love," which U-I will release. Marta Toren, the Swedish importation, will enact the vacated role.



HEADS STUDIO PUBLICITY. Al Horwits, Universal-International eastern publicity manager, has been named studio publicity director by David A. Lipton, national advertising and publicity director. Horwits, who joined U-I in 1942 and was made publicity manager a year later, will assume his new duties on March 1.

Studio Roundup

Activity speeded up this week, with Metro-Goldwyn-Mayer putting "Scene of the Crime" before the cameras, and ready to start "Storm Over Vienna." The former is a realistic drama laid in Los Angeles. All interior sets for "Storm" are completed, and Director George Sidney and players Peter Lawford and Janet Leigh have returned from Waterman Canyon where pre-production winter scenes were made.

Republic also began two new ones: "Law of the Golden West" and "Streets of San Francisco." Robert Armstrong plays the top male role in the latter, which is a story of juvenile delinquency. Mae Clarke gets feminine honors, and 12-year-old Gary Gray is featured. Paul Hurst was cast for the chief comedian in the western, which stars Monte Hale, and Gail Davis is the heroine.

Location Filming

Director Don Siegel moved the company of RKO's "The Big Steal" to Warners last week for location filming of that studio's permanent ship set. Jane Greer pinchhit for Lizabeth Scott, who had to relinquish her female lead in the film due to sudden illness.

Houseley Stevenson and his son, Robert, were signed by Universal-International to portray the same character as an old man and as a youth in "The Western Story," which covers a span of 50 years. Only principal who goes through the entire story will be Yvonne DeCarlo, who appears as a 75-year-old in one sequence. Director Frederick de Cordova finished location stuff for the picture around Tucson, and Director Charles Lamont followed right in for background scenes in "Curtain Call at Cactus Creek," which is just getting under way.

Important Role

Distinguished colored stage star Joseph Fluellen was cast in an important role in Hal Wallis' "Rope of Sand" for Paramount release. A mobile unit filming the picture on the desert near Yuma set a probable record for long-distance shooting in one day when cast and crew

Binyon Urges Hollywood Contact With Exhibitors

Theatremen are the most effective direct contact with the public pulse, declares Producer-Director-Writer Claude Binyon.

"The box-office punch and entertainment quality of films would be raised if all producers, directors and writers got away from Hollywood occasionally to take refresher courses in showmanship," he insisted in a special interview with SHOWMEN'S.

Binyon believes production people should actually work with theatre management. Speaking for himself, he said that he personally contacts 40 to 50 key theatre managers all over the nation and uses their judgment in his picture-making.

"No film producer ever fails to study the professional critics' reviews," he pointed out, "but the reviewers seldom agree with each other or with the public's reaction. On the other hand, the exhibitor knows almost exactly what his patrons prefer. He can give us a remarkably prophetic estimate of how much business a film will do."



Claude Binyon

Binyon, a one-time trade paper man, recently signed a long-term director-writer contract at 20th Century-Fox, where he is currently preparing the Betty Ward novel, "Doctor Wore Three Faces." On completion of this chore, he will return to Universal-International where he will produce and direct a film to complete his contractual commitments to that lot.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Rusty's Birthday—Principals: Ted Donaldson, John Litel, Ann Doran. Director, Seymour Friedman.

MGM. Scene of the Crime—Principals: Van Johnson, Gloria DeHaven, Tom Drake. Director, Roy Rowland.

REPUBLIC. Law of the Golden West—Principals: Monte Hale, Gail Davis, Scott Elliott. Director, Phil Ford.

Streets of San Francisco—Principals: Robert Armstrong, Gary Gray, J. Farrell MacDonald. Director, George Blair.

TITLE CHANGES

"Greed" (Col.) now FOR THOSE WHO DARE. "The Great Speculator" (FC) now THE LOVABLE CHEAT.

covered over 120 miles; they shot scenes at 18 different sites from sunup past darkness.

Columbia started another in its Rusty dog series when "Rusty's Birthday" got under way Feb. 8, with the usual lineup headed by Ted Donaldson and "Flame." Gail Page went to work in "Anna Lucasta" as Paulette Goddard's sister-in-law, and Whit Bissell was set to appear as Miss Goddard's brother in the film version of the hit play. Sam Katzman's chapter-thriller, "Batman and Robin," kept things in the "family" by locationing at the Columbia Steel Corporation plant in the industrial area of Los Anegeles. John Duncan was given a top supporting role in the serial.

"I Was a Male War Bride," being made by 20th Century-Fox in Germany, moved into its 126th day of shooting, the longest by far in or out of Hollywood. Bad weather has been a partial cause of the many weeks of work. Another foreign entry, "The Hasty Heart," went into its eighth week of camera activity in England. This is Warner Bros.' only picture in production at this writing.

U-I to Have 10 in Technicolor for 1949

With "Curtain Call at Cactus Creek" scheduled to be filmed in color, Universal-International now has 10 Technicolor films on its 1949 schedule. The others are "The Western Story," "Desert Legion," "Sierra," "Bagdad," "Streets of Cairo," "Tomahawk," "Red Canyon," "Calamity Jane" and "Yes Sir, That's My Baby," the latter three of which have already been completed.

Scoring 'Champion'

Set for April-May release by United Artists, Screen Plays' "Champion," based on the Ring Lardner short story, is now being scored by Dimitri Tiomkin, who composed the musical score. Next comes dubbing, after which the Stanley Kramer production will be set for delivery.

MGM Signs Brodie

MGM has signed Don Brodie to a writing contract and assigned him to the Pete Smith Specialty unit. Brodie, who has acted in many of the Smith shorts and has a writing background, will collaborate on "Things Are Not What They Seem to Be."

First WB '49 Starter

First Warner film to go before the cameras in 1949 will be "The Octopus and Miss Smith," starring Jane Wyman and Dennis Morgan under the direction of Michael Curtiz. Tentative starting date is February 14 with Harry Kurnitz producing.

LONDON OBSERVATIONS

Thoughtless Legislation Blamed for British Studio Crisis; Survey Shows Booking Situation Under Quota

By JOCK MacGREGOR

Once again it is crisis time in the British studios. Again it has been brought about through lack of showmanship. This time it has been fanned through thoughtless legislation. The ill-fated ad valorem duty virtually curtailed the admirable beachhead British pictures were making on the American market and encouraged barriers in other spheres.



Jock MacGregor

Further chaos has been caused by the Quota. Last year, with a 17½ per cent quota, over 1,000 exhibitors defaulted. This was raised overnight to 45 per cent, with relief for certain categories of independent houses making an overall quota of about 36 per cent. This has coincided with a bad run of British pictures. Many exhibitors are not meeting their obligations, for they claim there is insufficient quality product or that rentals and terms are uneconomic.

Consequently, new finance is not forthcoming and studios are closing. Employers blame labor for restrictive practices; labor blames inefficient employers, while the more politically-minded dream of nationalization. The fact remains that producers have often invested far more than they can possibly get back from the potential market, and their choice of subjects has been poor.

Producers and exhibitors are at loggerheads. The former have fanciful ideas and scorn the box-office all too often. The latter know through years of experience and first-hand study what their patrons want and resent newcomers telling them how to run their business. The old-time producers, except for Herbert Wilcox and one or two others, have been forced into the background by the long-haired boys who talk about art and forget most masterpieces have been made on a shoestring. Indeed, the week's soundest observation was that of Ewart Hodgson in the *News of the World* who would like to have British directors forbidden to see continental films for a year.

* * *

It is at times such as these that the solid foundations of Associated British, laid by the late John Maxwell, show themselves. Two stages of the re-built studio at Elstree are now functioning, and when I dropped in recently I found myself in the Burma jungle with Vincent Sherman, who was directing a scene for "The Hasty Heart" in which Ronald Reagan and Patricia Neal are starring.

They have an imposing lineup, and a number of these pictures which Robert Clark is producing will have world wide release through Warner Bros. with guaranteed screenings in the U. S. For early production is Ivor Novello's "The Dancing Years," while in April Alfred Hitchcock will start work on "Man Running."

Leslie Frewin conducted me around the lot and it certainly compares most favorably with anything I saw in Hollywood. Incidentally, when they are completed there will be a real bang-up opening which is destined to make movie history. Look for some real showmanship here. During our walk, Leslie had some most enthusiastic remarks to make about Leonard Spinrad whom Mort Blumenstock sent over from New York to put them right about the material and services they would require. I am sorry I did not meet Leonard, for he has made a great impression at Elstree and is very obviously a first-rate diplomat.

* * *

After eighteen weeks of the new Quota Act it is interesting to see how the bookings have gone. The following is a survey of top feature playing time for the three circuits, London release, and subsequently for the bulk of their theatres:

Renter	ABC Dates	Odeon Dates	Gaumont Dates
British features	8	8	10
MGM	5	—	—
Warner	5	—	—
U-I	—	4	4
E-L	—	1	1
Paramount	—	1	1
20th Century-Fox	—	2	2
UA	—	1	—
RKO	—	—	1

This reveals the tough position of many American renters and the reason for the independents getting some nice product. Not all the good product is even getting West End runs these days. One such offering was 20th-Fox's "Street With No Name." Cecil Bernstein of Granada is exploiting this in no mean manner. He has booked it to 45 suburban cinemas and will give local premieres, with the mayor and councillors replacing cabinet ministers and cycles the Rolls Royces.

He believes this will speed a "move back" to the suburbs where most cinemagoers live. This is something the West End will have to consider seriously. The film is unquestionably superior to many premieres given recently, and with reduced spending power, the public is thinking twice about fancy prices for movies they can see locally within a few weeks for considerably less. Already one authority assures me there is only business in the West End to support one good film. Matinee check-ups certainly reveal acres of deserted seats.

* * *

The large turnout of critics at 5 P.M. after two previous press shows to see "Street With No Name" when it had no West End run reveals how closely the London reviewers follow the American trade papers so as not to miss a good picture.

Around World in 8 Mins.

A swing around the MGM studio lot these days is a veritable global Cook's Tour.

Starting with an American background on stage 23 ("Any Number Can Play"), the next stop is England on stage 26 ("The Forsyte Saga"), then a quick jump across the channel to stage 7 and France ("Madame Bovary"), followed by a visit to Austria on stage 10 ("Storm Over Vienna"), and Germany on stage 2 ("The Great Sinner"), after which Mexico looms on stage 9 ("Border Incident") and finally, back home to the U. S. A. on stage 6 ("That Midnight Kiss").

Jules Verne's time was 80 days, but it can be done on the Culver City lot in eight minutes!

Box-Office Slants

The Glass Mountain

(*Continued from Page* 19)

will thrill feminine hearts with its tender charm, beautiful backgrounds of the Italian Dolomites and fine music. It's the story of a devoted husband parted from his wife by the war and hidden from the enemy by a lovely but high principled girl, trying hard to re-align himself to the peace without hurting either. Michael Denison handles this part with great skill and is always credible and sympathetic. Dulcie Gray is excellent as the understanding, adoring wife; yet it is Valentina Cortese as the gentle Italian girl who really dominates the scene. She is a vital personality and brings the utmost feeling to a difficult role. It is easy to see why 20th Century-Fox has signed her to a long-term contract. Henry Cass has directed well and it should be stressed that this is not a war film in the accepted sense. War is only a background motif and there are no combat scenes or jack-booted Nazis. The operatic sequences are superbly handled by Tito Gobbi. With its strong feminine appeal, fine music and other qualities, "The Glass Mountain" is an important initial offering from a new company and one which should draw big crowds, especially to better class cinemas.

State Department—File 649

(Cinecolor)

Film Classics Drama 87 mins.

AUDIENCE SLANT: (Family) A documentary-type film of the work of State Department officials in foreign lands, this has much to recommend it to moviegoers: an entertaining story, with picturesque background, good direction and some excellent acting, with enough action to stir up a lively interest.

BOX-OFFICE SLANT: Should do good business in most situations, even in first runs except in the biggest key cities. Star names have a certain box-office value, but exhibitors should stress the Mongolian background, the lively action and the capable acting. Good first audience reaction should build up a continuing satisfactory business.

Cast: Virginia Bruce, William Lundigan, Raymond Bond, Nana Bryant, John Holland, Lora Lee Michel, Harlan Warde, Carole Donne, Barbara Woodell, Milton Kibbee Victor Sen Young, Richard Loo, Philip Ahn, Robert Stephenson, H. T. Tsiang, Lee Bennett, Frank Ferguson, Fred Coby, Jean Arden, Spencer Chan, Ray Bennett John Halloran, Tetsu Komai, Beal Wong. Credits: Produced by Sigmund Neufeld. Directed by Peter Stewart. Original story and screenplay by Milton Raison. Photography by Jack Greenhalgh.

Plot: After passing State Department exams, William Lundigan and Virginia Bruce, the girl he loves, are assigned to Mongolia because Lundigan, the son of murdered missionaries, was born there. Attempts are made on Lundigan's life because he has learned that War Lord Richard Loo is back in Mongolia fomenting trouble with China. When Loo arrives in a magnificent trailer, he holds all the Americans prisoners in the consulate until Lundigan manages to inform the Peiping consulate of Loo's presence. Loo then flees, taking Lundigan with him. Lundigan blows up the trailer, himself, Loo and Philip Ahn by exploding dynamite he had secreted in the trailer's radio.

Comment: A documentary-type story of State Department representatives in Mongolia, effectively filmed in Cinecolor by Jack Greenhalgh, well produced by Sigmund Neufeld and capably directed by Peter Stewart. The most pretentious production yet made by Film Classics, it will entertain audiences generally because of its lively action, its scenic background, the excellence of most of the acting, and its bang-up ending. Milton Raison wrote the original story and the script, making, on the whole, a good job of it. The documentary-like introduction holds an additional point of interest for moviegoers who want something more than action and entertainment in their screen fare. Virginia Bruce, starred with William Lundigan, has a passive role but handles it to the probable satisfaction of her following. Lundigan gives a careful and intelligent performance, achieving in the concluding sequence a certain moral grandeur. Richard Loo as the War Lord and Philip Ahn as his colonel and interpreter have the advantage of more picturesque roles and both act them colorfully and interestingly. Other cast members are adequate. The picture should do good business, even in first-runs except in the large key cities. Audience reaction will mostly be good with word-of-mouth approval that should build up to continuing satisfactory business.

Rusty Saves a Life

Columbia Drama 67 mins.

AUDIENCE SLANT: (Family) Extremely good release in the Rusty dog series. Excellent lessons of tolerance and goodwill promoted in entertaining way.

BOX-OFFICE SLANT: Exhibitors would do well to enlist youth groups and parent-teacher associations for cooperation. Can help establish and cement friendly theatre-patron relations.

Cast: Ted Donaldson, Gloria Henry, Stephen Dunne, John Litel, Ann Doran, Thurston Hall, Rudy Robles, Harlan Briggs, Flame. Credits: Producer, Wallace MacDonald. Director, Seymour Friedman. Screenplay, Brenda Weisberg. Based upon characters created by Al Martin. Photography, Henry Freulich.

Plot: When the old counsellor dies, his will stipulates that his young nephew is to live in Lawtonville for one year. The nephew immediately resents the arrangement, and a group of youngsters and their dog lead warfare against him in return. The canine finally saves the nephew from drowning, and the town apologizes for its intolerant behavior; the nephew, too, becomes a more charitable person.

Comment: Extremely good release in the Rusty dog series. Excellent lessons of tolerance and goodwill are promoted in an entertaining way. Brenda Weisberg deserves a pat on the back for her cleverly contrived scenario, which utilizes the regular figures in the series with wisdom. The picture, done in a modest way, has a wonderful theme of the possibility of all men being brothers to each other. Exhibitors would do well to enlist youth groups and parent-teacher associations for cooperation on this film. It can help establish friendly theatre-patron relations.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title — *Company*

Abbott & Costello Meet Frankenstein.U-I
Accused, The .....Para.
Act of Violence.....MGM
Adventures of Don Juan.....WB
Adventures of Gallant Bess.....EL
Affairs of a Rogue.....Col.
Africa Screams .....UA
Air Hostess .....Col.
Alaska Patrol .....FC
Alias Nick Beal.....Para.
Alice in Wonderland.....EL
All's Well .....Ind.
All the King's Men.....Col.
Amazing Mr. X.....EL
Amazon Quest .....FC
An Act of Murder.....U-I
An Old-Fashioned Girl.....EL
Angel in Exile.....Rep.
Angel on the Amazon.....Rep.
Angry God, The.....UA
Anna Lucasta .....Col.
Any Number Can Play.....MGM
Apartment for Peggy.....20th-Fox
Appointment With Murder.....FC
Arctic Manhunt .....U-I
Arkansas Swing, The.....Col.
Assigned to Danger.....EL

B

Babe Ruth Story, The.....Allied
Bad Boy .....Allied
Bad Men of Tombstone.....AA
Bad Sister .....U-I
Baltimore Escapade .....RKO
Barkleys of Broadway.....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors.....EL
Belle Starr's Daughter.....20th-Fox
Berlin Express .....RKO
Beyond Glory .....Para.
Big Cat, The.....EL
Big City .....MGM
Big Fight, The.....Mono.
Big Jack .....MGM
Big Punch, The.....WB
Big Sombrero, The.....Col.
Big Steal, The.....RKO
Big Town Scandal.....Para.
Bitter Victory .....Para.
Black Eagle, Story of a Horse.....Col.
Blanche Fury .....EL
Blondie's Big Deal.....Col.
Blondie Hits the Jackpot.....Col.
Blondie's Night Out.....Col.
Blondie's Reward .....Col.
Blondie's Secret .....Col.
Blood on the Moon.....RKO
Bodyguard .....RKO
Bomba, the Jungle Boy.....Mono.
Border Incident .....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The.....RKO
Bribe, The .....MGM
Bride of Vengeance.....Para.
Broken Journey .....EL
Brothers in the Saddle.....RKO
Bungalow 13 .....20th-Fox

C

Calamity Jane and Sam Bass.....U-I
Calendar, The .....EL
Canadian Pacific 20th-Fox
Canon City .....EL
Caught .....MGM
Champion .....UA
Checkered Coat, The.....20th-Fox
Chicago Deadline .....Para.
Chicken Every Sunday.....20th-Fox
City Across the River.....U-I
Clay Pigeon .....RKO
Code of Scotland Yard.....Rep.
Come To The Stable.....20th-Fox
Command Decision .....MGM
Connecticut Yankee, A.....Para.
Conspirator .....MGM
Coroner Creek .....Col.
Counterfeiters, The 20th-Fox
Countess of Monte Cristo.....U-I
Cover-Up .....UA
Creeper, The 20th-Fox
Crime Doctor's Diary.....Col
Criss-Cross .....U-I
Crooked Way, The.....UA
Cry of the City.....20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — *(C) Comedy*
(D) Drama — *(Doc) Documentary*
(G) Gangster — *(M) Musical*
(H) Horror — *(W) Western*
(My) Mystery — *(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F.....W. Bendix-C. Trevor-C. Bickford.....	107	9/6/48	b7/24/48
11	Bad Men of Tombstone (D)F.....B. Sullivan-M. Reynolds-B. Crawford..	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F.....E. Albert-G. Storm-J. Gleason.....	87	8/30/48	b5/1/48
12	Strike It Rich (D)F.....R. Cameron-B. Granville-D. Castle.....	81	1/1/49	b11/27/48

COMING

15	Bad Boy (D)F.....Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
	Fighting Mike McCall.....Rod Cameron-Gale Storm.....		5/1/49	a12/11/48
	Man's Country .....G. Madison-R. Calhoun-G. Storm.....		4/1/49	a12/25/48
	My Brother Jonathan (D)A.....Michael Denison-Dulcie Gray.....	105	3/15/49	b3/13/48

ASTOR PICTURES

	Battling Marshal .....Sunset Carson-Pat Starling.....			
	Look-Out Sister .....Louis Jordan	67	9/15/48	
	Rio Grande .....Sunset Carson-Evohn Keyes.....			
	Stallion Canyon *U.....K. Curtis-C. Cotton-S. Fisher.....		1/15/49	
	Sunset Carson Rides Again.....Sunset Carson-Pat Starling.....	66	10/1/48	
	Sunset Carson Strikes Back.....Sunset Carson-Evohn Keyes.....			

COLUMBIA

CURRENT

	Arkansas Swing, The.....H. Hot Shots-G. Henry-S. Hart.....	63	7/29/48	
	Black Arrow, The (D)F.....L. Hayward-J. Blair-G. Macready.....	76	Aug. '48	b7/3/48
	Black Eagle (W)F.....W. Bishop-V. Patton-G. Jones.....	76	9/16/48	b11/13/48
	Blondie's Reward (C)F.....Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
	Coroner Creek *C (D)A.....R. Scott-M. Chapman-G. Macready....	90	July '48	b6/5/48
	Dark Past, The (D)A.....W. Holden-N. Foch-L. J. Cobb.....	74	Jan. '49	b1/1/49
	Fuller Brush Man, The (C)F.....Red Skelton-Janet Blair.....	93	June '48	b3/8/48
	Gallant Blade, The *C (D)F.....L. Parks-M. Chapman-V. Jory.....	81	Nov. '48	b10/16/48
	Gentleman From Nowhere (My)F.....Warner Baxter-Fay Baker.....	66	9/9/48	b8/14/48
	I Surrender Dear (M)F.....Gloria Jean-David Street.....	67	10/7/48	b9/4/48
	Jungle Jim (Adventure)F.....J. Weissmuller-V. Grey-G. Reeves.....	73	Dec. '48	b12/25/48
	Ladies of the Chorus (M)F.....A. Jergens-M. Monroe-R. Brooks.....	60	2/10/49	b12/11/48
	Leather Gloves (D)F.....C. Mitchell-V. Grey-J. Nigh.....	75	11/11/48	b12/4/48
	Loves of Carmen, The *T (D)A.....R. Hayworth-G. Ford-R. Randell.....	98	Oct. '48	b8/21/48
	Lulu Belle (D)A.....D. Lamour-G. Montgomery-A. Dekker..	87	Aug. '48	b6/12/48
	Man From Colorado, The *T (W)A.....G. Ford-W. Holden-E. Drew.....	99	Dec. '48	b11/20/48
	Racing Luck (D)F.....G. Henry-S. Clements-D. Bruce.....	66	Nov. '48	b11/13/48
	Return of October, The *T (C)F.....G. Ford-T. Moore-A. Sharpe.....	89	Nov. '48	b10/23/48
	Rusty Leads the Way (D)F.....T. Donaldson-S. Moffett-J. Litel.....	58	10/21/48	b7/31/48
	Shockproof (D)A .....Cornel Wilde-Patricia Knight.....	79	Jan. '49	b1/29/49
	Singin' Spurs .....Hoosier Hot Shots-Patricia White.....	62	9/23/48	
	Strawberry Roan, The *C (W)F.....G. Autry-G. Henry-J. Holt.....	79	Aug. '48	b4/24/48
	Thunderhoof (D)F .....P. Foster-M. Stuart-W. Bishop.....	76	7/8/48	b7/10/48
	Trapped By Boston Blackie (My)F.....C. Morris-J. Vincent.....	67	5/13/48	b6/19/48
	Triple Threat (D)F.....Top Pro Football Players.....	70	9/30/48	b9/18/48
	Untamed Breed, The *C (W)F.....S. Tufts-B. Britton-G. Hayes.....	79	Oct. '48	b11/20/48
	Walk a Crooked Mile (D)A.....D. O'Keefe-L. Hayward-L. Allbritton..	91	Sept. '48	b9/4/48

COMING

	Affairs of a Rogue (D)A.....Jean-Pierre Aumont-Joan Hopkins....	111		b5/8/48
	Air Hostess .....G. Henry-W. Wright-R. Ford.....			a11 13/48
	All the Kings Men.....B. Crawford-J. Dru-J. Ireland.....			a2/5/49
	Anna Lucasta .....P. Goddard-O. Homolka-B. Bishop.....			
	Big Sombrero, The *C (W)F.....G. Autry-E. Verdugo-S. Dunne.....	77		b2/5/49
	Blondie's Big Deal.....P. Singleton-A. Lake-L. Simms.....			a12/4/48
	Blondie Hits the Jackpot.....Penny Singleton-Arthur Lake.....			a12/11/48
	Blondie's Night Out (C).....P. Singleton-A. Lake-L. Simms.....			a1/10/48
	Blondie's Secret (C)F.....P. Singleton-A. Lake-L. Simms.....	68		b12/25/48
	Boston Blackie's Chinese Venture (My)F....C. Morris-R. Lane-G. E. Stone.....	59		b1/8/49
	Crime Doctor's Diary, The.....Warner Baxter-Stephen Dunne.....			a12/4 48
	Devil's Henchmen, The.....W. Baxter-P. Converse-M. Mazurki.....			a1/15/49
	For Those Who Dare.....G. Ford-I. Lupino E. Buchanan.....			a2/5/49
	Great Manhunt, The.....R. Scott-G. Macready-L. Albritton.....			a1/15/49
	Her Wonderful Lie.....Janis Carter-Marc Platt.....			
	Johnny Allegro .....G. Raft-N. Foch-G. Macready.....			a2/5/49
	Jolson Sings Again *T.....Parks-Hale-Donath-Demarest			a2/5/49
	Kazan .....William Bishop-Lois Maxwell.....			
	Knock On Any Door.....H. Bogart-J. Derek-S. Perry.....			a9/18/48
	Law of the Barbary Coast, The.....R. Shayne-A. Jergens-S. Dunne.....			a12/4/48
	Loaded Pistols (W)F.....G. Autry-B. Britton-C. Wills.....	79		b12/25/48
	Lone Wolf and His Lady, The.....Ron Randell-June Vincent.....			a9/11/48
	Lost One, The (O)A.....Nelly Corradi-Gino Mattera.....	84		b4/3/48
	Lost Tribe, The.....Johnny Weissmuller-Elena Verdugo.....			a11/13/48
	Make Believe Ballroom.....A. Jarvis-R. Warrick-J. Dorsey.....			a11/6/48
	Manhattan Angel (M)F.....G. Jean-R. Ford-P. White.....	66		b12/18/48
	Mr. Soft Touch.....Glenn Ford-Evelyn Keyes.....			a9/18/48
	Mutineers, The .....J. Hall-A. Jergens.....			a2/5/49
	Night in Havana.....D. Arnaz-M. Hatcher.....			a2/5/49
	Riders of the Whistling Pines.....Gene Autry-Jimmy Lloyd.....			a7/31/48
	Rim on the Canyon.....G. Autry-N. Leslie-A. Hale, Jr.....			a2/5/49
	Rusty Saves a Life.....T. Donaldson-G. Henry-S. Dunne.....			a7/10/48
	Rusty's Birthday .....T. Donaldson-J. Litel-A. Doran.....			
	Secret of St. Ives, The.....Richard Ney			a2/5/49
	Slightly French .....Lamour-Carter-Parker-Ameche			a5/8/48
	Song of India.....Sabu-T. Bey-G. Russell.....			a7/31/48
	Tokyo Joe .....Bogart-Marly-Hayakawa-Knox			
	Undercover Man .....G. Ford-N. Foch.....			a7/31/48
	Walking Hills, The.....R. Scott-E. Raines-W. Bishop.....			a7/3/48
	We Were Strangers.....Jennifer Jones-John Garfield.....			a12/11/48

WESTERNS

	Blazing Trail	Charles Starrett-Smiley Burnette			
	Challenge of the Range	Charles Starrett-Smiley Burnette			
	Desert Vigilantes	Charles Starrett-Smiley Burnette			
	El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
	Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys			a2/5/49
	Laramie	Charles Starrett-Smiley Burnette			
	Quick On The Trigger	Charles Starrett-Smiley Burnette			
	Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49	
	Amazing Mr. X, The	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49	b12/18/48
821	Assigned to Danger (My)	G. Raymond-N. Nash-R. Bice	66	5/19/48	a4/17/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	9/12/48	b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48	b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48	b10/9/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
904	Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48	b8/14/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48	b9/18/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49	a11/6/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49	
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49	
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48	b7/24/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48

COMING

	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
	Blanche Fury *T (D)A	V. Hobson-S. Granger	95		b3/20/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92		b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery			
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
	Quartette (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49	b12/18/48
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49	a10/2/48
	Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49

FILM CLASSICS

	Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
	Amazon Quest	T. Neal-C. Matthews-C. Donne		3/1/49	
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
	Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
	Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
	Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney			
	Miraculous Journey *C (D)F	R. Calnoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
	Search for Danger	John Calvert-Albert Dekker			
	Soña *C	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	State Department-File 649 *C	William Lundigan-Virginia Bruce	87	Feb. '49	
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48	b6/19/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48	b5/1/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

	Any Number Can Play	Gable-Smith-Corey-Totter			
	Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		May '49	a10/2/48
	Big Jack	Wallace Beery-Marjorie Main			a1/29/49
	Border Incident	G. Murphy-R. Montalban-A. Bedoya			
	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
	Caught	J. Mason-B. Bel-Geddes-R. Ryan	88	Mar. '49	

Title	*Company*

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Date With Judy, A	MGM
Dear Wife	Para
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

East Side Story	20th-Fox
Easter Parade	MGM
El Paso	Para
Embraceable You	WB
Emperor Waltz, The	Para
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Feathered Serpent, The	Mono
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono
Fighting Mike McCall	Allied
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
For Those Who Dare	Col
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Fountainhead, The	WB
Four Faces West	UA
Fuller Brush Man	Col

G

Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Manhunt, The	Col
Great Sinner, The	MGM
Green Grass ofWyoming	20th-Fox
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para
Hazard	Para
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Hollow Triumph	EL
Home in San Antone	Col
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
I, Jane Doe	Rep
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jiggs and Maggie in Court	Mono
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col
Man on the Eiffel Tower	Independent
Man Wanted	EL
Man's Country	Allied
Mark of the Lash	SGP
Melody Roundup	Mono.
Melody Time	RKO
Mexican Havride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

Conspirator	Robert Taylor-Elizabeth Taylor				
Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
Great Sinner, The	G. Peck-A. Gardner-W. Huston		Apr. '49		a1/29/49
Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie				
In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall				
Little Women *T	Allyson-Lawford-Taylor-O'Brien		Apr. '49		a10/9/48
Madame Bovary	J. Jones-J. Mason-L. Jourdan				
Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
Scene of the Crime	V. Johnson-G. DeHaven-T. Drake				
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall		May '49		a1/22/49
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan		Apr. '49		a1/29/49
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		May '49		a10/9/48
Tale of the Navajos *T	Navajo Indians	58	Apr. '49		

MONOGRAM

CURRENT

4823	Feathered Serpent, The (My)F	L. Gorcey-H. Hall-G. Dell	60	12/19/49		b1/29/49
4820	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4829	Incident (G-D)A	R. Walburn-W. Catlett-W. Tracy	68	1/23/49		b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801	16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48		b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4803	Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	3/6/49		
4806	Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/20/49		a12/11/48
4816	Fighting Fools	R. Winters-K. Luke-M. Moreland	69	4/17/49		a8/21/48
4830	Henry, the Rainmaker (C)F	W. Douglas-J. Frazee-J. Compton	64	2/13/49		b2/5/49
4810	Melody Roundup	J. Davis-J. Marston-V. A. Borg		5/29/49		a2/5/49
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland		5/1/49		
4826	Temptation Harbour (D)A	R. Newton-S. Simon	110	2/27/49		b3/29/49
4804	Tuna Clipper	R. McDowall-E. Verdugo	77	4/10/49		a2/5/49

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
4753	Fighting Ranger	Johnny Mack Brown-Raymond Hatton	53	8/15/48		
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor		1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4767	Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4763	Silver Trails	Wakely-Taylor-Larson	53	8/22/48		
4853	Trails End	Johnny Mack Brown		4/3/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4715	Speed to Spare (D)F	R. Arlen-J. Rogers-R. Travis	57	5/14/48		b3/13/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48

COMING

4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey				a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814	Connecticut Yankee, A *T(C)	B. Crosby-R. Fleming-W. Bendix	107	4/15/49		a1/31/48
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				
4815	El Paso *C	J. Payne-G. Russell-S. Hayden		5/6/49		a1/1/49
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
	Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49		
	Red, Hot & Blue	Betty Hutton-Victor Mature				
	Rope of Sand	Lancaster-Calvet-Rains-Lorre				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a9/25/48
4818	Sorrowful Jones	Bob Hope-Lucille Ball		9/8/49		a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49		a6/26/48
4813	Streets of Laredo *T	M. Carey-W. Holden-W. Bendix		3/25/49		a9/25/48
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

RKO RADIO

CURRENT

				Trade Shown	
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48	b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48	b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48	b5/22/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48	b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48	b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48	b9/4/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48	b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87		b11/13/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82		b11/20/48
919	Brothers in the Saddle	T. Holt-M. Martin-R. Powers			
918	Clay Pigeon, The	Bill Williams-Barbara Hale			
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84		b11/13/48
	Follow Me Quietly	William Lundigan			
	Green Promise, The	W. Brennan-M. Chapman			a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145		b10/23/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a7/5/47
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Rustlers	Tim Holt-Richard Martin			
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Savage Splendor	African Travelogue	63		
	Set-Up, The	Robert Ryan-Audrey Totter			
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83		b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce-E. Ankers	73		b1/22/49
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
916	Woman's Secret, A	M. O'Hara-M. Douglas-B. Williams			a6/5/48

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49	a10/30/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48

COMING

	Duke of Chicago	T. Brown-A. Long-P. Harvey		3/10/49	
	Hellfire	William Elliott-Marie Windsor			
	Hideout	L. Bridges-A. Booth-A. Carney		3/17/49	
	Last Bandit, The *U	W. Elliott-A. Booth-A. Devine			a10/30/48
	Montana Belle	Jane Russell-George Brent			
	Red Pony, The *T (D)	M. Loy-R. Mitchum-L. Calhern			a10/25/47
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald			
	Susanna Pass *U	Roy Rogers-Trigger-Foy Willing			
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

Westerns

	Death Valley Gunfighter	Allan Lane-Eddy Waller		4/19/49	
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
757	Desperadoes of Dodge City (W)F	A. Lane-B. Jack-E. Waller	60	9/15/48	b9/11/48
	Law of the Golden West	M. Hale-G. Davis-S. Elliott			
	Prince of the Plains	Monte Hale-Shirley Davis		4/3/49	
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
863	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft	60	1/22/49	
741	Son of God's Country (W)F	Monte Hale-Pamela Blake	60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48	
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James	P. Foster-B. Britton-J. Ireland		2/24/49	

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL

O

Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep.
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rimfire	SGP
River Lady	U-I
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Sofia	FC
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Speed to Spare	Para.
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
State Department-File 649	FC
Station West	RKO
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
They Live By Night	RKO
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Up in Central Park	U-I
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in White	WB
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zombs	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48		b11/27/48
4818	Omoo	P. de Cordoba-Ron Randell-L. Kincaid		3/4/49		
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter	63	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48		b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes-R. Hadley		3/18/49		
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	60	12/3/48		b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49		
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49		
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48		

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92			b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48		b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48		b8/14/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48		b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48		b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48		b4/24/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49		b11/6/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48		b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49		b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49		b3/13/48
851	Trouble Preferred (C)F	Harrison-Darnell-Lawrence-Vallee	63	Dec. '48		b1/15/49
850	Unfaithfully Yours (C)A	Wilde-Darnell-Baxter-Douglas	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	B. Grable-D. Dailey-J. Oakie	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	Johnny Longden-Morgan Farley	98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	G. Peck-A. Baxter-R. Widmark	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A		99	Dec. '48		b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	June '49		a2/5/49
908	Canadian Pacific *C	R. Scott-J. Wyatt	97	Apr. '49	a10/16/48
	Come to the Stable	Young-Holm-Lanchester-Marlowe	Sept. '49		
910	Down to the Sea in Ships	Widmark-Kellaway-Stockwell	Mar. '49		a10/9/48
	East Side Story	R. Conte-S. Hayward-E. G. Robinson	June '49		
	Fan, The	Crain-Sanders-Carroll-Greene	May '49		a7/24/48
	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
	I Was a Male War Bride	C. Grant-A. Sheridan	Oct. '49		a2/5/49
	Impulse	D. Andrews-M. O'Hara	Apr. '49		a1/1/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas	July '49		
912	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane	69	Mar. '49	a12/4/48
911	Mother Is a Freshman *T (C)	L. Young-V. Johnson-R. Vallee	Mar. '49		a9/25/48
	Mr. Belvedere Goes to College	C. Webb-S. Temple	May '49		a2/5/49
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood	Nov. '49		
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix	Aug. '49		a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin	July '49		a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark	Aug. '49		
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa			a1/22/49
	Tucson	J. Lydon-P. Edwards-C. Russell	May '49		a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter-A. Revere	June '49		

UNITED ARTISTS

CURRENT

	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49		a8/21/48
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	Four Faces West (D)F	J. McCrea-F. Dee-C. Bickford	90	5/15/48		b5/15/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49		b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48		b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48		b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48		a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48		b7/17/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney	109	5/27/48		b5/29/48
	Urubu (D)F	Native Cast	66	8/16/48		b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48		b5/29/48

COMING

Africa Screams	B. Abbott-L. Costello-H. Brooks		
Champion	K. Douglas-M. Maxwell-R. Roman		
Crooked Way, The	J. Payne-E. Drew-S. Tufts		

Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood				
Impact	Donlevy-Raines-Walker-Coburn				
Indian Scout	George Montgomery-Ellen Drew				a8/21/48
Jigsaw	Franchot Tone-Danziger-Tower				
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton				
Outpost in Morocco	George Raft-Akim Tamiroff				
Too Late for Tears	Scott-DeFore-Miller-Corey				
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead				

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez				
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida				a8/28/48
Valiant Hombre, The (W)F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49		b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664 Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48		b7/3/48
686 An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49		b8/28/48
663 Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48		b12/6/47
683 Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48		b11/6/48
688 Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48		b8/7/48
End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48		b11/29/47
685 Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48		
687 Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
672 For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48		b8/28/48
681 Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48		b10/16/48
669 Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48		b8/7/48
659 Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
666 Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48		b6/19/48
684 Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48		b12/4/48
667 Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48		b7/10/48
670 One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48		b8/21/48
661 River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
682 Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48		b10/2/48
671 Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48		b9/4/48
668 Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48		b6/26/48
662 Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48		b5/29/48
685 You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49		b10/30/48

COMING

Arctic Manhunt	Mikel Conrad-Carol Thurston				
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff				a1/8/49
City Across the River	P. Fernandez-A. Ramsden-B. Whiting				a1/1/49
689 Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
Sp. Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
Illegal Entry	H. Duff-M. Toren-G. Brent				
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally				a2/5/49
Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
Ma and Pa Kettle	Marjorie Main-Percy Kilbride-R. Long		Apr. '49		a1/15/49
Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
Take One False Step	William Powell-James Gleason				
Western Story, The	Yvonne de Carlo-Scott Brady				
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105			b11/13/48
Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven				a2/5/49

WARNER BROS.

CURRENT

812 Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
727 Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48		b5/29/48
809 Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48		b12/4/48
732 Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48		b7/31/48
806 Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48		b11/20/48
813 Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
804 Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48		b9/18/48
805 June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48		b10/23/48
731 Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48		b7/10/48
702 Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48		b8/16/48
810 One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49		b12/11/48
728 Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48		b6/12/48
802 Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48		b8/28/48
725 Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
803 Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48		b9/18/48
801 Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48		b8/7/48
726 Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
811 Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49		b12/25/48
724 Woman in White, The (My)A	A. Smith-E. Parker-S. Greenstreet	109	5/15/48		b4/24/48

COMING

Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet				a12/18/48
Fountainhead, The	G. Cooper-P. Neal-R. Massey				a8/28/48
Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken				a7/24/48
Happy Times *T	Kaye-Bates-Slezak-Cobb				
Hasty Heart, The	Ronald Reagan-Patricia Neal				
Homicide	R. Douglas-H. Westcott-R Alda				
House Across the Street	W. Morris-J. Paige-B. Bennett				a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson-D. Day				
814 John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
Kiss in the Dark	Jane Wyman-David Niven				a6/26/48
Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae				a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall				a12/18/48
My Dream Is Yours *T	Carson-Day-Bowman-Arden				a6/26/48
Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
North of the Rio Grande	J. McCrea-V. Mayo-D. Malone				a12/18/48
One Last Fling	A. Smith-Z. Scott-J. Backus				a5/22/48
Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo				a1/8/49
South of St. Louis *T	J. McCrea-A. Smith-Z. Scott				a1/24/48
Task Force	G. Cooper-W. Morris-W. Brennan				a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding				a1/8/49
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett				a7/24/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND DESIRE (France - Discina Int'l) Jean-Louis Barrault-Edwige Feuillere. 88. b6/12/48.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88 b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126 b11/13/48.

BRIGHTON ROCK (England). R Attenborough - H. Baddeley. 92 b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal 72. b10/23/48.

DAMNED, THE (France - Discina) H. Vidal-F. Marley. 105. b5/1/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104 b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond 91. b12/4/48.

FIRST OPERA FILM FESTIVAL (Italy-Classic). T. Gobbi-P. Malcarini. 95. b5/29/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G Cervi-A. Benetti. 88. b11/6/48.

FRANCOIS VILLON (France-Creative) S. Reggiani-R. Faure. 81 b8/28/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer 90. b11/1/47.

GUINEA PIG, THE (England). R Attenborough-S. Sim. 99. b10/30/48

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85 b9/25/48.

ILLEGALS, THE (U. S. - Mayer Burstyn) T. Torres - Y. Mikalowitch. 75. b7/10/48.

INTERLUDE (Sweden-Globe Film) V. Lindfors-H. Ekman. 83. b1/15/49.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102 b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B Moissi. 77. b12/4/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J Macalium. 85. b6/21/47.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc 77. b10/2/48.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J Pagnol. 105. b6/19/48.

NAKED FURY (France-Siritzky-Int'l). P. Blanchard-R. Bussieres. 130. b5/29/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PIRATES OF CAPRI (U. S.-Independent) L. Hayward-M. Lotti-A. Curtis.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l) D. Darrieux - J. Marais. 87 b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SILENT DUST (England). S. Gray-S. Murray. 83. b1/29/49.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90 b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

You're My Everything (20th-Fox) Technicolor. Principals: Anne Baxter, Dan Dailey, Anne Revere. Director, Walter Lang. A story that starts in 1924 with a girl from an old Boston family marrying a hoofer; she eventually becomes a big star in silent movies, but fades out, and he then achieves temporary stardom in sound films, only to fade; their child outdoes them both by becoming a sensation as a kid star.

Follow Me Quietly (RKO) Principals: William Lundigan, Jeff Corey, Dorothy Patrick. Director, Richard Fleischer. A murder-mystery about a killer called "The Judge" and how a tenacious detective finally traps him, with the murderer falling to his death in the ensuing struggle.

It's Only Money (RKO) Principals: Frank Sinatra, Jane Russell, Groucho Marx. Director, Irving Cummings, Sr. A comedy in which a mild-mannered bank teller gets innocently involved in a supposed bank shortage; he is eventually cleared when a friend reveals the shortage was caused by a faulty adding machine.

The Set-Up (RKO) Principals: Robert Ryan, Audrey Totter. Director, Robert Wise. A minute-by-minute account of 80 crucial minutes in a worn-out prize-fighter's life, with the boxer refusing to throw a match and ending with a bad beating but a happier future away from the ring.

Come to the Stable (20th-Fox) Principals: Loretta Young, Celeste Holm. Director, Henry Koster. A story of two nuns who come from France to New England and by prayer and work convert a stable into a children's hospital.

East Side Story (20th-Fox) Principals: Richard Conte, Susan Hayward, Edward G. Robinson. Director, Joseph Mankiewicz. The story of how an East Side boy almost commits murder in revenge, but finally triumphs over himself.

Hellfire (Rep.) Principals: William Elliott, Marie Windsor, Forrest Tucker. Director, R. G. Springsteen. When a card sharp's life is saved by an itinerant minister, who loses his own in the act, the sharp sets out to carry out the preacher's desire to build a church; his method is to bring a young woman to justice by persuasion and get the reward.

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date
ASTOR PICTURES				
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott		3/1/49
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone,	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott		4/1/49
EAGLE LION				
738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
734	International Lady	G. Brent-I. Massey	102	Sept. '48
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48
FILM CLASSICS				
	Border Wolves	Bob Baker	56	8/15/48
	Gun Justice	Ken Maynard	61	9/15/48
	Hairy Ape, The	William Bendix	91	Sept. '48
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Last Stand	Bob Baker	57	9/15/48
	Pony Post	Johnny M. Brown	60	8/15/48
	Wolf Man, The	Lon Chaney, Jr.	70	Sept. '48
METRO-GOLDWYN-MAYER				
	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48
MONOGRAM				
	And So They Were Married	R. Mitchum-S. Simon		
RKO RADIO				
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
913	She	H. Gahagan-R. Scott		Dec. '48
REALART				
1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1320	Crazy House	Olsen & Johnson	80	9/48
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
365	I Cover the War	J. Wayne-Abdulla	68	9/48
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1037	My Little Chickadee	W. C. Fields-M. West	84	9/48
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1203	Saboteur	R. Cummings-P. Lane	108	9/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48
REPUBLIC				
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/48
	Ranger and the Lady	Roy Rogers		4/10/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48
SCREEN GUILD PRODUCTIONS				
S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48
HC23	Hidden Gold	W. Boyd-R. Hayden	62	8/27/48
S-4	King of the Turf	A. MenJou-D. Costello	89	8/20/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
S-3	Runaway Daughter	B. Stanwyck-R. Young	71	8/20/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48
UNITED ARTISTS				
	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49
WARNER BROS.				
807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

NEWSREEL SYNOPSES

(Released Wednesday, February 9)

MOVIETONE (Vol. 32, No. 11)—French Gratitude Train arrives; Coal mine cave-in in Pennsylvania; Wacs in Arctic equipment tests; Study effect of pilot bail-out; March of Dimes fashion show; Sled dog race; Ski jumping; Diving.

NEWS OF THE DAY (Vol. 20, No. 245)—French Gratitude Train arrives; Coal mine cave-in in Pennsylvania; Fashions; Ski jumping; Skiing dog; Diving.

PARAMOUNT (No. 48) — French Gratitude Train; U. N. ready to mediate in Palestine; Senate debates new labor bill; Russia quits Korea; Ski jumping.

TELENEWS (Vol. 2, No. 6)—Reflections on the Stalin invitation; Louisiana snow; But no ice on the St. Lawrence; Senate debates new labor bill; International Auto Show; German Communist mob; Yugoslavia returns German PWs; Venezuelan women revolt; British charwomen strike; DiMaggio signs; MacArthur greets Royall; Kravchenko trial; Russian ex-fliers guests of Virginians; Treason defendant Bergman; Wacs test Arctic equipment; Fashions; Skiing; Tennis.

UNIVERSAL (Vol. 22, No. 219)—French Gratitude Train arrives; Russia quits Korea; X-4 plane tested; Snowmobile in Arctic; March of Dimes fashion show; Spanish fly-weights; Ski jumping.

WARNER PATHE (Vol. 20, No. 50)—French Gratitude Train; Fashions in color; Nisei soldier reburied; Asiatic nations meet; Gliding; Trotting races; Ski jumpng; Great Americans Quiz: Benjamin Franklin (new feature).

ALL AMERICA (Vol. 7, No. 329)—Negroes honor Indiana governor; Communist trial opens; Snow cripples western area; Congressman Dawson honored.

(Released Saturday, February 12)

MOVIETONE (Vol. 32, No. 12)—Spellman protests Communist trial of Mindszenty; Refugees flee Nanking; Constitution transport crosses continent; French Gratitude Train in Washington; Brotherhood awards to Irene Dunne and Ned Depinet; Ice skating; Rodeo.

NEWS OF THE DAY (Vol. 20, No. 246)—Refugees flee Nanking; Spellman protests Communist trial of Mindszenty; French Gratitude Train in Washington; Brotherhood award to Irene Dunne; Rodeo.

PARAMOUNT (No. 49) — DiMaggio signs; Royall meets MacArthur; Russian ex-fliers guests in Virginia; Truman greets students from Marshall Plan nations; French Gratitude Train; Nanking flight.

UNIVERSAL (Vol. 21, No. 220)—Spellman protests Communist trial of Mindszenty; Transport Constitution crosses continent; French Gratitude Train in Washington; DiMaggio signs; Ice Skating; Rodeo.

WARNER PATHE (Vol. 20, No. 51)—Nanking flight; Transport Constitution crosses continent; French Gratitude Train; Norway Minister Lange here; Russian ex-fliers guests in Virginia; Royall meets MacArthur; Dunne and Depinet get Brotherhood awards; Rodeo.

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* * *

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SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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FEBRUARY 19, 1949
Vol. 50 No. 8

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PROFIT PROPHET!

"THE FUTURE IS M-G-M!"



(Brotherhood Week Feb. 20-27 Fights Bigotry!)





TALK OF THE INDUSTRY!

"THE BARKLEYS OF BROADWAY"
(*Technicolor*)
Fred Astaire • Ginger Rogers • Oscar Levant

"LITTLE WOMEN" (*Technicolor*)
June Allyson • Peter Lawford • Margaret O'Brien
Elizabeth Taylor • Janet Leigh
Rossano Brazzi • Mary Astor

"COMMAND DECISION"
Clark Gable • Walter Pidgeon • Van Johnson
Brian Donlevy • Charles Bickford
John Hodiak • Edward Arnold

"TAKE ME OUT TO THE BALL GAME"
(*Technicolor*)
Frank Sinatra • Esther Williams • Gene Kelly
Betty Garrett

"CONSPIRATOR"
Robert Taylor • Elizabeth Taylor

"NEPTUNE'S DAUGHTER"
(*Technicolor*)
Esther Williams • Red Skelton • Ricardo Montalba
Betty Garrett • Keenan Wynn • Xavier Cugat

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"THE GREAT SINNER"
Gregory Peck • Ava Gardner • Melvyn Douglas
Walter Huston • Ethel Barrymore
Frank Morgan • Agnes Moorehead

"ANY NUMBER CAN PLAY"
Clark Gable • Alexis Smith • Wendell Corey
Audrey Totter • Barry Sullivan • Frank Morgan
Mary Astor • Lewis Stone

"THE SECRET GARDEN"
Margaret O'Brien • Herbert Marshall • Dean Stockw

"THE STRATTON STORY"
James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"THE BRIBE"
Robert Taylor • Ava Gardner • Charles Laughto
Vincent Price • John Hodiak

"CAUGHT"
James Mason • Barbara Bel Geddes • Robert Ry

"IN THE GOOD OLD SUMMERTIME"
(*Technicolor*)
Judy Garland • Van Johnson

"MADAME BOVARY"
Jennifer Jones • Van Heflin • Louis Jourdan
James Mason

"THAT MIDNIGHT KISS" (*Technicolor*)
Kathryn Grayson • Jose Iturbi • Ethel Barrymo
Mario Lanza

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with IRENE HERVEY · BILLY VINE · MARJORIE RAMBEAU · ROBERT ARMSTRONG

DIRECTED BY LEWIS R. FOSTER SCREENPLAY BY LEWIS R FOSTER

A natural for the big dough thru U

THE EDITORIAL PAGE

Add Television

We hadn't the slightest idea of what we were starting with that editorial open letter last week on the television jitters.

The score thus far is about fifteen telephone calls from theatre and other industry executives and everyone in this classification agreed with us.

Then there are two telegrams and eleven letters from theatremen, mostly small, independent exhibitors, and of these thirteen total, only two disagreed with us.

That's not a bad batting average on a subject of such importance and clearly indicates that these people are watching anything and everything pertaining to television.

Just before press time an answer to the open letter arrived from Arthur Lockwood, president of TOA and this, too, will be gone over carefully to see if he has come up with any new angles.

▲ ▲ ▲

Notes from the News

We see where Allied rewarded a sincere and conscientious worker by re-electing Bill Ainsworth as president for another term.

Harry Thomas—who's been around long enough to know what the score is in this industry—comes up with what could be a mighty good idea if all branches of the industry concerned would try to be constructive as well as co-operative. A semi-annual round table conference of production, distribution and exhibition holds interesting and even fascinating possibilities. Many things, most of them good, could come of such an idea. We wonder what the response will be.

From present indications, Loew's and Warners expect to fight it out with the Department of Justice rather than submit to a divorcement decree. Just how this will affect the status of the companies which are willing to go along with the Department, is something else for the lawyers to mull over because, obviously, they would be suckers to be bound by any decree should the other two ultimately win in the government suit.

About the most complicated and confusing decree is that submitted by Paramount. How, in the name of gosh, anyone can make that kind of a deal work is something to wonder about.

J. Arthur Rank seems to be having a bit of trouble on the other side of the Atlantic what with quotas impossible to meet, high production costs (where have we heard this one before?), British theatregoers' preference for those good Hollywood pictures, etc. And just to prove that he isn't foolin', there is the story this week that he's let out about five hundred persons in his studios.

It seems that we were not the only ones who liked 20th-Fox's "Down to the Sea in Ships." Many others around the industry were plenty enthusiastic about it from every angle, not the least being its box-office possibilities.

▲ ▲ ▲

Emphasis on Showmanship

Elsewhere in this issue is a feature section created by Allied Artists and SHOWMEN'S TRADE REVIEW for the purpose of emphasizing the strong exploitation potential of "Bad Boy," the Paul Short production.

"Bad Boy" has already weathered the toughest kind of critical analysis from top picture buyers and theatremen all over the country who looked at the picture with the cold, calculating eye of smart picture buyers and show-sellers.

They not only felt that Audie Murphy's grand personality was projected right from the screen to the audience, but the picture contained plenty of seat-selling angles with a wealth of strong tie-up possibilities.

We thought so, too, when we suggested this special emphasis to AA and we are more confident than ever that theatremen who sell the attraction aggressively to their communities will not only be doing a real public service but will realize a profit on their endeavors.

▲ ▲ ▲

...Where Credit Is Due

And, speaking of showmanship, there's little point to talking up its necessity for continued prosperity of this industry without recognition of the good examples (product as well as merchandising).

Not at all inconspicuous among many fine examples is the exceptionally adroit and persistent purpose of the show-selling demonstrations by Eagle Lion.

That outfit gave "Red Shoes" the class treatment—but with vigor, not in any mincing, hoity-toity style. For such entirely different attractions as "Raw Deal" and "He Walked By Night," Max Youngstein and his lads turned on the thunder of gun-rattling ballyhoo.

The behavior of the EL boys is something of an inspiration (and must be no little heartening to producers of the films they handle) because they don't wait for a "natural" but make them all look and draw like a "natural" with up-and-at-'em showselling.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

Make pictures for the guy from Kokomo, not the scion of Park Avenue apartments. This in effect is what national Allied's directors told the motion picture industry as they met in Washington Monday and Tuesday and among other things heard Trueman Rembusch's report on audience likes. No top western ever lost money, the report pointed out. President William Ainsworth and General Counsel Abram F. Myers headed a list of reelected officers, the directors set Oct. 24-26 for the next Allied convention in Minneapolis while the spring board meeting was fixed for Dallas. Regional vice-presidents and the executive committee were abolished. (P. 7.) Theatre Owners of America set Sept. 11-15 for its convention in Los Angeles.

And the Theatre Owners of America seem to have thrown a monkey wrench in the industry public relations shorts program with its protest on the rental system which this week caused RKO to cancel its March 1 release date for the first short—"Let's Go to the Movies." Producer-distributors and a TOA committee are scheduled to meet to see if a compromise can't be found between the TOA idea of rentals, which range from no rentals to a top fee of $2 a short, and the Motion Picture Association of America rentals which range from $2.50 to $15.

While this subject was brewing exhibitors also learned that they face a jump in insurance rates on neon signs March 1 if the petition for increases asked by the Inland Marine Insurance Bureau is granted.

Meanwhile Ontario province, Canada, marquees blazed again as power restrictions were lifted. On the west coast National Theatres settled its squabble with the American Guild of Variety Artists over "Talent Quest" shows by guaranteeing some employment to professionals.

Distribution

Twentieth-Fox will confine its exhibitor-aid exploitation to a few special pictures in a few special localities, President Spyros Skouras declared. (P. 9.) MGM has appointed Oliver C. Broughton to succeed Charles Fogle as roving exchange chief; Universal has dropped its shorts department.

Litigation

Exhibitors are set to find that divorce doesn't mean what they think it does, Washington sources said this week, indicating also that a modified form of competitive bidding might be brought back by way of consent decrees. (P. 8.) And speaking of consent decrees, 20th-Fox is trying for one that will allow it to keep non-partnership theatres, Warners, which is supporting arbitration and attacking divorce in its brief, is not negotiating for any such decree, and Loew's, which has yet to make its stand public, probably will fight it out also.

In New York Edward Peskay is back in court against the Skouras theatres and seven distributors—Paramount isn't in this one—for $1,200,000, charging monopolistic practices which he says the defendants continued after he had withdrawn a prior suit in an out-of-court settlement.

In Philadelphia, television stations went to federal court attacking the state's attempt to place their films under censorship—and compel them to pay the censor fee.

Legislation

Pennsylvania is considering a law which would authorize movies in liquor stores and a measure which might invalidate city amusement taxes. Ohio would ease the laws employing minors and allow bowling alleys to run on Sundays, while Iowa would outlaw the American Society of Composers, Authors and Publishers and allow municipalities to tax admissions. In Ottawa, Ontario, exhibitors are seeking a cut in the province's 20 per cent amusement tax.

General

It was a tense moment in the Commons. Blunt-spoken, white-haired Tom O'Brien, Parliamentarian and secretary of the National Association of Theatrical Cinema Employes had just concluded talking. O'Brien, who was commenting on the fact that over 500 more employes had been fired by J. Arthur Rank as the result of production curtailment and probably bearing in mind that this now brought up the number of firings to 2,500 in an industry which hires about 10,000, declared:

"If British film producers can no longer make films, they should call in the Americans or someone who can." No cries of treason were heard, but O'Brien had touched a sore spot—the fact that Britain, faced with increased costs, shortage of product and efforts to mass-produce, had stubbed its production toe badly.

And in Hollywood the AFL Hollywood Film Council called upon the Government either to see that foreign restrictions on American film imports were lifted or to place U. S. restrictions on film imports from countries freezing American film rentals. Eric Johnston was silent.

Financial: Warner Bros. showed a net profit of $3,093,000 for a three-month period, compared to $3,947,000 for the similar three months last year. Republic had a net loss of $564,499.94 for its fiscal year compared to a 1947 profit of $570,200.09. Loew's will pay 37½ cents a share dividend on common stock March 31.

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British Film Workers March

Police Stop Parade Protesting Discharges

Great Britain's film crisis, which finds unemployment in the industry reaching 2,500 in a field which ordinarily hires 10,000 grew graver Thursday as unionists, protesting anticipated dismissal at the Gainsborough studios, marched upon Parliament to protest.

Police stopped the marchers but allowed a deputation to proceed to Westminster and shortly thereafter Board of Trade President Harold Wilson called an emergency meeting of the National Film Production Council. Gainsborough's curtailed production is due to slow cash returns from theatres. Prior to this, Rank studios had fired 500 more employes, an action which brought a rebuke on the floor of the Commons from Tom O'Brien, Parliament member and secretary of the Association of Theatrical and Cinema Employes.

"This can go on no longer," O'Brien declared. "It means the end of the British film industry. If British film producers can no longer make films they should call in the Americans or someone who can. Matters are now so serious they should be discussed at cabinet level."

Bar Them If They Bar Us, Urges AFL Group

Hollywood's American Federation of Labor Film Council Tuesday decided to ask the United States Government to seek removal of film trade barriers all over the world and failing that to restrict film imports of nations which freeze American film rentals.

The move, brought about by the decrease of employment in Hollywood, which is now estimated as 33 per cent under 1946 levels and 25 per cent under 1940 levels, is intended to strike at the production of American films abroad by American producers for distribution here with blocked film rentals.

"This freezing of funds," the Council declared in a statement, "has forced American producers to make in foreign countries pictures designed primarily for distribution in the United States, thus creating by foreign government decree unfair discrimination against American workers in Hollywood."

The Council will seek support of the entire AFL movement.

SPG Loses Seniority In New 5-Year Pact

The Screen Publicists Guild Wednesday concluded a new contract with producers under the same conditions, with one exception, that they had in their past contract. The exception is the seniority clause which is dropped from the new contract allowing producers to discharge publicists regardless of seniority.

Would Outlaw Ascap

A bill to outlaw the American Society of Composers, Authors and Publishers in Iowa and to compel producers or distributors to compensate the exhibitor for any damages sustained as the result of suits over the use of copyrighted music in films has been introduced before the Iowa legislature. The legislature also has before it a measure which could enable municipalities to levy a tax on admissions.

Keep 'Em Clean, Warns Allied

Directors Want Films Made For Small Towns; Reelect Ainsworth, All Officers

National Allied's Directors, meeting in Washington this week, called upon the industry to keep pictures clean and lambasted what they termed the policy of producing for big city first-runs to the neglect of neighborhood houses and those in smaller communities.

The Directors, who re-elected all officers, including President William Ainsworth and General Counsel Abram F. Myers, also suggested an all-industry forum, to be held twice yearly, which would bring together production members of the Screen Actors Guild and representatives of both industry and distribution, in an effort to bring production close to the retail market.

The Directors selected Minneapolis as the seat for the 1949 convention, which will be held Oct. 24-26 and Dallas for the Spring board meeting in May. Regional vice-presidents and the executive committee were abolished.

The meeting also called upon distribution to increase cooperative advertising for small-towns.

Backbone

"The small town and the neighborhood theatres are the backbone of the motion picture industry," the report on public likes compiled by a committee under direction of Trueman Rembusch states. The report points out that the 1940 census shows that 9,000 theatres, or about 58 per cent of the theatres then available, operated on gross of less than $600 weekly. The report, based on a survey said to cover 10,000 exhibitors, concludes that movie audiences want entertainment and that "they are prepared to expose their feelings but not their brains."

"Keep the pictures clean," the report advises, suggesting that violence, filth and sex be avoided. The report also criticizes the length of pictures and the cast system, as well as the "dollar publicity" on production costs.

To save the industry, the report states, these neighborhood and small town audiences must be expanded through films agreeable to their tastes by including smaller theatres instead of those located principally in Los Angeles and New York in the cooperative advertising campaigns.

The Rembusch report criticizes the "million dollar cast systems" as a failure, urging return to the "one-star" system and finds cycles "destroy the opportunity for a theatre to balance its program." Picures in the main are found too long.

Sex Keeps 'Em Home?

Advertise, it is further urged, to the family. The claim is made that "lurid, sexy, passion-stimulating newspaper ads and posters continues to alienate the stay-at-homes."

The Directors heard that the average exchange

(*Continued on Page* 12)

There Was Light

Theatre marquees in Canada's Ontario province blazed with light for the first time in five months Tuesday night as the Ontario Hydro-Electric Commission lifted the ban it had imposed on use of electricity due to a power shortage.

Theatres can now turn marquee lights on every night after 7 P.M. and any time on Saturdays and Sundays.

Allied Reports on Audience Taste

Allied's Directors, meeting in Washington this week, heard the report of the Trueman Rembusch poll of some 10,000 exhibitors on what audiences like. A summary follows:

Westerns—Exhibitors agree that a good western is never a failure, but that doesn't go for run-of-the-mill quickies, which, however, have a market of their own in smaller sectors.

Outdoorers—Nature, kid and outdoor pictures with production and story values are box-office.

Comedies—Good acting, good story, good direction attract audiences. "The public is hungry for laughter; mix it with a little romance and the picture cannot fail."

Musicals—Okay, but new formulas must be developed, and don't overload the traffic with them.

Romance—Direction, story are important; audiences don't seem to tire of romantic subjects but the word in the title is no draw.

Whodunits—Will do business when story and direction are good, but there has been a tendency to overdo them, with resulting audience nausea.

Horror Pictures—They have their place, but it's getting limited.

Court Can Order Arbitration, Warners' Brief Indicates

A brief attacking divorce as unnecessary under present changed conditions and presumably seeking to make arbitration compulsory upon all defendants was filed in the Government anti-trust suit last week end by Warner Bros.

The Warner brief, filed in the federal statutory court at New York, followed that of Paramount which was considered more or less a formality inasmuch as the latter company was negotiating a consent decree with the Justice Department in which it accepts many of the conditions it opposes in the statutory court brief. The action was considered in the nature of protection in event the consent decree parleys failed and Paramount had to fight it out in court.

Paramount also supports arbitration.

Changed Conditions

In making its plea against Government contentions, Warner Bros. remarks that "the answer must be found" in the evidence submitted, in changed conditions resulting from the creation of independent theatres through the RKO consent decree and the termination of pools, and;

"In the discretion now for the first time vested in this court to impose upon any reluctant party a system of arbitration sufficient to remedy the industry-wide evils criticized by this Court and to obviate specifically objections of the Supreme Court to compulsory competitive bidding judicially administered."

On the question of divorce, the brief continues:

"By the RKO consent decree, the situation as disclosed by the former trial has necessarily changed. For, by that decree, one of the largest producers . . . and one of the five largest circuits of theatres has become independent—a circuit with first-run theatres in 29 of the 92 largest cities, including Cincinnati, where

(*Continued on Page* 12)

Public Relations Shorts Rent Row Causes RKO to Cancel Release

RKO this week canceled March 1 as the release date for "Let's Go to the Movies," first of the industry public relations shorts, as protests from the Theatre Owners of America over rental scales seemed to have stymied the releases partially.

No future date has been selected by RKO to replace the canceled date and it is possible that release dates for the other shorts in the series of six, which were to be at the rate of one every second month, may also have to be changed.

Some hope of solution to the problem was seen in meetings scheduled to be held shortly between the TOA committee and the Motion Picture Association of America's committee consisting of Columbia's A. Montague, RKO's Bob Mochrie, 20th Century-Fox's Andy W. Smith, and Universal-International's William Scully.

The TOA complaint seems officially to be based on claims that the exhibitor should have a word to say on what the film rentals should be and not be told what he would pay.

Actually the complaints go deeper than that. One TOA group does not want to pay any rental, apparently believing that since it would give screen time the other branches of the industry should pay production costs. A point is made that some commercial films actually pay exhibitors as much as $10 a thousand seats to show their shorts.

A second group believes the rentals should be $1 for a theatre seating less than 500 and $2 for a theatre seating 500 or more. Under the present rate, based on the price usually charged a theatre for shorts by whichever company happens to be handling the particular industry short, the rentals would range from $2.51 to $15. The complaints about payment are coming from the larger circuits.

By Parachute?

Salt Lake City's film row was considering delivering films by parachute to the smaller localities in the Intermountain region as a second blizzard struck the area last weekend and paralyzed traffic. All roads were blocked and films were flown to their locations. Newsreel deliveries from the east were reported blocked.

Talk of 2 Cities

what does divorce mean? is bidding coming back? how about arbitration?

By BILL SPECHT (News Editor)

Exhibitors who feel that the outcome of the Government anti-trust suit will result in the millenium are probably due for a very bad morning after when the tumult and shouting of the night before dies away.

Anyway that's the impression you might get from the talk going around two towns—New York and Washington—right at the moment. There's more than a suspicion to be garnered from this talk that some way is going to be found to bring competitive bidding back into the industry and that divorce doesn't mean to some in the Justice Department and to the consenting distributor or distributor what some of the average exhibitors take it to mean.

Not Official

None of the talk is official. Some of it may be as wrong as the man who argues with his wife. But the fact is that it is emanating from circles in the know and that it does indicate a trend in official thinking.

This is particularly evident in the fact that while the Government is insisting upon divorce and is writing clauses separating production-distribution from exhibition in its consent decrees, there does not seem to be a specific injunction, in the RKO consent decree at any rate, which would prevent the new production-distribution companies from eventually acquiring theatres of their own. This was more or less overlooked originally and is still pooh-poohed by many who claim that such acquisition would be violative of the spirit of the consent decree.

But in Washington there is a story going the rounds from usually reliable sources that some very important people in the Justice Department have no objection to any new producing-distributing companies, created by consent decrees, acquiring theatres of their own, provided, of course, that such acquisitions do not constitute monopoly. That view is far from the exhibitor thought that divorce means exhibition must be separate from production-distribution

Also, these same people in the Department are said to have no objection to such possible producer-distributors playing their own pictures in whatever theatres they may acquire under their own conditions—provided again it does not lead to monopoly

Philadelphia

This, of course, is opposed to some judicial opinion. In Philadelphia, the federal court ordered the distributor defendants in the William Goldman case to offer their films by bidding—an action which really implies that the producer-distributor in that case cannot play his own films in his own theatres at his own terms However, this is more important on the surface than under the surface, since the company which makes the pictures and owns the theatres can logically afford to outbid any other exhibitor, as it is merely a question of taking money out of one pocket to put it into another

The indications around Washington, however, are that the Justice Department would frown on overbidding and overbuying

Leeway

Also, the prevalent opinion in New York and Washington seems to be that the outcome of the Government suit will encourage production coupled with a tendency by some in the Justice Department to allow new producers greater leeway in procuring outlets for their product.

Not altogether connected with this but significant is that the Justice Department has no objection to franchising, provided franchises do not stifle competition or discriminate against any one.

Further, the opinion of several attorneys in the Department seems to be almost solidly against the Proskauer Plan for arbitration. One attorney is said to have referred to it as a "monstrosity."

Impractical

In New York Warner Bros. has already proposed the Proskauer Plan in its brief and Paramount, which is agreeing to divorce in a proposed consent decree brief, and opposing it in another brief filed in the New York federal statutory court, also supports arbitration.

However, the future of any arbitration is as dim now as it was when SHOWMEN'S TRADE REVIEW revealed the contents of the first Proskauer Plan and later the modified Proskauer Plan. Not only do responsible Justice Department attorneys frown upon it but Columbia Attorney Lou Frohlich threatens to carry an appeal to the U. S. Supreme Court in the event an effort is made to compel his company to accept arbitration and United Artists attorneys have expressed doubt that any arbitration system could be imposed upon them.

Warner Bros. this week also told its stockholders that it was not negotiating any consent decree with the Justice Department, the inference being that it would fight it out. Twentieth Century-Fox acknowledged that it was negotiating a consent decree without divorce, but was prepared to give up theatres it held with partners.

Loew's May Fight

Loew's probably will fight it out and avoid a consent decree. Its papers are expected to be delivered to the New York statutory court next week. Paramount's consent decree is said to be awaiting only stockholder approval, a matter of days, or possibly months.

But what is causing worry in some exhibitor circles more than anything else—more even than the possibility that divorce may not turn out to be as complete a separation as they anticipated—is the continued, recurring talk that competitive bidding would be back in.

The U. S. Supreme Court has knocked out compulsory bidding and during the original trial the Justice Department held no brief for it. But it seems to have developed a very persistent way of creeping back into any talk connected with the anti-trust suit, even though to the layman it seems to have been outlawed insofar as an enforced system of selling which distributors must use.

'Tain't So

The Department itself denies that the proposed Paramount decree will incorporate compulsory competitive bidding. What this mystery decree, whose terms have been freely printed in the trade press, provides, according to a Department spokesman, is this: Where there are competitive situations in a locality, the distributor must offer his product picture by picture, theatre by theatre, and must license the picture to the exhibitor making the highest offer.

This fine distinction in differences is something which the lay mind may have difficulty in understanding.

It's 14,000, Not 1,400

Eagle Lion can now offer producers of top pictures 14,000 bookings, not 1,400 as reported through a typographical error last week by STR.

No Reformer, She Says

The role of the reformer has no place in the plans of Mrs. Lora C. Murrell, new Kansas City, Mo., censor appointed last week, according to her public statement. Rather she regards her job as one of maintaing high-standards and will follow a middle-of-the-road course, she says. A former case worker in the Jackson County office of the Missouri welfare department, Mrs. Murrell succeeds Mrs. Eleanore C. Walton, who resigned after several years in the post.

Masters Succeeds Stein On Toronto Trade Board

H. M. Masters, Canadian manager for Warner Bros., has been named chairman of the motion picture section of the Toronto Board of Trade, succeeding Morris Stein of Famous Players, it was announced Tuesday.

Calendar

FEBRUARY

20-27, Brotherhood Week.

MARCH

1, Ascap semi-annual west coast meeting, Beverly Hills Hotel, Los Angeles.
1, Directors' meeting, Allied Rocky Mountain Independent Theatres, Denver.
24, Motion Picture Academy of Arts and Sciences annual awards, Academy Award Theatre, Hollywood.
30, Arguments on proposed judgment in Gov't anti-trust suit. U. S. courthouse, Foley Square, New York.
30, 40th anniversary conference, National Board of Review, New York.

APRIL

4-5, new date for first convention of Colorado Association of Theatre Owners, Denver.
4-8, 65th semi-annual convention, Society of Motion Picture Engineers, Hotel Statler (former Pennsylvania). New York.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.
4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska. Savery Hotel, Des Moines.
23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.
21-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

Operation Nutmeg

The end of the year will see at least four new movie theatres in operation in Connecticut, it is reported from New Haven. The Loew Poli Northeast Theatres will build a 1,400-seater in Norwich. Morris Keppner is erecting an 800-seater in East Hartford. Nick Kounaris of the Newington Theatre and George Ulyssis of New Britain are putting up a 1,000-seater on the outskirts or Meriden. And the Elmwood Theatre Corp. of New Britain will undertake a project in the Black Rock Section of Bridgeport. On top of all this, a new 750-seat legit house is planned for Farmington; it is reported that the Theatre Guild is interested.

African Fight On Local Level

Efforts of America's motion picture industry against the South African restrictions on films will be carried on a local level through the medium of South African exhibitors, it was indicated in New York Monday by Joseph H. Seidelman, head of Universal's International's foreign operations.

Seidelman, who was responsible for stopping a delegation from the Motion Picture Association of America from going to Africa when the restrictions were first imposed because it was not in his estimation the proper time, revealed that the South African exhibitor groups were sending every exhibitor a long questionnaire on the film restrictions which also brought out the amount of tax money collected by theatre box-offices. These questionnaires, he thought, would be ready for study about the end of this month, and should provide the necessary ammunition to show the South African Government that film restrictions would be harmful to their own exhibitors. He said frankly that he thought it was only through a united effort by the local interests that the American industry might gain some relief, but that the interests were friendly to the U. S.

The restrictions complained against apply to all imports to South Africa. They would restrict these to 50 per cent of the total volume of each business during 1947.

Thomas Sees Round Table As Solving Problems

Formation of a Hollywood round table consisting of exhibition, production and distribution representatives as one method of solving industry problems, was made before Eagle Lion's western district sales meeting in San Francisco Tuesday by Equity Pictures' Harry Thomas.

Thomas further suggested representatives of exhibitor organizations and large circuits form committees to spend two months a year in Hollywood working with producers on all phases of picture making. Object of both suggestions, he said, was to promote "better understanding of the problems facing each branch" and to see that the "energy wasted in fighting what is tantamount to a civil war be channeled into a constructive fight to aid the business."

Lift Film Rental Ceilings in Brazil

The Brazilian Government this week removed the ceilings it has placed on film rentals but retained those on theatre admission prices, the Motion Picture Association of America reported.

20th-Fox to Reduce Ballyhoo Aid to Exhibitors—Skouras

Twentieth Century-Fox during 1949 will confine its exhibitor exploitation assistance to a few special pictures President Spyros Skouras declared at a New York press conference Monday.

In reply to a question which concerned the discharge of field men by the company, Skouras said:

"We are changing our way of advertising. The exhibitors up to 1942 used to do all the advertising. Since 1942 the companies do all the advertising. We think this should be changed."

Other subjects Skouras discussed:

1) **Business:** Excepting where weather was bad, business has been good. ("I hope to God it continues as well as we do today.")

2) **Consent decree:** Twentieth-Fox is negotiating for a consent decree with the Government but final results will probably have to await the outcome of the Paramount negotiations. Fox however would seek a decree which would not divorce it from its theatre chain, though Skouras pointed out: "We agree with the Government that we have to dispose of all our partners' theatres."

3) **Foreign production:** "We are going to produce pictures everywhere we have money frozen." However total foreign production during the present 12-month period probably will not exceed "five or six" pictures.

4) **American pictures:** Popular everywhere and needed by all nations. ("I don't think the English theatres or any other theatres in the world can prosper without American films.")

5) **British situation:** Foresees Anglo-American conference, postponed, as being held in April. (Date set, April 21.)

6) **Television:** The company is no longer negotiating to buy ABC, has no deals on the fire for any video network, but is seeking individual stations.

The 20th-Fox executive declared that the company was negotiating for Al Lichtman as business advisor on a one-year basis.

Skouras recently returned from abroad where he accompanied his friend the former Archbishop Athenagoras to Constantinople where he was crowned Patriarch of the Greek Orthodox Church. The 20th-Fox chieftain visited Greece where he declared the so-called guerilla war was really a war against Communism and deplored the atrocities which he said the guerrillas commited.

Showmen Face Sign Insurance Rise

Exhibitors face a national increase in their neon sign insurance rates after March 1 if the movement of the Inland Marine Insurance Bureau for such increases is successful.

The Bureau, representing the top insurance companies is seeking these increased rates.

Under the proposed increase the rates for Puerto Rico and Florida would be nine per cent; for Alabama, Mississippi, Louisiana, Texas, seven and a half per cent; for Georgia, North Carolina, South Carolina and Virginia, six per cent, and for New York, the remainder of the United States and Hawaii, five per cent. Minimum premium would be $15.

One insurance source in New York declared that even if contracts were signed prior to March 1 at the old rates, they probably would contain clauses making the new rates applicable as they took effect.

Television Attacks Censorship

Charging violation of the freedom of press sections of the Constitution and other federal legislation, television this week attacked efforts by the Commonwealth of Pennsylvania to censor movies shown over video by filing suit in Philadelphia's federal court.

The suit, directed against Censors Edna R. Carroll, John Clyde Fischer and Beatrice Z. Miller, was filed by DuMont and Philco, Triangle Publications, and involves stations WGAL, Lancaster; WGAL, WCAU-TV, Inc., WFIL-TV, WDTW and WDTZ. In addition to the freedom of the press and due process of law clauses of the Constitution, it claims that television is in interstate commerce and as such is not subject to state regulations and that Congress in 1934 created the Federal Communications Commission to govern air communications, thereby further removing this field from state control. Pennsylvania's censor fees are $2 for a reel of 1,000 feet with an extra charge of $2 for each 1,000 feet of extra prints.

The motion picture industry is fighting censorship in an isolated suit in Memphis over "Curley."

Foresight Saved Dollars On 'Tower' Film—Tone

Cost watching and foresight in providing studio space in two sections of Paris so that when power was off in one section shooting might go on in another enabled A&T Films to bring in "The Man on the Eiffel Tower" for $1,000,000, Producer Franchot Tone said in New York this week.

Tone estimated that the film, which is in Ansco color, would have cost up to $2,500,000 if made entirely in the United States. No distributor for the American market has been selected to date, he said.

Kettering to Filmack

Ralph T. Kettering, for 15 years head of the Jones, Linick and Schaefer theatres ad and publicity department as well as general manager for the late legitimate Producer Al Woods, has been appointed special advertising consultant for Filmack, President Irving Mack announced.

TOA Convention Set

Theatre Owners of America will hold its 1949 convention at the Ambassador, Los Angeles, Sept. 11 through 15.

YOUR 1949 BOXO

"SO DEAR TO MY HEART" Beats "SONG OF THE SOUTH"!

Read the evidence for yourself!

INDIANAPOLIS, Ind., Indiana—Opening day biggest gross since 1937...held for second week!

COMERSVILLE, Ind., Auditorium—Record-breaking run 2½ times "Song" and beats everything in sight!

FT. WAYNE, Ind., Paramount—Way ahead of "Song of South"!

DECATUR, Ind., Adams—Opening day equalled *entire* run of "Song"

WINCHESTER, Ind., Lyric—"So Dear" grosses 145% of "Song of the South"!

BLOOMINGTON, Ind., Princess—First three days beat "Song's" sensational *four-day* gross!

WABASH, Ind., Eagles—"So Dear" 128% of sensational "Song of South" figures!

LINTON, Ind., Cine—Opening day tops first *two* days of "Song".

HARTFORD CITY, Ind., Hartford—Weekday run nearly *doubles* "Song of South" week-end engagement!

PIQUA, O., Piqua—Business hits 132% of "Song of South"!

CIRCLEVILLE, O., Grand—Opening exceeds first *three* days of "Song"!

PORTSMOUTH, O., Columbia—Beats "Song" day for day and held over.

BRAZIL, Ind., Cooper—Opening day beats *first four* days of "Song of South"!

TROY, O., Mayflower—Beats "Song" by 52%... and is booked for repeat run!

SPRINGFIELD, O., State—Moved over to Majestic after smashing "Song of South" record!

MARIETTA, O., Hippodrome—40% bigger than "Song of South"!

NEWARK, O., Midland—First picture held over for a full week in more than 3 years!

MADISON, Ind., Ohio—"So Dear" 40% bigger than "Song of South"!

UNION CITY, Ind., Grand—Opening day exceeds entire "Song of South" run by 25%, and more than doubles "Song" gross for engagement!

JACKSON, O., Markay—Doubles sensational "Song of South" engagement!

DAYTON, O., Keith's—"So Dear" tops record Xmas week gross of "Song"...and every picture but one for past full year!

PRINCETON, Ind., Princeton—"So Dear" *260%* of "Song of South"!

RUSHVILLE, Ind., Princess—First *two* days tops first *three* days of "Song of South"!

CINCINNATI, O., Albee—Biggest gross in *full year* with one exception. Moved over for 2nd sensational week to Shubert!

LAFAYETTE, Ind., Main—Held for second big week after first tops "Song of South"!

WASHINGTON, Ind., Indiana—"So Dear" tops "Song of South" by 50%!

SPENCER, Ind., Tivoli—Opening day topped *entire* 3-day "Song of South" engagement!

COLUMBUS, O., Palace—In this normal 4-day situation, "So Dear" played *7 days*, beating not only "Song"...but all product of all companies for the past year!

RICHMOND, Ind., State—Soars ahead of "Song's" terrific peak-year figures!

HAMILTON, O., Paramount—Beats "Song of the South"!

HILLSBORO, O., Colony—Second day 50% bigger than opening day of "Song of South"!

GEORGETOWN, O., Grant—Tops "Song of the South" by 71%!

CAMBRIDGE, O., State—*3-day* gross equals "Song" *4-day* gross. Booked for repeat engagement!

PAOLI, Ind., Strand—First day beats *complete* "Song of South" run!

SHELBYVILLE, Ind., Strand—"So Dear" 125% of "Song of South"!

ZANESVILLE, O., Weller—Beat everything to play this house, including "Song"!

HUNTINGTON, Ind., Jefferson—Tops spectacular "Song" gross!

MUNCIE, Ind., Rivoli—Smothers "Song of South" spectacular gross!

MAYSVILLE, Ky., Russell—Actually 85% *bigger* than "Song of South"!

CHILLICOTHE, O., Sherman—Record-breaking "So Dear" gross tops "Song of South" by 40%!

Don't Dilly-Dally! Phone your nearest RKO Exchange for dates!

WE'RE ALL BEHIND BROTHERHOOD WEEK— FEBRUARY 20-27. NO BIGOTRY IN AMERICA!

More Walt Disney Boxoffice Winners Coming: October '49 "TWO FABULO

FICE "Dilly-Dilly!"



WALT DISNEY'S SO DEAR TO MY HEART

COLOR BY TECHNICOLOR

100-THEATRE, NEW YORK AREA PREMIERE Feb. 22nd!

Another spectacular "first" for "So Dear To My Heart"! More than 100 first-run and neighborhood theatres join in an unprecedented day-and-date premiere blanketing the entire N. Y. area!



starring BURL IVES • BEULAH BONDI
HARRY CAREY • BOBBY DRISCOLL
LUANA PATTEN

Directed by HAROLD SCHUSTER • Screen Play by John Tucker Battle • Adaptation by Maurice Rapf and Ted Sears
From the Story by Sterling North

Released by RKO RADIO PICTURES, Inc.



CHARACTERS"; Jan. '50 "CINDERELLA"; Jan. '51 "ALICE IN WONDERLAND"

Make Films for Small Towns, Neighborhoods, Allied Warns

(*Continued from Page 7*)

had insufficient prints available with the suggestion that A picture prints be increased at least 25 per cent.

Inter-industry relations are at an "all-time low" the report says, suggesting that each sales chief attend at least three exhibitor meetings a year, that his salesmen also should attend and that the studios should send stars to such meetings. Pleas for exhibitor cooperation on the part of distributors because of "loss of the foreign market" were termed useless.

Myers Reports

General Counsel Abram F. Myers made his annual report, which concentrated on the Government anti-trust suit. He declared it would result in improved product because with divorce the distributors would have no "incentive to grant special privileges to their own theatres or to one another or to discriminate against the independent market. . . .

"Producers," he said, "will have to make pictures for sales on their merits in a competitive market."

Myers said the second result would be to eliminate monopoly.

Myers also criticized percentage pictures which he said have "saddled the industry with a heavy cost burden and have placed independent theatres under the control and surveillance of the distributors." If this system is continued, he added, the distributor must assume a share of the exhibitor's cost, especially in cooperative advertising.

Flat Rentals

In this connection Col. H. A. Cole's report—Col. Cole and a committee attempted to discuss flat rentals for smaller theatres with distributor chiefs in New York. Reportedly they met with the reply that the distributors were willing to take flats if they were large enough.

Other matters discussed by the Board were:

1) Decision to push the plan to discipline "bad" actors. In this connection the Directors noted that while the problem belonged to the distributor, exhibitors should not try to profit by the notoriety of such actors by running pictures featuring them.

2) Announcement that Allied now has members in 32 states with the 206-unit, Allied Theatre Owners of the Mid-South, covering Tennessee, Mississippi and Arkansas, the newest unit.

3) Decision to back the federal amusement tax repeal, but to take no action until the House Ways and Means Committee had acted.

No action was taken on television. Also re-elected were: Treasurer Trueman Rembusch, Secretary Charles Niles and Recording Secretary Stanley D. Kane.



William Ainsworth

Solons Study Theatre Measures

Legislatures of both Pennsylvania and Ohio this week had measures before them which might affect the motion picture theatres.

In Harrisburg the Pennsylvania Senate had a measure before it which would authorize showing of motion pictures in retail liquor establishments. This bill, if passed, was thought in some sections as buttressing the state liquor control board ruling requiring bars to take out special amusement permits to show television.

Another measure, which might affect theatre attendance is one now before both houses to legalize pari-mutuel betting on horses, and another would authorize Sunday sports such as hockey and basketball and such performances as ice revues.

Another measure would remove the power of municipalities to levy taxes in certain fields and if passed would invalidate the amusement tax which the city of Harrisburg has levied on the box-office. This tax during nine months in 1948 brought in $100,872.90 to the city treasury.

In addition the Pennsylvania House of Representatives is faced with three bills to establish uniform time in the Commonwealth. If any of these is adopted it might abolish daylight saving time which is set up by individual communities each spring.

In Ohio the legislature is considering a bill which would ease the laws affecting the employment of minors, and other measures that might increase theatre competition by replacing the section of the state's blue laws which closes bowling alleys on Sundays.

Name Rotus Harvey to Savings Bond Group

Maurice Bergman, chairman of the motion picture industry committee for the forthcoming U. S. Savings Bond Drive which starts May 16, this week announced the addition of Rotus Harvey, chairman of the Pacific Coast Conference of Independent Theatre Owners, to the executive committtee.

Seek to Intervene

The American Writers' Association will seek to intervene in support of the House Committee on Un-American Activities in the suit filed by the "hostile 10" witnesses who have been found guilty of contempt of Congress and are appealing in court.

Pure as the Snow?

Fox West Coast settled the difference it had with the American Guild of Variety Artists over the use of amateurs in FWC "Talent Quest" stage shows this week. The settlement was affected by the circuit's agreement to use professional emcees in 15 of the houses, as well as paying Agva a fee for each show. The agreement also specifies that FWC will use a standby emcee in designated theatres and all contestants must sign a form declaring they are simon-pure non-professionals.

Warner Files Brief in Suit

(*Continued from Page 7*)

is operated all of the first-run theatres. . . .

"The 'pools' have also been terminated,"

"Such radical alterations in the business," the brief continues, "resulting from changes of theatre holdings, plus the effects of voluntary changes of licensing practices which certain defendants have put into effect . . . plus the probable effects of a brand-new system of arbitration tailored to remedy alleged misuse of power by theatre-owning defendants and large circuits or buying combines, all negative the need for complete divorcement."

Paramount claims the Government is not entitled "to the drastic divorcement relief demanded; that the defendants are entitled to findings that no monopoly exists, and that there has been no showing of "unlawful leverage on any market."

It further claims the evidence does not warrant divorce, that changed conditions in film selling and in the theatre field, where it says it has already given up 106 theatres and will give up interests in all except 11 of the 82 corporations in which it has joint ownerships. These corporations are listed as the Johnson City Enterprises, Inc., Iris Amusement Corporation, Haverhill Operating Corporation and Maine and New Hampshire Theatres—in which the partner is only an investor and not a potential exhibitor, according to Paramount—and in the Dominion Theatres, Penncom, Western Massachusetts, Tri-States, and Paramount-Richards Corporation which grew out of bankruptcy.

Peskay Sues Again, Wants $1,200,000

Edward Peskay's Prefect Theatres, Inc., Monday filed suit for triple damages amounting to $1,200,000 against seven major distributors, Skouras Theatres and Metropolitan Playhouses in the New York federal court.

Peskay claims that the defendants conspired to force Prefect's Pickwick and Greenwich Playhouse in Greenwich, Conn., to play from 75 to 90 days behind the defendant exhibitors' houses in Stamford, Conn., and Port Chester, N. Y. He further claims that this clearance did not exist when RKO operated the Pickwick and was put into effect only when Prefect took over.

Peskay had originally filed a suit, settled out of court, in 1941 in federal court at New Haven but he claims the defendants have resumed their allegedly illegal actions. Distributor defendants are 20th Century-Fox, RKO, Warner Bros., Universal, United Artists, Loew's (MGM), executives of these companies and the Brothers Skouras—Charles, Spyros and George.

MGM's Prelude to Season of Showmanship



Sales-Studio Conference Starts MGM Career on Second Quarter Century

". . . This confidence in the future is not one of wishful thinking. It is an abiding faith in our company."

Thus, addressing an assemblage of sales and studio forces at a gala luncheon on one of the huge sound stages of the MGM studios over which he presides, Louis B. Mayer summed up his outline of the goals set for product the Culver City plant will provide during the coming year, which will mark the beginning of a second quarter century of the company's career.

A colorful panorama and a star-studded assemblage provided the setting for the summary at this gala luncheon of a week-long conference between the production and distribution personnel of the company.

". . . with these great creative talents seated before us," Mr. Mayer said, "with some thirty huge stages and more than 3,500 employes, beginning a second twenty-five years that promise even greater accomplishment" was the point of greatest significance about the gathering at this luncheon.

Sales Chief William F. Rodgers replied to Mr. Mayer's tribute to the sales organization with expressions of confidence in the studio to supply great entertainment and confidence as well in the continued popularity of movies. "The public loves the movies!", said Mr. Rodgers. And when "the word goes to the world that the entertainment future is in good hands, that great pictures are on the way, and when the public is told this news again and again," Rodgers continued, "I am confident we all will enjoy greater success and the public greater happiness in this mixed-up world of ours."

Director of Advertising, Publicity and Exploitation Howard Dietz outlined some of his plans for the campaigning which will inform trade and the public of the pictures MGM will offer this year. It was indicated that emphasis will be on the great present with a bow to achievements.





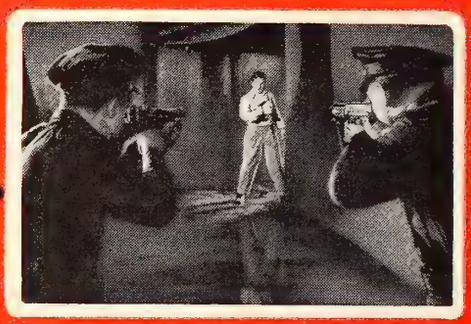
AT HOME WITH STARS. The MGM distribution forces held get-togethers with the studio chieftains and screen stars during a week-long conference at the company's Culver City studios. At top, panoramic view of the luncheon. Center right, field and home office groups on walk through the lot to visit sound stages. Bottom right, Director Norman Taurog, stars Kathryn Grayson, Keenan Wynn, Jose Iturbi, Mario Lanza and Marjorie Reynolds welcome the men to "That Midnight Kiss" set.

. . . IN '49, IT'S

"Will rank with 'T-Men' and 'Canon City'!"—Variety

"HE WALKED BY NIGHT"

Starring RICHARD BASEHART, picked by LIFE MAGAZINE for stardom because the women go for him; and Scott "Canon City" Brady



Walter Wanger's
Spectacular, star-studded dramatic romance!

ROBERT CUMMINGS in

"REIGN OF TERROR"

Co-starring Arlene Dahl, Richard Basehart and Richard Hart



"One of the year's 10 best!"

"THE RED SHOES"

Color by TECHNICOLOR

Starring Anton Walbrook, Marius Goring, Moira Shearer
A J. Arthur Rank Presentation



Red Stallion Returns! Greater . . . better than ever before!

"RED STALLION IN THE ROCKIES"

In Glowing CINECOLOR



"Magnificent . . . terrifying beauty!"—Variety

"SCOTT OF THE ANTARCTIC"

Color by TECHNICOLOR!

Starring JOHN MILLS of "Great Expectations" fame
A J. Arthur Rank Presentation



JACK SCHLAIFER Testimonial DRIVE
IN '49 IT'S EAGLE SIGN

EAGLE LION!

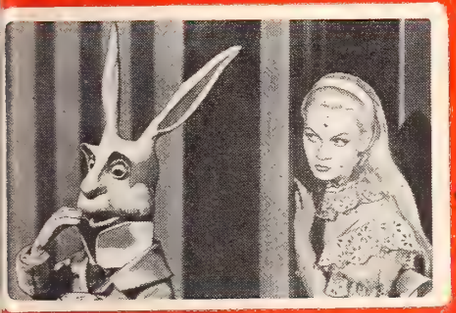


Walter Wanger's *tremendous saga of the Southwest's black gold empire!*

"TULSA"

Color by TECHNICOLOR

Starring SUSAN HAYWARD, ROBERT PRESTON, PEDRO ARMENDARIZ



The world-loved story told in joyous music, color, fun!

"ALICE IN WONDERLAND"

In new ANSCO COLOR!

A Lou Bunin Production, combining Live Action and World-Famous Animated Figures!



"A wacky frolic! Hilarious!"—N. Y. Daily News

HEDY LAMARR and ROBERT CUMMINGS in

"LET'S LIVE A LITTLE"

A United California Production



"THE BIG CAT"

Color by TECHNICOLOR

Great outdoors drama with Peggy Ann Garner, Lon McCallister, Preston Foster, Skip Homeier



"A fine comedy! Racy and lusty dialog and situations!"—Daily Variety

"MIRANDA"

Starring Googie Withers, Glynis Johns, Griffith Jones, John McCallum

A J. Arthur Rank Presentation

4 "RED RYDER" ACTION WESTERNS in CINECOLOR!

With JIM BANNON as the NEW "RED RYDER" From the great McNaught syndicated comic strip, by special arrangement with Stephen Slesinger

PLUS MORE GREAT PRODUCTIONS FROM THE J. ARTHUR RANK ORGANIZATION!

"Mr. Perrin and Mr. Traill"... "Blanche Fury," Color by TECHNICOLOR... "Don't Take It To Heart"... "Waterloo Road"... "Sleeping Car To Trieste"... "Broken Journey"... "Saraband," Color by TECHNICOLOR and "It Always Rains On Sunday."

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

GOOD PICTURES, MANAGER KNOW-HOW

By Jack Jackson

"We do good business when we have a good picture."

Quite often in my travels I get that answer to my always propounded question, "How's business?" Then I go on to another town and find some wide-awake chap making the ticket machine sing for the same attraction the other fellow considered a dud.

Enough of these and a fellow gets to thinking about what is a good picture, who or what makes 'em good and just what would a theatre do if every picture it played was a genuine "topper"? Suppose some theatre some place had a series of 20 proved box-office hits, all widely advertised in magazines, etc., one after the other. Would the attendance stay in the SRO brackets throughout the 20-picture period? I think not, and were I to visit that fortunate exhibitor along about the sixth or seventh spot on his string of "biggies" he'd start telling me all over again, "We do good business when we have a good picture," and were I to question his judgment as to the box-office merit of the films he considered not to be good he'd bring out his books as proof that such-and-such a film was not so hot. His books would only serve to prove what most theatremen know but refuse to acknowledge: that the standard of a good picture is the receipts it enjoys at the respective theatres where it is played.

I've probably gone all around the corral to get to the point of my reasoning: that the exhibitor, wherever he be and whatever his size, is the chap who really makes most pictures "big." Of course, there are some pictures bigger than others but I'll still stick to my claim that it is within the power of every exhibitor to make a "good picture"—by the infallible rule of box-office take—out of most of the features that come off the Hollywood production line. But not for a minute am I contending that he can do it every change. There just is not enough money left in the dwindling amusement budget of Mr. and Mrs. Ticket Buyer to permit continued capacity attendance at any long string of films regardless of the advance selling campaign or the actual merit of the attractions.

Every Release Can Be Hypoed With Manager Know-How

In reality, the exhibitor's definition of a good picture is: any picture that returns high box-office revenue. There are a few possible exceptions but, generally speaking, practically every release on the current market can be hypoed with manager know-how until it becomes a really good picture by these standards. Of course, I'm excepting such films as may possess content out of harmony with public concept of propriety or fitting moral content, and these vary according to the communities in which they are presented. Let me emphasize that the situations sampled and the conclusions drawn are from the general run of theatre operations. With that definite understanding, let's get to the job of chronicling some of the big and little things showmen about the country are doing to make most of the attractions they play fall into the "good picture" slot.

While on the face of things the job seems most difficult for the fellows in small communities who make three or four changes a week, such is really not the case. The heavy job is for the big first runs with the high overhead where a bad drop in any one week will wipe out the black writing of three or four winners. These are the establishments where such adjuncts as exemplary conduct and appearance of employes, spotless cleanliness, precision of sound and projection, careful balance in entertainment quotient, etc. are emphasized to the point where they, in themselves, will tip the "customer satisfaction" scale when a lightweight feature happens along.

The managers of these establishments are the fellows who make a practice of studying the values of coming films and go about the job of fitting every word of their advertising matter to fit the celluloid tempos they consider best suited to command attendance from the readers or listeners to whom they are addressed. Such managers consider it sinful and a waste of money to devote morning radio spots to selling rugged adventure, horror, etc. and prepare their campaigns so as to feature romance, fashions and heart throbs to the women who listen at such hours. They watch their newspaper ads to make sure that the classily phrased copy slanted to the sophisticates is not published in the columns of the newspaper whose bulk circulation is among the lower- and middle-bracket families.

Their screen programs are masterpieces of entertainment structure, with the feature portend properly surrounded and emphasized by contrasting elements in the accompanying supporting reels. Their every effort is bent toward giving their patrons a complete entertainment banquet of the kind where the complete enjoyment of one course more than makes up for trifling disappointment in another. The appointments of the theatre itself, the alertness of the service staff and the cleverness of presentation play no small part in accomplishing this goal.

In many of the deluxe situations there seems a marked trend toward doing things a la New York. Brief intermissions between shows, to allow time for seat changing, fill and spill, are being embellished in many ways. Some—I might say many—houses are returning to the almost forgotten Organ Solo to fill three to five minutes. Others are making use of film or record music with Brenkert effects on the traveler. Still others use the period to play color wheels on the wall murals. In all instances, the house lights are full up and the irritating confusion of exit and entrance eliminated. Understand there is no "dead time." There's something doing every second, but the entertainment activity is of a nature not demanding concentrated screen attention. Observing the audience effect of these maneuvers brings the conclusion that not only do the adult patrons appreciate the practice but it tends to reduce vandalism and serves to lend prestige and importance to what's-coming-next. Kinda like that seventh inning stretch in a ball game. It all goes to make the folks in the seats feel that they are being catered to and is conducive to stimulation of a desire to come again and again for more of the same.

Fit the Attraction

For these deluxers the away-from-the-theatre activities are usually hand tailored to fit the attraction, since the operating staff is usually sufficient to permit concentrated attention and action to each coming feature and the kind of advance planning that makes such a schedule possible and profitable. The merchant co-op angle is always adequately exploited but instances where any concern or group of concerns are worked to exhaustion are rare. The tendency seems to be one of carefully determining the type of merchant who can best profit from scene, incident title, stars or general appeal of the picture and make contacts accordingly.

I've been referring to Rick Ricketson's Colorado-Wyoming-Montana theatres so frequently that somebody is bound to conclude I'm on his payroll which ain't so. However, his Fox Inter-Mountain is, as an aggregate, one of the finest examples to which I could point to illustrate the kind of care in all departments of operation that pays off at the box-office.

Now to get to the little fellows and detail some of their maneuvers to pull the so-so's up and shove the big ones higher. More and more of the little fellows are turning to institutional and semi-institutional hookups with quantity employers in their neighborhoods. They are going in for payroll envelope and time board tieups based on many facets of good showmanship. Some offer passes for such employes as gain the top craftsmanship ranks on a week-to-week basis. Others for worthwhile suggestions and many angles calculated to appeal to the employer and get him viewing the theatre as a valuable ally.

The amateur night, country store, bond giveaway, etc. are again in full swing, but today

(*Continued on Page* 18)

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"A LETTER TO THREE WIVES"

IN ITS FIRST 4 WEEKS IS OUTGROSSING EVERY ONE OF THE 44 20th CENTURY-FOX PICTURES TO PLAY NON-HOLIDAY TIME AT RADIO CITY MUSIC HALL SINCE IT OPENED IN 1932!

5th WEEK NOW!

6th WEEK COMING UP!



HOLD THAT PLAYING TIME!!!

The day you open "A LETTER TO THREE WIVES" take that long vacation... it will still be playing when you get back!

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Every exhibitor should book **"THE MOVIES AND YOU"** series!

Jackson . . .

(*Continued from Page* 16)

the fellows are getting as many merchant irons as possible in the fire to assist in building an irresistible patron-pulling blaze. One chap I met is doing a super job. He determines the total cost of a selected co-op activity and proceeds to divide the cost equally among his merchant sponsors who give coupons good for theatre admission—to be redeemed later at full cash value—with quantity sales of merchandise. Then, to insure the widest possible distribution of coupons, he turns it into a merchant contest by returning the latter's full investment in event of the theatre getting the greatest number of coupons from that particular establishment. In every instance tieups are made on a once-a-week basis to cover a six- to eight-week period. When one gets under way, another is planned to take its place when it expires. Many theatres have two and three nights each week covered with such extra activities.

Sponsored Show

The sponsored show is another spreading movement. I'm not sure, but I believe it was in Atlanta where I chatted with an exhibitor who has a tieup with five cleaners and dyers in his vicinity. The five sponsor a kiddie show every Saturday morning and kick in with $10 each to cover the cost. Slips from their establishments dated during the previous week are accepted as admission with the understanding that all in excess of 100 will be paid for at full admission price. Extension of the practice for a full program on a low-grossing mid-week date where adults also will be admitted as the cooperators' guest has been tried successfully in many small locations. These are very profitable maneuvers because the showman gets all his costs plus such drop-in business as might be attracted, and turns a bad day into one of profit.

Small circuits—or theatre circuits operating in small towns—are going strong for the managers' contest, with all managers competing for cash prizes on a basis of business attracted over and above normal expectancy. These contests are resulting in some finely conceived and executed activity, and the fellows are working harder because the circuits heads have awakened to the fact that few managers exert themselves after the first few weeks, when the leader seems firmly established, and are permitting all managers to participate on a percentage basis of his extra business in addition to the posted reward.

There seems to be a marked tendency to get away from the once widely practiced policy of booking "cheapies" on Saturday and Sunday to capitalize on the pay-day pocketbook and time-on-their-hands condition of their customers. There is recognition of the keener competition of today in the swing to get the best possible product for exhibition at the time when the finance and leisure of most folks permits attendance. I recently talked with the manager of a circuit-owned neighborhood house who told me: "Hell, I spent months trying to get the home office to change to playing the big ones on weekends. We used to get four or five hundred dollars a day with a low-cost film and everybody seemed tickled. Finally, I got them to try a high rated percentage film and we jumped receipts over 200 per cent."

Bank Tote Heavier

I suppose there are still plenty of houses who stick to the give-'em-a-cheap-Western on Saturday—and it may be advisable in some locations—but so many have found that the bank tote is heavier when they play a well advertised big one, even at 30 or 35 per cent rental, that the move to this policy is pronounced.

Generally speaking, the idea of playing the big ones that have ready-made attendance values on the day when the most loose money and time happens to be in evidence, and spotting extra activities to pull 'em in on the mid-week engagements, is paying off. And it goes to make for more harmonious relations with the distributors who are more willing to give up flat rentals to cover the Monday to Friday dates if they can get a Saturday and Sunday p/c from their specials. But it's important that the theatre now depending on Saturday and Sunday for profit be buttressed with strong supporting activity for the mid-week.

Summed up, it looks like that "good business on a good picture" standby can be made to work with just about any picture if the exhibitor is willing to put his best effort into building customer magnets of the kind that really pull and then making sure that the complementing factors of his show and theatre will give ultimate satisfaction to the folks who buy the tickets.

SHOWMEN'S SILHOUETTES by Dick Kirschbaum



Reade Majestic Reopens In Perth Amboy, N. J.

With county and city officials participating, Walter Reade's New Majestic Theatre in Perth Amboy, N. J., was officially dedicated Wednesday night. Rededication ceremonies were held on the stage, and a reception for the guests followed.

The Majestic, remodeled at a cost in excess of $150,000, now has a completely redecorated exterior, new inner and outer lobbies, and a new television lounge. Managed by Julius Daniels, who supervises all Reade theatres in Perth Amboy and Woodbridge, the Majestic will continue as a first-run motion picture and vaudeville house.

Bee for a Bike

Popularity of the spelling bee held on the stage of the Utah Theatre in Salt Lake City is attested by the large number of spellers still remaining in overtime periods on recent Saturday mornings. There's a bicycle prize.

In the great tradition of Columbia Super-Serials . . .

ET-HOT ACTION AND ADVENTURE IN THE SKIES!

MYSTERIOUS FLYING DISCS THREATEN WORLD!

Amazing Weapon Exposed!

Another top story . . . with another great hero . . .
again offering ticket-selling exploitation possibilities!

BRUCE GENTRY

DAREDEVIL OF THE SKIES

Based upon the famous newspaper feature, "Bruce Gentry"

with **TOM NEAL** (as BRUCE GENTRY)

Judy CLARK • Ralph HODGES • Forrest TAYLOR

Written for the Screen by George H. Plympton, Joseph H. Poland and Lewis Clay

Directed by
SPENCER BENNET and THOMAS CARR

Produced by
SAM KATZMAN

A
OLUMBIA
SUPER-
SERIAL

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Slightly French

Columbia Musical Comedy 81 mins.

AUDIENCE SLANT: (Family) This slight picture with little to recommend it should get by with audiences who are not too discriminating.

BOX-OFFICE SLANT: The names of Lamour and Ameche should have patron-pulling strength.

Cast: Dorothy Lamour, Don Ameche, Janis Carter, Willard Parker, Adele Jergens, Jeanne Manet, Frank Ferguson, Myron Healey. Credits: Producer, Irving Starr. Director, Douglas Sirk. Screenplay, Karen DeWolf. Story, Herbert Fields. Photography, Charles Lawton.

Plot: An egotistical movie director gets a carnival girl to replace a French star when the star collapses while in the middle of a big picture. The carnival girl is trained to be French, and falls for the director. Complications ensue, with the public learning the truth about the girl; but all ends well.

Comment: A slight picture with little to recommend it, "Slightly French" should get by with audiences who are not too discriminating. The story is weak and the tunes are mediocre; the picture is too long and does not maintain interest. Dorothy Lamour and Don Ameche work hard to overcome the film's basic deficiencies, but their efforts are all too apparent. Attractive Janis Carter stands out in a dull role. Technical departments are satisfactory. From the box-office standpoint, the names of Lamour and Ameche should have patron-pulling strength.

Down to the Sea in Ships

20th-Fox Drama 119 mins.

AUDIENCE SLANT: (Family) A realistic sea adventure story that will please the entire family. Though there are no women in it, the sympathetic appeal aroused by the tale of a young boy among a shipful of men, is touching enough to attract and be found entertaining by most women.

BOX-OFFICE SLANT: Drawing power of the cast names, plus the excellent quality of this adventure tale, makes this a strong box-office attraction. Word-of-mouth, plus interest in Richard Widmark's switch to a "good guy" should also help put it over.

Cast: Richard Widmark, Lionel Barrymore, Dean Stockwell, Cecil Kellaway, Gene Lockhart, Berry Kroeger, John McIntire, Henry Morgan, Harry Davenport, Paul Harvey, Jay C. Flippen, Fuzzy Knight, Arthur Hohl. Credits: Directed by Henry Hathaway. Screenplay by John Lee Mahin and Sy Bartlett. From a story by Sy Bartlett. Photography Joe MacDonald. Produced by Louis D. Lighton.

Plot: This is the story of an old sea captain and the rivalry that goes on between him and his first mate due to the affections of the captain's grandchild. Elected to give the child his schooling, the first mate brings trouble on himself because he wins the child's affection. All this goes on aboard a whaling ship.

Comment: A realistic saga of the whaling industry that has a tremendous amount of appeal for each and every member of the family. The many factors that go to make up an outstanding film of this type have been combined so convincingly that the picture will probably stand out as one of the best sea-adventure films made. Drawing power of the cast names and the excellence of their individual performances makes it a strong box-office offering and the sympathetic appeal of the story will give it lots of word-of-mouth advertising. And speaking of advertising, one of the important selling points in this particular film is the switch made by Richard Widmark from tough guy to good guy. He arouses a great deal of sympathetic understanding with the unusually able way he handles his role. The rugged captain of the ship is strongly portrayed by Lionel Barrymore and Dean Stockwell turns in another of his exceptionally fine delineations. Cecil Kellaway walks away with the role of the ship's cook and the other supporting players are equally good. Direction credit goes to Henry Hathaway; production was handled by Louis D. Lighton.

National Reviewing Committees' Classifications

THE RED PONY (Rep.)
FAMILY—National Board of Review.
CLASS A—SECTION 1—National Legion of Decency.

RED CANYON (U-I)
FAMILY—National Board of Review.
CLASS A—SECTION 1—National Legion of Decency.

Song of India

Columbia Drama 77 mins.

AUDIENCE SLANT: (Family) A goodly audience, largely juvenile, will be pleased by this Sabu jungle drama. The animal shots are remarkable.

BOX-OFFICE SLANT: Will sell itself to some extent as another of the rather specialized Sabu films, but showmen should stress animals, lure of a foreign land, romance, fighting, and the several box-office names.

Cast: Sabu, Gail Russell, Turhan Bey, Anthony Caruso, Aminta Dyne, Fritz Leiber, Trevor Bardette, Robert H. Barrat. Credits: Producer and director, Albert S. Rogell. Associate Producer, Manning J. Post. Screenplay, Art Arthur. Story, Jerome Odlum. Photography, Henry Freulich. Music, based on Rimsky-Korsakoff's "Song of India," Alexander Laszlo.

Plot: Modern-minded Prince Gopal (Bey) and his fiancee Princess Tara (Russell) set out on a hunting trip in the Indian province they rule, but the natives oppose hunting because of a superstition that a man will die for each animal killed. Ramdar (Sabu) especially, called the Prince of the Jungle, is friendly with the animals and takes Tara as a hostage. He brings her to his viewpoint and in doing so reveals that he is a real prince of the preceding ruling house. Gopal finds them, starts a knife fight with Ramdar and is killed by a tiger he had wounded earlier. Ramdar ascends the throne and marries Tara.

Comment: This picture will please a goodly audience, largely juvenile. To the precedent of previous Sabu films, with their lure of foreign lands, this one adds a touch of romance, a good climax fight, Turhan Bey and Gail Russell and an interesting revelation of hunting with such modern devices as the walkie-talkie. The animal shots are remarkable. The picture can stand by itself in the right situations but is short and light enough to go on a double bill.

Brothers in the Saddle

RKO Radio Western 60 mins.

AUDIENCE SLANT: (Family) Shooting and fighting galore in a Western about fraternal loyalty and betrayal.

BOX-OFFICE SLANT: Another Tim Holt offering that should attract the regular Western audiences.

Cast: Tim Holt, Richard Martin, Steve Brodie, Virginia Cox, Carol Forman, Richard Powers. Credits: Producer, Herman Schlom. Director, Lesley Selander. Photography, J. Roy Hunt.

Plot: Good brother Tim Holt flouts the law to protect bad brother Steve Brodie when he is framed for a killing done in self defense. Steve betrays this confidence, however, by an unprovoked killing and robbery and attempts on the lives of his brother and their best friend. A posse is out for Steve but, this being a man-to-man affair now, it is Tim who successfully shoots it out with him.

Comment: Tim Holt's ninth postwar Western for RKO Radio will please his fans and those who like this sort of thing. It has shooting galore and what seems a record amount of fist-cracking, chair-smashing brawling. The bad guy is too interested in gambling to pay much attention to his fiancee and the good guy is too concerned either protectively or vindictively with his troublesome brother to notice his own good favor with the lady, so romance never makes much headway. But that's the way a lot of people like their cowboys. Holt is sympathetic and Brodie is as effective a villain as he is hero in "Rose of the Yukon." Richard Martin provides a touch of humor as the brothers' pal Chito and Virginia Cox is the pretty gal.

Caught

MGM Drama 88 mins.

AUDIENCE SLANT: (Adult) With average audiences—and that includes the great majority, this may well prove satisfactory, especially with the women; but certain critical moviegoers and those who have read the Libbie Block novel may magnify its shortcomings.

BOX-OFFICE SLANT: The cast names and the title, plus provocative advertising catchlines, should boost the box-office take at initial openings, while the word of mouth comment thereafter may be sufficiently argumentative to stimulate continued patronage.

Cast: James Mason, Barbara Bel Geddes, Robert Ryan, Ruth Brady, Curt Bois, Frank Ferguson, Natalie Schaefer, Art Smith, Sonia Darrin, Bernadene Hayes Ann Morrison, Wilton Graff, Jim Hawkins, Vicki Raw Stiener. Credits: An Enterprise Picture. Produced by Wolfgang Reinhardt. Directed by Max Opuls. Screenplay by Arthur Laurents. From the novel, "Wild Calendar," by Libbie Block. Photography, Lee Garmes. Montages, Michael Luciano. Art direction, P. Frank Sylos. Music by Frederick Hollander. Musical direction, Rudolph Polk. Technical adviser, Dr. Leo Morton Schulman.

Plot: Multi-millionaire Robert Ryan determines to marry Barbara Bel Geddes because he can possess her in no other way. Their married life is not happy, and Barbara leaves, determined to support herself. She gets a receptionist job with Pediatrician James Mason, is severely criticized by him, and walks out. Ryan persuades her to return

home and go on a honeymoon, but when she learns the honeymoon will also be a business trip, she returns to her job, where it becomes apparent that she and Mason are attracted to each other. Barbara learns she is pregnant, and when Mason proposes to her, she suggests that they wait. Back she goes to Ryan. When Mason hears of this, he goes to the mansion and becomes involved in an argument with Barbara and Ryan. After more circumstances, including the premature birth, and death, of her child, Barbara becomes free to marry Mason.

Comment: Although "Caught" has the ingredients for excellence, the results are little more than good. This screen adaptation of the once-popular Libbie Block novel, "Wild Calendar," bears only occasional resemblances to the original, and those who have read the book may be distressed at the changes that have been wrought. But discounting, for the moment, any book-to-screen observations, the fact still remains that the picture fails to stack up as convincing entertainment. It is reminiscent of the "10-20-30" or "East Lynne" type of melodrama, with the bewildered, moral heroine "caught" between a selfish, possessive, tyrannical, psychopathic multi-millionaire husband who married her simply because he could possess her in no other way, and a kindly pediatrician to whom she is attracted while working as receptionist. As the husband, Robert Ryan is cruel, relentless and without any redeeming qualities, but the forcefulness of his characterization makes it stand out. On the other hand, it is a strangely subdued James Mason who plays the role of the kindly, heroic doctor. His performance is excellent, but in contrast to Ryan and in contrast to his own dynamic, intriguing portrayals in such British films as "The Seventh Veil" and "Odd Man Out," it places him at somewhat of a disadvantage; yet the role has warmth. As the working girl who married for love only to find herself merely one of her husband's possessions, Barbara Bel Geddes is harassed and bewildered, but she seems to lack the necessary spark to make her performance completely convincing. With average audiences—and that includes the great majority, "Caught" may well prove satisfactory, especially with the women; but certain critical moviegoers and those who have read the Libbie Block novel may magnify its shortcomings. The cast names and the title, plus provocative advertising catchlines, should boost the box-office take at initial openings, while the word-of-mouth comment thereafter may be sufficiently argumentative to stimulate continued patronage. The picture was produced for the Enterprise Studios by Wolfgang Reinhardt, with direction in the capable hands of Max Opuls.

The History of Mr. Polly

(Reviewed in London)

Univ.-Int'l **Drama** **96 mins.**

AUDIENCE SLANT: (Adult) An out-of-the-ordinary offering which relies more on characterization and incident than plot.

BOX-OFFICE SLANT: John Mills, who has gained a reputation as a romantic hero, turns to character acting and gives a fine Chaplinesque study of H. G. Wells' "little man" in this offering which should do best in the art houses.

Cast: John Mills, Sally Ann Howes, Finlay Currie, Betty Ann Davies, Edward Chapman, Megs Jenkins, Diana Churchill, and others. **Credits:** Adapted from H. G. Wells' novel and directed by Anthony Pelissier. Produced by John Mills. A Two Cities Film presented by J. Arthur Rank.

Plot: Mr. Polly (John Mills), a sensitive, romantic salesman at the turn of the century, inherits some money and buys his own outfitters shop. He marries his cousin (Betty Ann Davies) but things do not work out well. When the store is burned, he leaves his nagging wife and finds the life he has been seeking with the Plump Woman (Megs Jenkins) at the Potwell Inn.

Comment: John Mills combines the jobs of producing with acting for the first time and has turned in a strange conglomeration of whimsy, slapstick and romanticism. In many ways, the picture is reminiscent of the Charles Chaplin stories of the little man who seeks the more romantic world, and will inevitably be described as such. Often it is extremely funny. Mills, who has all the marks of being a romantic hero, sinks his undeniable charm and personality into the character of the easy-going, down-trodden little storekeeper who dreams of a wider and happier world than is provided by his nagging wife and drab shop. He plays it admirably, but it is a pity he is forced to resort to describing certain passages by talking to himself. This is both tedious and tiresome. Edward Chapman, Megs Jenkins and Moore Marriott are others to catch the eye in its distinguished cast. This is a class offering and technically excellent except that the recording in some sequences is not good, with the result that part of the dialog may well be lost.

'The Affairs of a Rogue'

As "The First Gentleman," this story of George, Profligate Prince Regent of England, and his unhappy influence on the romance of his daughter was reviewed from London (STR, May 8, 1948). It offers costumes and a couple of stirring scenes: one an excellent portrayal of the wretched humiliation of the Prince's wife and the other the daughter's childbirth death. For the most part, however, although it has been cut from 111 to 95 minutes, it still "moves leisurely and somewhat stiffly . . . rarely stirring the emotions." Jean Pierre Aumont and Joan Hopkins are appealing as the lovers, but Cecil Parker's broad burlesque of the Regent forces most of the attention. A Columbia release made by Columbia British by arrangement with Twin Cities Films and directed by Cavalcanti.

South of St. Louis

(Color by Technicolor)

Warner Bros. **Western Drama** **88 mins.**

AUDIENCE SLANT: (Family) Although this western drama has its faults, these are compensated for by Technicolor photography, an excellent musical score, plenty of action and a surprise story twist or two. General audiences should find it pretty satisfying.

BOX-OFFICE SLANT: Should do rather brisk business in average communities where moviegoers like outdoor films. The cast names and Technicolor should attract patronage.

Cast: Joel McCrea, Alexis Smith, Zachary Scott, Dorothy Malone, Douglas Kennedy, Alan Hale, Victor Jory, Bob Steele, Art Smith, Monte Blue, Nacho Galinda. **Credits:** A United States Pictures Production. Produced by Milton Sperling. Directed by Ray Enright. Written by Zachary Gold and James R. Webb. Photography, Karl Freund. Music by Max Steiner. Song, Too Much Love, by Ray Heindorf and Ralph Blane.

Plot: Three Texans during the Civil War find their ranch wantonly destroyed by a band of renegades. They get into a blockade-running racket at the behest of a beautiful woman, helping the Confederacy. Their arch-rival, however, still remains the renegade leader. They split up, but at the end are reunited; one of the trio and the renegade leader are killed.

Comment: Although "South of St. Louis" is a United States Pictures Production produced by Milton Sperling, it bears a strong resemblance to the colorful western epics that have come from the Warner Bros. studio during the past several years. There are, however, a couple of surprising story twists that lift it a notch or two above the customary formula, and there is plenty of action for lovers of outdoor film fare. In addition to the Technicolor photography, which adds to the general quality, there is an excellent musical score by Max Steiner without which the picture would suffer considerably. Director Ray Enright has made his villain, as usual, all black, and Victor Jory is as dastardly a bewhiskered scoundrel as ever terrorized the West. Toward the other extreme are Joel McCrea, who does his usual sincere job of acting, and Douglas Kennedy; while Zachary Scott, as the third member of the trio, looks so menacing even when he's on the side of law and order that one feels relieved when he strays off the narrow path and becomes, temporarily, the snarling "heavy" to which moviegoers have become accustomed. Alexis Smith seems miscast as the supposedly tempestuous rebel blockade runner, but she works like a trouper and therefore deserves an "A" for effort. The picture has its faults, of course, but these are compensated for by the qualities already mentioned. General audiences should find it pretty satisfying, and the majority of exhibitors, especially in average communities, should find business rather brisk during its engagement.

The Last Bandit

(Trucolor)

Republic **Western Drama** **80 mins.**

AUDIENCE SLANT: (Family) One of the best of Republic's western dramas, this will delight and entertain and keep in suspense the addicts of fast-paced, hard-riding, quick-shooting outdoor films.

BOX-OFFICE SLANT: Sure-fire stuff for theatres catering to western action and adventure fans, for it has everything needful to keep the cash-registers jingling. Star names and those of the principal supporting players, with plugging of the train chase, the horseback chase and the exciting fisticuffs will draw the fans in, and satisfy them.

Cast: William Elliott, Adrian Booth, Forrest Tucker, Andy Devine, Jack Holt, Minna Gombell, Grant Withers, Virginia Brissac, Louis R. Faust, Stanley Andrews, Martin Garralaga, Joseph Crehan, Charles Middleton. **Credits:** Associate Producer and Director Joseph Kane. Screenplay by Thames Williamson from a story by Luci Ward and Jack Natteford. Photography Jack Marta. Music, Dale Butts.

Plot: A story of the notorious Missouri bandits, Frank and Jim Plummer. Frank (William Elliott) has gone to Nevada, turned honest and is a trusted express agent. His brother Jim (Forrest Tucker) is "left at the altar" by Adrian Booth at the urging of Grant Withers and goes to Nevada to rope Elliott into a scheme to rob a shipment of gold. Bob guesses the set-up and follows with his gang, holds up an entire train and is driving away with gold bullion when El-

(*Continued on Third Cover*)

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Prewar Showmanship Marks Gala 'Down to Sea' Premiere

Marking a return to old-time, prewar showmanship, the gala world premiere of 20th Century-Fox's "Down to the Sea in Ships" was held last Tuesday in New Bedford, Mass., with simultaneous showings at three theatres—the State, New Bedford and Empire.

The occasion was highlighted by the personal appearance of Richard Widmark, one of the stars of the film in whose honor the premiere was staged. Widmark, along with Cesar Romero, 20th-Fox star, headed a contingent from New York and Boston, including representatives of the press, radio, magazines, syndicates and trade papers, who traveled to the New England whaling city for the occasion.

All three theatres were completely sold out for several days before the premiere, and practically the entire town turned out to take part in one of the most colorful and exciting celebrations ever held in that city.

New Bedford was gaily decked out for the occasion. Many of the townsfolk wore costumes of the 1887 period depicted in the picture for the "Gam" which was held in the Bourne Whaling Museum as one of the features of the celebration. Following the "Gam," Widmark and Romero made personal appearances at the three theatres.

The New York party, which stopped at New Haven and Providence en route where the mayors of each city extended official welcome to the Hollywood stars and newspapermen and women, were officially greeted upon their arrival in New Bedford by Mayor Arthur N. Harriman. Music for the occasion was furnished by the American Legion Bugle and Drum Corps, while the National Guard AA Searchlight unit formed the guard of honor.

Part of the program of entertainment for the visitors was a cocktail party in the hotel's Jolly Whaler and Spouter Inn.

Following the premiere the visitors were guests of the New Bedford *Standard-Times* at an old-fashioned New England chowder party at the Wamsutta Club. They returned to New York on Wednesday morning.



A GREAT ACHIEVEMENT. To get a swell newspaper break like this, you have to be on good terms with the editor and staff protographer. And because he was, I.M.P.S. Member James F. Steppello of the New James Theatre, Utica, N. Y., garnered a full page of pictures on his Western Show for kids. The photographer came right to the theatre and "snapped" the kids in all their varying moods as they watched the show. Truly a great achievement!

I.M.P.S. Member Report

Varied Experience Makes Best Manager, Says Rubel

A man who has had experience in all types of show business, all departments of a theatre, and also in the production, exhibition and distribution of films, is best equipped to operate a theatre, it is declared by Frank D. Rubel of Wometco Theatres, Miami, Fla.

Speaking in connection with the I.M.P.S. "Why I'm Glad I Started as . . ." series, Rubel believes that the fact that a man has been an usher may be of assistance to him "but should not materially help or hurt his work as a manager, except that the more varied a manager's experience is, the more valuable he will be and the better job he should do."

This experience, Rubel points out, should concern not only the actual operation of the theatre but should also include "real estate, leases, insurance, law, advertising, publicity, exploitation, booking, and all of the other varied parts that go into theatre operation."

Straw- and Girl-Filled Motor Car Plugs 'Hayride'

Suiting his ballyhoo to the title of his feature, "Mexican Hayride," Manager Al Dunn of the Orpheum, San Francisco, and Publicist Graham Kislingbury, arranged for a properly-bannered motor car, filled with hay and on top of the hay a number of beautiful Latin-American girls, to cover the main streets of the city. The stunt attracted loads of attention. Among other tie-ins was one for displays in the windows of Pan American Airlines, Globe Trotter and American Express travel agencies. Many radio spots further promoted the film.—SFR.

Raise Ad Rates

Amusement advertising rates in the Minneapolis *Tribune* (morning) and *Star* (evening) have been increased from 75 cents to 85 cents a line daily and from 90 cents to $1 a line on Sunday.—MIN.

How Did It Get There?

An advertising throwaway on "It Happened on Fifth Avenue," prepared by the Kelvin Cinema, Glasgow, Scotland, was found recently on the street of Bowling Green, South Carolina. "Could this have happened on your street?" the throwaway copy asks. Well, it did, and thousands of miles away from Scotland. How did it get there? Any clues?

'Bad Boy' N. Y. Benefit To Include Stage Show

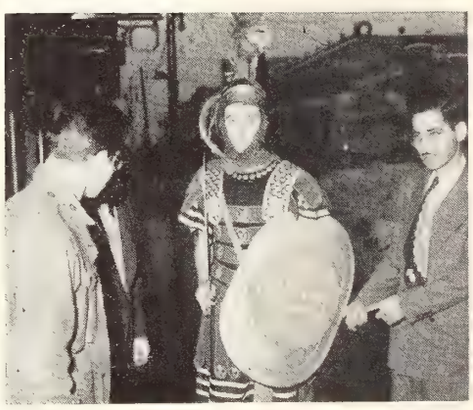
New York's Palace, once the proud show case of vaudeville, will have live performers back on its stage for a one-night, one-performance only stand March 8, when a special mammoth stage show will be presented in connection with a benefit performance of Allied Artists' "Bad Boy."

The benefit will be for the newly chartered New York tent of the Variety Clubs International, which springs from the Motion Picture Associates, a humanitarian organization of showmen who recently voted to convert themselves into a branch of Variety Clubs.

Co-chairmen of the event will be Charles Schlaifer and Robert Weitman, who were appointed this week by the new Tent's Chief Barker Max A. Cohen. The Palace was donated by RKO Theatres Executive Sol Schwartz.

Safety Drive Boosts 'Criss Cross' in 'Frisco

A pedestrian safety campaign was used in San Francisco for the Orpheum Theatre's playing of "Criss Cross" with signs on lampposts warning the walkers not to "criss cross in the center of the block." The tie-up arrangement was made by Graham Kislingbury, North Coast Theatres publicist. An additional promotion for the crime picture centered around a tieup with the Loomis Armour Car Company, which serves many local theatres, as the Orpheum saluted the company for its 25 years without a hold-up. —SF.



GLADIATOR. Usher in rented costume was used by Manager Ansel Winston of the RKO Coliseum in New York City to exploit the "She"-"Last Days of Pompeii" revival twin bill. He was used as street ballyhoo and spotlighted accompaniment to screenings of the trailers.

Well!

How to win friends for your theatre and alienate your circuit cohorts was demonstrated by Manager Worthington McGrath of the Metro Theatre in San Francisco in his exploitation stunt for the crime picture, "He Walked By Night."

McGrath plastered his district with hand-bills of the "WANTED—Reward" type found in post offices. The "reward" was a pair of ducats to his show for anyone identifying the numbered "convicts" on the poster. McGrath slyly inserted pictures of the district manager and managerial staff of the circuit.

Selling Angles Detailed On 'Red Pony' Premiere

Now that the smoke of activity has cleared away, details of the exploitation campaign for the recent world premiere of Republic's "The Red Pony" at the Fox Theatre in San Francisco loom into focus.

Perhaps the highlight of the campaign was the personal appearance of child star Peter Miles who, with a red pony, toured children's hospitals and public schools in the San Francisco and Oakland areas, in a tieup with the March of Dimes.

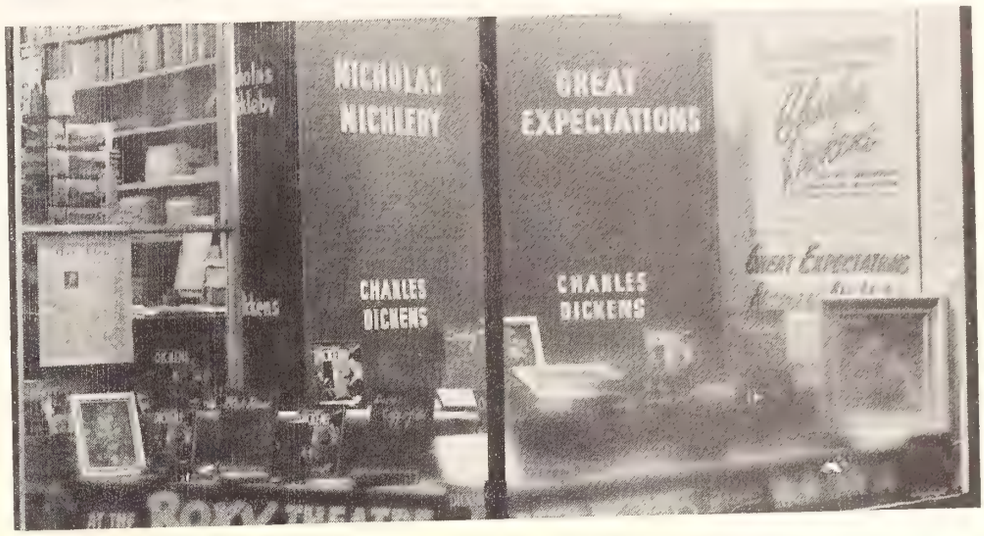
Six windows of the Joseph Magnin store, an exclusive shopping establishment, were devoted to merchandise in a "Red Pony red" shade. Window and counter displays on the John Steinbeck book were also featured by leading downtown department stores and book shops. More than 25,000 bookmarks were distributed by public, high school and college libraries. A traveling billboard toured heavily-populated areas day and evening for a week. Twenty 24-sheets were posted a week prior to the opening as advance attention-getters.

Major publicity breaks were garnered in San Francisco newspapers. These included a large art break on Myrna Loy in the *Sunday Examiner;* a special story on Steinbeck in the *Chronicle;* stories on composer Aaron Copland and cameraman Tony Gaudio; an 8-column picture strip in the *Chronicle;* and the planting of a pressbook coloring contest mat in the San Francisco *News.*

The premiere campaign was handled by Fay Reeder of Fox West Coast Theatres and Mort Goodman, Republic Studio publicity director.

I.M.P.S. MEMBER REPORT

Davies' Campaign Proves There Are No 'Impossibles' in Showmanship



"As an I.M.P S. member, I feel that I should take an active interest in the organization . . . , for I know myself that photos and items listed in your magazine are the source of many a stunt I use. If I continue to use these, it is only fair that I submit some myself that some other showmen might consider good for his local use."

Thus writes T. D. Davies, manager of the Roxy Theatre, Owen Sound, Ontario, Canada. Fellow I.M.P.S. members will be glad to know that their exploitation reports have proved beneficial to Davies, and they can look forward to receiving, through these pages, some adaptable selling ideas from the Canadian theatreman in return.

Brother Davies, in his first report, proves that there are no "impossibles" in showmanship. "Great Expectations" and "Nicholas Nickelby" had played in his town twice, and the last run had not been successful. Therefore, the natural assumption would be that these two pictures were completely played-out.

But Davies thought differently. He was convinced they would make money if sold properly. And he set out to prove he was right.

He promoted a window display in a bookshop which linked the two pictures to the Dickens novels (*see cut*). That "blur" in the lower right-hand corner, he explains, was caused by steam on the window, since the picture was taken on a cold night. The two big books were made of cardboard at a very low cost, but Davies is inclined to think they were perhaps a little too large for the window. What do other members think about this?

More Than Usual

Besides the window, Davies used more than the usual advertising around the theatre in the way of posters and other accessories. He also contacted the principal of a high school in a town 50 miles from Owen Sound and persuaded him to make reservations for students. Teaser ads in the daily newspaper and plugs over the radio helped to round out the campaign.

By his extra effort, Brother Davies proved that the pictures would make money. He writes:

"The results were very gratifying, and since I was enjoying the usual self pride that all showmen enjoy after a stunt pays off, I decided to send in at least a photograph of part of my work."

Your "self pride" is understandable, T.D., and you also deserve commendation for your courage in proving that there are no "impossibles" in showmanship. We'll look forward to hearing from you again.



BRITON WINS MGM HONOR ROLL EMBLEM. Because of his outstanding exploitation campaign on Greer Garson's "Desire Me," E. N. Blaker, general manager of the Plaza Cinema, Worthing, England, was awarded the honor roll emblem which MGM gives to exhibitors for unusually effective campaigns on its product. It is considered by British exhibitors a rare honor. Center in the above cut is MGM's Director Jimmie Squier (deputizing for Sam Eckman, Jr.) bestowing the award upon Blaker. Left to right are ABC Exploitation Manager K. Frost, MGM's D. O'Sullivan, STR's London Chief Jock MacGregor, Blaker, Squier, MGM Publicity and Advertising Director J. Leslie Williams and R. Lee of the MGM exploitation department.

Wanted Passes From 'Belle's Daughter'

Informed that Belle Starr's daughter would distribute passes to the film "Belle Starr's Daughter" in a certain Syracuse (N. Y.) department store, women who wanted passes were waiting for the store to open its doors the next morning. Manager Irv Cantor of the Eckel carried out his part of the arrangement by dressing a girl in cowgirl regalia and sending her to the store to hand out a few passes. Women kept coming in all day asking where they could find Belle Starr's daughter.

Who Played 'Joan'?

Max Mink, manager of the RKO Palace, Cleveland, hit the jackpot with an exploitation stunt to boost "Joan of Arc." Participants of a contest were asked to name the actresses who had played the role of "Joan" in various plays and motion pictures.—CL.

'Secretary' Stunt Steals Space in San Francisco

The accolade of the season's trickiest and most originally effective publicizing "gimmick" in San Francisco went to Graham Kislingbury, publicity director for North Coast Theatres, Inc., when he broke an extensive story and art in the dignified San Francisco *Chronicle* for "My Dear Secretary," showing at the United Artists Theatre.

Kislingbury, using a fresh interpretation of the "human interest" story, secured four secretaries of top business and civic leaders in San Francisco and enticed the newspapers to listen to their attitudes towards the men from whom they take dictation. Private secretaries to Louis Lurie, real estate financier and show business enthusiast; Paul Verdier, president of the famous City of Paris department store; Dan London, general manager of St. Francis Hotel, and Edmund Brown, district attorney, were brought together at a luncheon with Cliff Giesseman, division manager for North Coast Theatres, Inc. Here the secretaries compared notes rather than taking them—for interesting publication.

The *Chronicle,* usually the most reserved of the local newspapers concerning publicity stories, stated: "The luncheon was his (Giesseman's) idea of a nice way to publicize a picture ('My Dear Secretary')." Though it was Kislingbury's project, protocol reserved the honor for the division manager. The four true-life secretaries were treated to an advance showing of the picture after lunch.—S.F.

Are You a Venus?

In the lobby of the Russell, Maysville, Ky., managed by Jack Mitchell, was a huge mirror; the p.a. system played Speak Low; a sign on the mirror asked passing girls: "Are you a Venus? Take a look and then see 'One Touch of Venus'." Few girls failed to look at their reflections.

Turn About

Manager Dick Feldman of the Paramount, Syracuse, N. Y., had the Abbott and Costello picture, "Mexican Hayride," as his leading feature while station WAGE had the A&C airshows so Feldman ran a trailer on the Abbott-Costello radio show and WAGE in turn gave "Mexican Hayride" 30 free spot announcements.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: MANAGER

By HAROLD M. HORN

Mgr., Regal Theatre, Elvins, Mo.

I started as a manager and I believe I am better equipped to run a theatre efficiently. I don't have a projectionist's or an usher's view of the functions of the theatre. I've learned the functions of all the jobs, and now I can usher, sell popcorn, run the machines, clean the theatre and even take the place of the cashier, if need be.

I know what each employe is up against and I believe I'm in a position to fully understand the likes and dislikes of each person who enters my theatre, whether he be customer, visitor or employe.



HOT STUFF IN LONDON. MGM's British exploitation boys got a swell Regent Street window tieup when they splashed MGM's "This Time for Keeps" all over the radiator display of Hurseal's, leading British heat equipment manufacturer. Notice the cutout of Esther Williams and the heads of other leading players. The film title hinted that if you bought one of Hurseal's radiators it was for keeps.

Portable Apartments Ballyhoo for 'Peggy'

Three apartments for Peggy, all conveniently portable so they could be towed around town and parked in front of the theatre for public inspection, were used by John Balmer, city manager for Walter Reade Theatres in Long Branch, N. J., when 20th-Fox's "Apartment for Peggy" played at his Paramount Theatre.

Balmer tied up with a local trailer company, which furnished three completely equipped trailers for display in front of the theatre for three days prior to playdate. He prepared 40x60 easel signs inviting the public to "Inspect Our Apartment for Peggy," which he placed in front of the trailers, and the public accepted the offer to snoop through the portable housing. Cards advertising the playdates were also placed in each window of the trailers.

Balmer also tied in with a furniture store, which turned one of its windows into an "Apartment for Peggy"; he built a lobby display consisting of a woman holding the ad section of a newspaper, standing in front of an imitation doorway with a sign "Apartment for Rent"; and he tied up with two other stores.

GRIST FOR THE SHOWMANSHIP MILL

An essay contest aimed at determining the political thinking of the general public is being sponsored in New York by Film Classics, Inc., in connection with that company's "State Department—File 649." For the writer of the best letter on the subject, "My Recommendations to the U. S. State Department in the Interests of World Peace," FC will award a $500 U. S. Savings Bond. Second prize will be a $250 bond, and third, a $100 bond. The first 50 persons to submit entries will receive guest tickets to see the picture when it opens at the Globe following the current attraction. Essays are to be restricted to 500 words.

* * *

Universal-International's "Family Honeymoon," next attraction at Radio City Music Hall, has received extensive advance promotion, including newspapers, radio, television, advertising and promotional tieups. First picture to be promoted on the Chesterfield network television program, "Family Honeymoon" has also gotten breaks on several network radio programs featuring Claudette Colbert and Fred MacMurray, its stars. In a national tieup, 100,000 pieces of specially-imprinted Topps Gum are being distributed in connection with key city openings. Other tieups include Chesterfield, Max Factor, Auto-Lite, Style-Mart Clothes, Bantam Books, Eversharp and Middishade Suits. Highlight of the New York premiere campaign is a tieup with Arnold Constable, department store, to select the typical Arnold Constable shopping family, the winning family to receive a free family honeymoon trip to Bermuda via Colonial Airlines Skycruiser, staying at the Hilton-operated Hotel Bermudiana. They will also receive a complete family wardrobe from the store, which has notified the 185,000 charge customers of its New York and suburban stores through a special circular. Entry blanks are being distributed at the stores to cash customers. The winning family is to be selected through photographs and the answers to several questions. In connection with the promotion, the U-I newsreel is featuring a "family honeymoon" fashion show and Arnold Constable is marking "Family Honeymoon Week" with newspaper advertising and window displays. Other New York stores are also using window displays on the picture.

* * *

Believing he can best benefit exhibitors by advertising and publicizing the Tarzan series via long-range promotion, Sol Lesser has announced the inauguration of a $250,000 institutional advertising, publicity and exploitation campaign which, rather than emphasizing any one picture, will concentrate on the Tarzan name itself. With his Tarzan films playing currently throughout the world, Lesser believes he can best benefit all of the pictures now in release and those in the future through the new campaign, which will be administered by Monroe Greenthal Co. (advertising); Ted Loeff and Glenn Rose (publicity); William R. Burke Associates (coordination and exploitation); and Irving Lesser and Seymour Poe (sales promotion and merchandising tieups). Arrangements have also been made with Edgar Rice Burroughs whereby the Lesser organization will be in charge of all commercial tieups involving the Tarzan name. The institutional advertising and publicity will be on an international scale, since Tarzan grosses in the foreign market are equal to those in the United States.

* * *

Following a scheduled ground and tactical demonstration of U. S. Air Force fighters and bombers at Andrews Air Force Base, Camp Springs, Md., the national capital premiere of MGM's "Command Decision" was held Wednesday evening at the Palace Theatre, Washington. Motion Picture Association President Eric Johnston was to accept a citation from the Air Force Association on the Palace stage on behalf of MGM and the motion picture industry.

* * *

Twenty different ceramic products, ranging from figurines to ash trays, featuring MGM's famous Tom & Jerry characters of the Technicolor cartoons produced by Fred Quimby, are being manufactured by Coventry Ware of Barberton, Ohio, as the result of a deal made with MGM last week. The ceramics house will start the distribution of initial products late this month.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

WASHINGTON

The Variety Club of Washington combined a Brotherhood Week tribute with its traditional Valentine Day festivities, Feb. 14, at the Statler Hotel. Eric Johnston, President of the Motion Picture Association of America, was guest speaker. Guests included: Supreme Court Justice William O. Douglas, and Mrs. Douglas; Mrs. Eric Johnston; the Hon. Bernard W. Kearney, Congressman from New York State; Mrs. Bernard Kearney; A. J. Brylawski, president of the MPTO of D. C. and Mrs. Brylawski; Dr. and Mrs. Norman Gerstenfeld; Rev. Gilbert V. Hartke; Mrs. Verna Linzel, of the National Conference of Christians and Jews; Commissioner John Russell Young; Brig. Gen. Gordon R. Young; and Mrs. Young; Carter T. Barron, first assistant international chief barker of Variety Clubs International. Also at the head table were Chief Barker Jake Flax of Tent No. 11; Fred S. Kogod, chairman of the welfare committee of Tent No. 11, and master of ceremonies for the luncheon; and Mrs. Fred Kogod.

In the audience were Mrs. Ida Johnston, Eric Johnston's mother, and his aunt, Mrs. Miriam Berryhill. All of the local film exchanges and theatre chains were represented. The entertainment portion of the program was handled by Arnold Fine; Frank Boucher took care of the corsages, door prizes, etc. Guests of the club were widows of Variety's deceased barkers. Honorary members of Tent No. 11, approved by the board of governors on Feb. 4, are Henry J. Nicholson, assistant supervising agent, secret service, White House detail; James J. Rowley, supervising agent, secret service, White House detail, and Robert J. Barrett, major and superintendent of police in Washington.

Saul Menick, formerly with Samuel Goldwyn Productions and the War Finance Division of the Treasury, is now manager of the National Theatre in Washington.

Nathan D. Golden, Chief of the Motion Picture-Photographic Branch, Department of Commerce, was honored on Feb. 14 at the Departmental Auditorium, in the Commerce Department's first honor award program. Golden, an employe of the department for 23 years, was one of those to receive a 20-year award made by Secretary of Commerce Charles Sawyer.

The Naylor Theatre provided facilities for its patrons to see the Arthur Godfrey television show in a second floor room of the theatre building. Sam Roth, president of Valley Enterprises, reported at Episcopal Eye Ear and Throat Hospital for possible surgery. Carter T. Barron, eastern division manager of Loew's Theatres, and George Crouch, general zone manager of Warner Bros. Theatres, are co-chairmen of the local entertainment division for the Washington Heart Association Drive.

DES MOINES

Leo Wolcott, board chairman of Allied Independent Theatre Owners of Iowa and Nebraska, offered a proposal in the association's monthly bulletin in which he maintained that pictures made for the theatres should be entirely withheld from television for at least for five years and that theatres should refuse to buy or use any film products from producer-distributors who fail to live up to the proposal.

Wolcott also announced a contest for Iowa and Nebraska exhibitors for National Brotherhood week with cash prizes of $25, $15 and $10 to the three exhibitors or theatre managers who secure the most Brotherhood members. Vincent Fennelly, manager of Monogram, has been transferred to a position in the Monogram studio in Hollywood. District Manager Sol Francis will manage both the Des Moines and Omaha branches.

Eagle Lion Manager Mayo Beatty announced that starting on Feb. 5 his exchange will handle the booking of SRO film in the Des Moines territory. Jean Post, formerly manager for SRO has accepted a position as a Columbia salesman.

Nate Sandler, chief barker of the Des Moines Variety Club, announced that the Horace Heidt show will appear at the KRNT radio theatre in Des Moines on Sunday, March 27, for its weekly NBC broadcast and a show to be sponsored by Tent No. 14 of the Des Moines Variety Club. Proceeds of the show will go to the Raymond Blank Memorial Hospital and the Mercy Hospital nurses aide program.

R. C. Hoadley, 70, theatre owner at Hueston, Ia., died following a short illness. He was owner and manager of the Princess Theatre at Hueston.

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Bar Drive-Ins?

A bill designed to bar the construction of open air theatres on truck lines and state highways in Connecticut was introduced in the State Legislature at Hartford last week by Representative Warren Cressy, Darien Republican. Reason given by Cressy for his bill was that such theatres increase traffic hazards and divert the attention of drivers from the road.

INDIANAPOLIS

Republic Manager Edwin Brauer has been transferred to the Atlanta, Ga., exchange. Jack Dowd, former manager of the Selznick organization here, succeeds him. Henry Reiss, head of the Ideal Amusement Co., Louisville, Ky., operator of the Ideal Oak, Park and Towers Theatres, will leave for his annual vacation in Florida, Feb. 22. Sam Goodman, Poseyville, Ind., spent a day visiting his son, in charge of the recently-acquired Dream Theatre, Corydon, Ind. Dea Baker, Republic head inspectress, is on the sick list.

Eagle Lion Manager Gordon Craddock and his salesmen Max Meadows and Milton Ettinger, attended the sales meeting Thursday and Friday at the Blackstone Hotel, Chicago. Mary Jean Monfreda, is the new biller at Eagle Lion. Mrs. Harvey Cocks, wife of general manager at Quimby Theatres, Ft. Wayne, Ind., is confined at home by neuritis. The two children of Herman Morgan, Universal-International salesman, are chicken-pox victims. George Mallers, Portland, Ind., exhibitor, is host to his brother, a visitor from Greece.

James Eringer, operator of the Albion, Albion, Ind., accompanied a group of high school boys to Indianapolis, Feb. 3, to see the sights and visit the general assembly now in session here. Sheldon Fogelman, RKO head shipper, has resigned to join the Indianapolis fire department. John Forsha, assistant shipper, succeeds him. Geneva Adams, replaces Mary Hargity as assistant cashier at RKO, and Nancy Sullivan succeeds Carrie Mae La Crosse as cashier. A gift of $1,000 to Civic Films by the Indianapolis Foundation board is to be used for the expansion of its youth education program.

The Circle Theatre Co., which owns the Circle and Indiana theatres here, netted $121,114 last year. It paid stockholders $6 a share (total of $89,804) and had $32,000 left over to put in its surplus account. Two theatres are leased out to the Greater Indianapolis Amusement Co. which paid $188,629 in rent last year.

The bankrupt Kolograph Corp., manufacturer of 16-mm. sound projectors, was sold for $12,300 Friday (11) at a Federal trustee's sale to Ellis Blumberg of Chicago. Bankruptcy action was brought by three creditors last Dec. 16. The company gave its assets on Jan. 12 at $71,111.72 as against $125,964.99 in debts. It employed eight persons.

HARTFORD

Among recent personnel changes in key first-run situations are other locations were the following: Joe Gilo is the new manager at the New Haven Dreamland, while Lovell Spalding has taken over as assistant manager at the E. M. Loew's Court Square, Springfield, Mass. In the Loew-Poli circuit, David Lee is the new student assistant manager at the Loew-Poli, Bridgeport, and Stuart Morin, student assistant at the Loew-Poli, Worcester, Mass., becomes assistant manager at Loew's Valentine, Toledo, Ohio.

Also, in Lynn, Mass., and surrounding area several changes have occurred, with Don King, former manager, Washington, D. C., drive-in

(Continued on Page 26)

REGIONAL NEWSREEL

(*Continued from Page* 25)

for E. M. Loew circuit, becoming manager of the E. M. Loew Royal, Worcester, Mass., and Royce Beekman becoming manager of the Warner Theatre, Lynn. Stanley Young is new assistant of the Warner, Lynn. New assistant at the Paramount, Lynn, is Lawrence Burke.

Henry L. Needles, Warner Theatres, Hartford district manager, and Mrs. Needles were on a cruise to South America. Sal Adorno, Sr., owner, Palace, Middletown, Conn., was ill. Colonial, Hartford, is now opening at 1:30 P.M., for daily matinees instead of old 2 P.M., time, and, according to Ernie Grecula, assistant general manager, Hartford Theatre Circuit, the change took place when numerous housewives asked that shows be started earlier to permit their getting home in time to prepare evening meals.

A certificate of incorporation was filed with the Secretary of State's office for Waterford Theatre Corp., Waterford, Conn., listing capital in cash, $10,000; president, Michael Radin; vice-president,, William A. Rabinowitz; treasurer, Lorraine Fortier; and secretary, Florence Bloom, all of Hartford.

OKLAHOMA CITY

A short subject produced in Claremore, Okla., is being shown at the Paramount theatre in Ardmore.

The Griffith Amusement Company anti-trust suit now being heard in Oklahoma City has been granted a postponement until government attorneys have had a chance to examine contracts involved in the suit.

Another Griffith theatres court case was delayed in Tulsa, Okla., for 20 days. The suit was brought by a minority stockholder in the Talbot Theatres, Tulsa. Miss Steinway, the plaintiff, seeks an injunction against the theatre group to prevent the Hotel Last Frontier, Las Vegas, Nev., a Griffith enterprise, from using its voting power at stockholder meetings. She is also protesting transfer of controlling stock to Griffith by Ralph Talbot. Four of Tulsa's first-run theatres—the Ritz, Orpheum, Majestic and Rialto—figure in the case. Named as defendants are the Majestic Amusement Co., and Ritz Theatres, Inc.

The Center Theatre, Oklahoma City, has started a new feature for Friday afternoons. It is a quiz program called "Star Time." The show will be broadcast over radio station KTOK.

Starling Scarer

A new method of scaring away the flocks of starlings that plague passersby and damage property was rigged up by Manager Jack O'Rear of the Colonial, Harrisburg, Pa., and Ike Davis of his maintenance staff. They fill several three- and five-gallon cans with shot on a spring, with a rope attached. When a flock of the starlings assembles, Davis pulls the rope, setting up such a clatter that the birds are frightened away by the noise.

SAN FRANCISCO

Brotherhood Week in San Francisco will be launched by the city's theatres on Feb. 20 with an extensive trailer campaign and on the following day more than a dozen houses will hold special morning shows for all high school senior classes. The Orpheum Theatre in the downtown section and the Coliseum, largest district house, will present the Academy winning tolerance drama , "Gentlemen's Agreement," for the school audience. The picture will be repeated in other houses on a city-wide scale.

Joe Smith, branch manager of RKO Exchange, is city chairman of the week; Roy Cooper, Golden State Circuit official, and Ben Levin, General Theatrical head, are aids.

Art Allread has been announced as assistant manager at the Telenews Theatre according to Charles Shutt, manager. Allread was formerly associated with the George Mann Circuit at a Marysville, Calif., house.

Neal East, head of Variety Heart Fund locally, addressed the recent meeting of the Film Girls Colony Club concerning the purposes and plans of the Fund.

Columbia Manager Jack Tillman was hospitalized at Hahnemann Hospital recently for recuperation and rest. Fox West Coast District Manager for San Francisco Dick Spear was in the Dante Sanitarium for check-up after recent illness.

Max Morris, 76, one of San Francisco's most popular gentlemen, died recently. His funeral services were attended by representatives from evry branch of th industry with whom he was in contact for many years as the head of the Western Poster Company, the first organization in this section to handle motion picture billboards and display material. Morris turned over the company to National Screen six years ago but retained an active interest with the new organization.



PLANS AND OPERATIONS CHIEFS for the Variety Clubs International 13th annual convention in San Francisco May 2-6 are (left to right) International Canvasman Abe Blumenfeld; Registration Chairman Ben Levin; General Chairman Rotus Harvey and (writing) Chief Barker of Hosting Tent 32, Jimmy O'Neal. Harvey anticipates a registration of more than 1,C00, and Sylvia Levin, chairman for women's activities, has a special women's program which includes a luncheon, fashion show, visit to the Acquacade, and a Chinese Night which will cover the Chinese area, including the famous Chinese Theatre.

DALLAS

Preparations were completed here last week for the world premiere of "Bad Boy" at the Majestic Wednesday night, with Audie Murphy, Jane Wyatt, Lloyd Nolan and Martha Vickers here in person. A radio broadcast and an hour stage show with local entertainers contributing their services featured the film's bow.

Monogram's Dallas exchange will hold a house-warming Wednesday to open the studio's newly-remodeled offices at 304 South Harwood. R. J. O'Donnell, Interstate general manager, was in Chicago last weekend.

William Kupper, British manager for 20th Century-Fox Limited, was a Dallas visitor last week and was entertained at a Variety Club luncheon Friday by heads of the local Fox exchange.

MGM has promoted Booker George J. Fisher to salesman in Dallas. He started with the company as box-office statement clerk in Kansas City in 1941.

MINNEAPOLIS

Bosley Crowther, motion picture critic of the New York *Times,* said here that "we have reason to expect better movies in the future. The structure of the industry being what it is, the producers take their orders from theatres, rather than the other way around," Crowther pointed out. "The result is that four out of five movies aren't very good." Crowther also revealed that producers are having to try to attract the over-30 group now and "this influence has shown itself in some better pictures and it seems we will be getting more of them."

Will Jones, movie and radio columnist for the Minneapolis *Tribune,* reports that a new 50-cent candy bar soon will be introduced in Midwest theatres. It's designed to last through roadshow-length films.

RKO Western Division Manager Walter Branson, his assistant, Harry Gittelson, and RKO District Manager Herb Greenblatt, were at the Minneapolis exchange for the Ned E. Depinet drive. Irving Werthimer, assistant to the division manager of Paramount, was at the Minneapolis exchange on routine business as was Universal District Manager Manning Gottlieb. New salesman at Monogram is Avron Rosen, a former Paramount booker.

Recent out-of-town exhibitors on film row

(*Continued on Page* 43)

'Bad Boy'...a Natural for Big Time Showmanship

By Chick Lewis

Last October, while this writer was on the coast, Paul Short, author and producer of "Bad Boy," invited us to the Allied Artists' studio to watch the shooting of some of the interiors for this unusual production.

Since we already were quite familiar with the backgrounds of both the producer and the picture he was making, we found our visit of great interest. So much so that we went into quite a discussion about the exploitation and audience potential of such an attraction.

You know, when a couple of guys get enthusiastic about a picture they can sell themselves a thousand times faster than they can sell others. So, by the time we finished imagining what "Bad Boy" would be like when finished and edited, we were certain that a new milestone in the progress of the industry would be established.

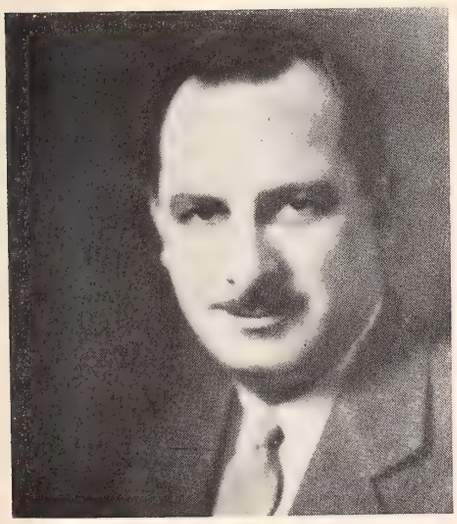
A Huddle on Campaigning

Over the lunch table, Steve Broidy, head of AA and his advertising chief, Lou Lifton, wanted some candid and honest opinions about the best way to sell such a picture to the theatremen of our nation in a manner that would create in them the same enthusiasm that could be passed along to the movie going public through the medium of every local advertising and exploitation campaign.

That's how this special section on "Bad Boy" was born.

Before we parted company we settled the details and left the date to be set when the picture was entirely completed and ready for its national premieres around the country.

"Bad Boy" *is* a fine motion picture. We use the word advisedly for many reasons. If we said it was a "great" picture, that might immediately lessen its value to thousands of theatremen who have learned that the word "great" when applied to a motion picture by anyone with even the remotest interest in it, can only mean that it's just another picture. That's what happens when you overdue and exaggerate as much as the industry has in the past fifteen or twenty years.



DRUM-BEATER

Louis F. Lifton, advertising, publicity and exploitation director of Allied Artists, is a veteran in the field of applied showmanship.



PRODUCER

Paul Short, co-author of "Bad Boy" as well as its producer, brings a background of experience in exhibition to his new studio career.



DISTRIBUTION CHIEF

M. R. ('Razz') Goldstein, general manager of distribution for Allied Artists, Inc.

But we repeat, "It's a *fine* picture. In story treatment, in superb casting which brings to the picture not just one great star-name but rather, and importantly so, a group of accomplished actors which adds up, in our book, to the kind of casting that insures for a convincing portrayal of all important roles but of equal importance to the theatreman, a group of names that can definitely help him sell the picture locally.

In direction, Kurt Newman doesn't have to make a bow to any other director. He proved his ability in his direction of "Bad Boy" regardless of what he has done before or will do hereafter, through the manner in which he avoided any temptation to get corny . . . and brother, there were times galore when nine out of ten directors would have succumbed to the temptation. His handling of the players has resulted in characterizations so believable and true to life that as you watch the story unroll on the screen you never doubt for a moment but that all you see there before you could and did happen.



COMPANY CHIEF

Steve Broidy, president of Allied Artists Production, under whose banner "Bad Boy" is presented, is one of the industry's top executives.

A New Screen Personality

He projected the personality of Audie Murphy so faithfully from the screen that the youngster grows on you until you end up hoping for what seems impossible—a chance for the embittered lad to rehabilitate himself and enjoy his opportunity for a future that should be the heritage of every American boy.

But here we are getting enthusiastic all over again and taking up valuable space raving about the things we liked in the picture when we should be telling you how we think the picture should be sold locally for maximum results at the box-office.

Exploitation, like everthing else in our business, is an intangible. Some call it showmanship, others ballyhoo, and so on down the line. Actually, it might better be described as a word indicating how much effort you put behind selling a picture to your potential patrons.

The Sinews of Salesmanship

The thoughts and selling ideas contained in the Showmanalysis presented in this section are meant to supplement, compliment and augment the campaign book prepared by the able staff of Allied Artists. If between their press book and our own suggestions in this special section you can create and execute a strong and effective selling campaign, then our combined efforts will not have been in vain.

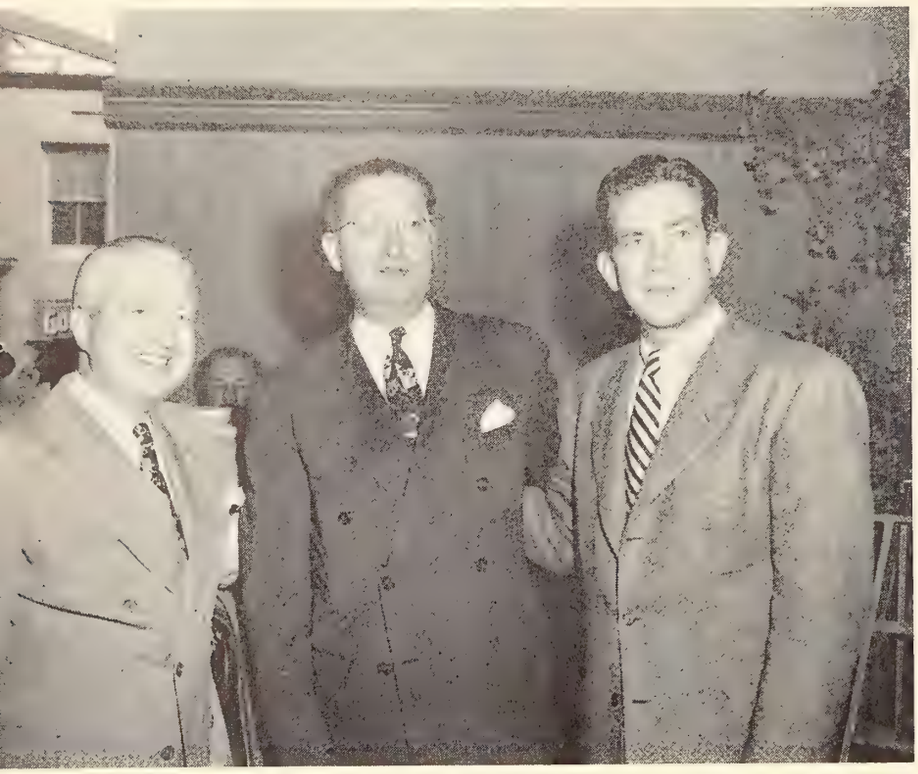
Before you lay the groundwork for any campaign on this picture you can at least feel confident that in "Bad Boy" you have a picture that will satisfy any audience in any theatre. Therefore, you won't have to alibi or apologize

(*Continued on Page 33*)

BAD BOY

A Showmen's Picture for Showmen

Behind the Scenes



THE KICK-OFF—National Publicity Director Chick Lewis, Variety Clubs International, is on hand for the first day's shooting of "Bad Boy." Flanking Chick, is Steve Broidy, president of Allied Artists ,and Paul Short, producer of the film.



TOUGH GUY — Associate Producer George Bertholon gives Audie Murphy a few tips between takes of the prize fight sequence of "Bad Boy."



G. I. HAIRCUT — Martha Vickers looks on in amusement as Audie Murphy gets his first G.I. haircut since the war for his role of Danny Lester.



'DOUBLE TAKE'—No, you don't need new glasses! That's Jimmy Gleason's stand-in on the right. Jimmy has a top role in "Bad Boy."



GAB FEST—V. C. Publicity Director Chick Lewis tells Audie Murphy, star of "Bad Boy," of the nation-wide exploitation program to be launched by Variety Clubs.



PRETTY VISITOR—Lovely Gale Storm drops in from an adjoining Allied Artists sound stage where she is working in "Fighting Mike McCall," for a chat with Paul Short and Audie Murphy.



BIG JOKE. There's always a time for a laugh or two between takes. Here Jimmy Gleason, Jane Wyatt and Lloyd Nolan relax on courtroom set, about half way through production schedule.



TALL STORY. Lloyd Nolan has an interested audience on location with "Bad Boy" troupe. Listeners included Audie Murphy, Paul Short, Director Kurt Neumann, Jane Wyatt, Stanley Clements and James Gleason.



THE LOW DOWN. Film veteran George Bertholon, associate producer, gives his interpretation of a forthcoming sequence to Producer Paul Short, leading lady Jane Wyatt, and Jimmy Gleason.



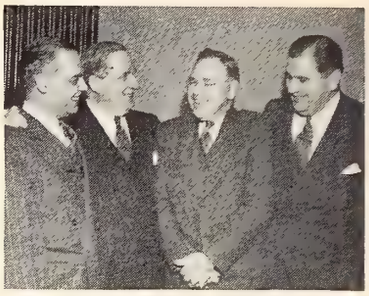
DISGUSTED. Rugged Audie Murphy makes no secret of his dislike for make-up on the "Bad Boy" location. Producer Paul Short looks on.



CHOW HOUNDS? Lovely Jane Wyatt and Paul Short seem too interested in something happening at the other end of the table to pay much attention to food. Scene is location for "Bad Boy."

Meet Bad Boy's Biggest Booster

Col. Wm. B. McCraw, Executive Director and Coordinator of Variety Clubs International, has recently completed a whirlwind nation-wide tour of 33 Variety Clubs Tents, to assist in setting up the local area premieres for "Bad Boy." McCraw is shown here with officials and friends of many of the tents visited.

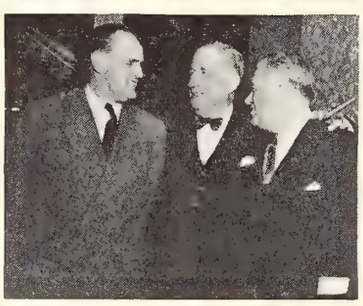













Top photos: Tent No. 16, Omaha—Jake Rachman, Omaha World-Herald critic; Col. McCraw; M. L. Stern, Chief Barker. Tent No. 5, Detroit—Ed Stuckey, Chief Barker; Col. McCraw; Charles W. Snyder, past Chief Barker; Lou Mitchell, 1st asst. Chief Barker.

Second from top: Tent No. 20, Memphis—M. A. Lightman, president Malco Theatres, Inc.; Col. McCraw; Ed Williamson, Chief Barker and branch manager Warner Bros.; Charles Wynn, manager Hotel Gayoso. Tent No. 30, Toledo—Ed Busch, Dough Guy and manager State Theatre; Marvin Harris, manager Paramount Theatre; Jack Lykes, Chief Barker; Howard Feigley, manager Rivoli Theatre; Col. McCraw.

Third from top: Tent No. 23, Boston—Bill Koster, executive director; Joe Cifre, past Chief Barker; Sam Pinanski, president American Theatres Corp.; Arthur Lockwood, president TOA; Harold Stoneman, Chief Barker and president Interstate Theatres Corp.; Col. McCraw. Tent No. 31, New Haven—Murray Weiss, New England supervisor VCI; Morey Goldstein, general sales manager Allied Artists; Barney Pitkin, retiring Chief Barker; Mayor William C. Celentano of New Haven; Col. McCraw; Lou Brown, Chief Barker.

Fourth from top: Tent No. 26, Chicago—Henri Elman, Chief Barker; Harry Lustgarten; Jack Rose; Irving Mandel. Tent No. 11, Washington—Ed Lurie, Allied Artists; Col. McCraw; Jake Flax, Chief Barker; George Crouch, Warner Bros. Theatres zone manager; Jack Safer, Allied Artists branch manager. Tent No. 12, Minneapolis—Lowell Kaplan, Independent Theatres; Abe Kaplan, Minneapolis & St. Paul exhibitor; Ben Friedman, Minnesota exhibitor; Col. McCraw; William A. Ronning, Minnesota Amusement Co., booker. Tent No. 13, Philadelphia—Ted Schlanger, Warner Bros. Theatres zone manager; Col. McCraw.

Bottom row: Tent No. 21, Atlanta—E. E. Whitaker, outgoing Chief Barker and general manager Georgia Theatres; Col. McCraw; Fred Coleman, incoming Chief Barker; Charlie Durmeyer, past Chief Barker. Tent No. 9, Albany—Saul Ullman, Chief Barker; Col. McCraw; Nate Dickman, Allied Artists branch manager; Charles Smakwitz, Warner Bros. Theatres zone manager. Tent No. 4, St. Louis—Edward Arthur, general manager Fanchon and Marco; Col. McCraw; Thomas Canavan, Chief Barker. Tent No. 19, Baltimore—Louritz Garman, Baltimore exhibitor; Gilbert Kanour, film critic, Evening Sun; Col. McCraw; Rodney Collier, manager Stanley Theatre; Joseph Grant, Chief Barker.

On behalf of Allied Artists Productions, may I express my sincere appreciation to Chief Barker Bob O'Donnell, and all members of Variety Clubs, International, for their great work and wholehearted cooperation in the production and presentation of one of the finest films ever to bear the trade mark of this organization.

We are doubly grateful for the opportunity of telling the theatre-going public the story of one segment of the far-reaching humanitarian work done year in and year out by the Heart of Show Business.

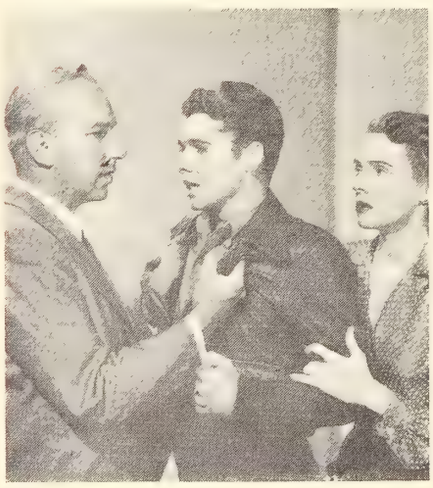
We firmly believe that "BAD BOY" will be considered a fitting monument and tribute to this great work.

STEVE BROIDY,
president
ALLIED ARTISTS PRODUCTIONS, Inc.

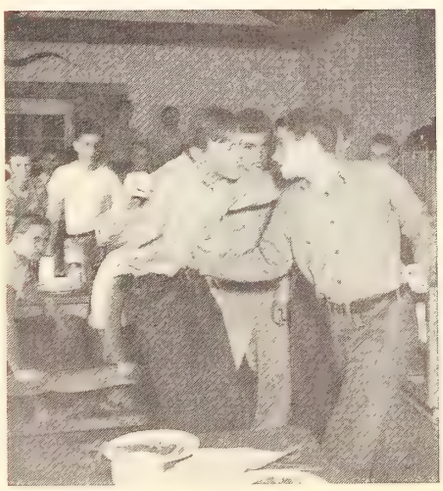
Highlights of Drama



(1) Caught attempting a holdup, Danny Lester, who has a long felony record, is committed by a juvenile court judge to the custody of Marshall Brown.



(2) Brown, director of the Copperas Cove, Tex., Boys Ranch, operated by Variety Clubs International, and Mrs. Brown are baffled by Danny, who resents all that is done for him at the ranch.



(3) Danny rejects every friendly attempt of the boys at the ranch to help him and when he starts a fight with the popular Ted Hendry he incurs the antagonism of them all, including Charlie, seen between the fighters.

There's a Human Interest Yarn Behind the Screen Drama Titled 'Bad Boy'

Back of the making of Allied Artists' "Bad Boy" was an idea that holds special appeal for every person connected with the motion picture industry, and extending to good citizens in general and parents and boys in particular.

That idea is embodied in a statement recently by Marshall Brown, lifetime director of Boys' Ranch at Copperas Cove, Texas: "There are no hopeless boys—only the people who grow hopeless about them."

With much the same thought in view, Attorney General Tom Clark approached his friend, R. J. O'Donnell, of Interstate circuit with the suggestion that a picture be made that would aid in the drive against juvenile delinquency. As head of the Variety Clubs, whose Texas unit organized, supports and sponsors Boys' Ranch, O'Donnell was struck with the idea that the institution which had realized such success in aiding boys charged with criminal offenses, very well might provide the realistic theme for just such a picture as the Attorney General wished to see produced. The result is Paul Short's production of "Bad Boy," directed by Kurt Neumann and starring Audie Murphy, "the world's most decorated soldier," in the name role; Lloyd Nolan in the role of Marshall Brown; Jane Wyatt as Mrs. Brown, and James Gleason as the manager of the Ranch.

Previews for Community Heads

Preview audiences comprising representatives of all branches of the industry, newspaper critics, columnists and youth leaders, gave convincing testimony that the ideal behind the original plan suggested by Tom Clark had been successfully translated into terms of stirring popular screen drama.

This fragment of background on the beginnings of a production that ranks as one of the industry's outstanding "exploitation pictures" emphasizes the keynote of the type of campaigning which is certain to be used with notable box-office results when "Bad Boy" plays through its engagements from key-city to subsequent runs.

The amount of goodwill that can be built up for the theatre in its own locality as well as the prestige for the industry as a whole, through such exploitation as is indicated for "Bad Boy," is a matter of general acceptance by exhibitors. And particularly successful have been those theatre-civic group cooperative efforts which focus on the local activities of leaders in youth movements, boys' clubs and parent-teacher units interested in community activities directed toward juvenile delinquency.

The boys' clubs and the Boy Scouts are among the most effectively organized groups in the country. And, on the average, the purely local projects of organizations interested in promoting the welfare of boys are the most active, and alert, in every town where community action is found.

Importance as Local Event

The entire gamut of theatre cooperation used in the past for bringing to local attention a picture such as "Bad Boy," with its heartening and informative message and its dramatic development of a story evolving about a wayward boy and his regeneration, may well be employed by all theatres presenting this Allied Artists attraction.

Local newspapers can be expected to evince active editorial interest in cooperative efforts of the theatre with the leaders in the Boy Scout, boys' clubs, schools, welfare institutions, etc. Indeed, there already has been evidence of this factor in feature articles and columns published about "Bad Boy." Among such was the exceptional article by Jack D. Grant in his column "Entertainment" published January 8 in *The Mirror,* Los Angeles daily. Grant's column reflected the reporter's interest "Bad Boy" arouses for the subject of constructive



(4) While Charlie looks on, Danny smoothly denies any knowledge of robberies in a nearby town when the Sheriff, convinced that someone from the ranch is responsible, calls to question the boys.



(5) Brown, meanwhile, seeks to learn what had set Danny on his path of crime by questioning persons who had known him, including his step-father and step-sister, Arnold and Lila Strawn.

. . . and theatremen presenting the picture can take pride in the fact that an original idea suggested by a high government official is the inspiration for stirring screen entertainment

efforts toward welfare work. Grant traced the history of the organization and the idealistic motives which crystallized in such an outstanding institution as Boys' Ranch.

Theatremen who are seasoned in handling this type of picture have their lines of approach already charted and their contacts in working order. They have the know-how, in addition to the entree with leaders in civic and youth groups, that immediately sets things in motion. Thus, the special shows for the right groups, the offer of cooperation to the leaders of groups, the effective newspaper and radio interest and publicity, soon take shape.

In localities where the theatre has not had opportunity to develop these goodwill lines of cooperation, the picture "Bad Boy" will serve as an auspicious beginning of what can become a most valuable means of increasing the prestige of the theatre as an important community institution.

Important to the Community

According to the veteran theatremen who consistently cultivate these goodwill lines, of vital importance to proper launching of the activity is the enthusiasm of the theatreman in driving home the values of the picture as a focus for cooperation of the local groups or leaders. In the case of "Bad Boy" the initial idea, expressed to a motion picture executive by Attorney General Tom Clark, is a very important element. For if a high public official—on the basis of the exhaustive study of juvenile delinquency such as was made by Clark—deems it important to the welfare of the country that such a picture should be produced, it logically follows that such successful handling of the assignment as has been done by Producer Paul Short and Allied Artists, is something to be considered most seriously by local leaders in movements concerned with youth welfare.

The special shows, the expressions of leaders and the attendant publicity through the organization contacts as well as newspaper and radio will lay the foundation for a campaign which also should stress the stirring entertainment values of "Bad Boy"—through the regular selling activities: frontal display, direct mail, advance trailers, newspaper ads, etc.

A 'Natural' for Alert Showmen

(*Continued from Page 27*)

to the customers when they are coming out after each show.

There are many plus values to "Bad Boy" besides our statement that it is a fine picture. Every organization functioning in every community has a large stake and interest in the welfare of the youths of the community. With very little imagination you can see your way clear for important and active tie-ups with all the Boys' Clubs or Youth Groups, townwise, citywise and countywise. The Boy Scouts and Girl Scouts. The American Legion, Veterans of Foreign Wars, Chambers of Commerce, Junior Peace Officers.

Heck, there isn't much use in our trying to list them or enumerate their possibilities here. They are as unlimited as the total number of such and similar organizations and groups within the largest radius of your drawing population.

Properly handled, intelligently sold, and carefully followed up for maximum cooperation, these tie-up slants alone could produce enough extra business to fill your theatre several additional times over normal business.

The important point is: What do you intend doing about all of this?

For, after all, there is little gained in getting studios to work out good material for the showman if the theatreman himself fails to grasp the opportunities and capitalize them by very strong ticket-selling and the upbuilding of goodwill and prestige for motion pictures and the theatres where they may be seen by the public.

The Story in Action



(10) Brown convinces the authorities that he eventually can reform Danny and the boy is returned to the ranch, where for the first time he becomes friendly with the Browns and the assistant affectionately known as "Coach."



(9) Recovering from his wounds in the hospital, Danny frustrates a rescue attempt by his former partner-in-crime, Joe Shields, when Joe threatens to shoot Mrs. Brown. A fight ensues between the boys.



(6) Strawn hated Danny, it develops, and he and Lila had accused him of killing his mother when the boy brings her a druggist's prescription to relieve her suffering. Danny runs away to a career of crime.



(7) Danny mails himself money obtained from holdups which, it develops, he really has perpetrated on occasional surreptitious jaunts away from the ranch. Finally he runs away altogether.



(8) Danny is hunted by police, cornered in a ravine and wounded in gunplay. Quick talking saves Brown from being shot by Danny and convinces the boy that it is best to surrender.

BAD BOY

A Showmen's Picture for Showmen

Open Throttle Wide on 'Bad Boy'

Full Speed Ahead for Campaign Covering All Groups, Every Angle

Theatremen are in business to make money. Occasionally, however, a so-called "prestige" picture is booked on the theory that the goodwill it creates for the theatre can offset any dollar shrinkage at the box-office.

Therefore, when a picture comes along which, by virtue of its production background and story, is worthy of public attention that will focus goodwill on the theatre playing it, and which, at the same time, has the exploitation values to make it a box-office winner, the time is ripe to rejoice.

That time is now at hand in connection with Allied Artists' "Bad Boy." For several weeks now, the producers and the Variety Clubs International, have been working jointly in a plan to make premieres of the picture benefit shows to swell the charity fund chests of the Variety Club tents.

The benefit shows are certain to result in a good press in key city newspapers and the publicity for cast members as well as the title can be expected to reach a point of high penetration in all areas. An important factor, this, for the local theatreman in setting up publicity with his town newspaper, particularly if the exploitation is geared to interest civic, local and religious leaders in a movie which is essentially concerned with actual welfare work being done in this country by a typically American institution such as Boys' Ranch.

A vast field of cooperative activity is opened up by this picture. The tie-up potential embraces a long list of organizations and groups whose influence reaches into all classes of people in every locality.

The showman has the following large list of groups to work with: Chamber of Commerce; churches of all denominations; city and county police departments; parent-teacher associations; local, county and state school boards; fire departments; town or city councils; Rotary, Kiwanis and Lions Clubs; orphan asylums; welfare and relief agencies and organizations; Y.M.C.A., Y.W.C.A., Y.M.H.A.; American Legion, Boys' Clubs; junior groups; crime-prevention bureaus; juvenile delinquency groups; men's clubs; Bible societies; Big Brother and Sister Clubs; social clubs.

Henry Holt & Co., publishers of Audie Murphy's forthcoming book, "To Hell and Back," are preparing a campaign including posters and stills which will tie-in with "Bad Boy." Allied Artists, it is understood, has a special deal with Holt for books at a big discount for use in promoting the picture. Wise theatremen will be alert to this tieup, for it can mean not only window displays in book shops but also window and counter displays in department stores which sell books, and there are contest possibilities with copies of the book as prizes. And don't forget that the giant book street ballyhoo, as well as the man on the street or public transportation vehicle reading an enlarged copy of the book, are still stunts that attract plenty of attention.

The song, Dream On Litle Plowboy, is being published by Leo J. Feist & Co., with a special title page featuring the stars of "Bad Boy." The publisher is providing Allied Artists with lead sheets, title pages and orchestration for use in promoting the picture and song. Radio plugs are being arranged through orchestras and disc jockeys. You don't have to be a musician to realize what this tieup means. Every music shop window and/or counter, as well as most department store windows and/or counters (music, of course), can spread the news of the film's showing at your theatre. The song can be plugged by local dance orchestras, on live talent radio programs, through contests (examples: offer prizes for longest list of popular songs with word "boy" in the title; let local singing aspirants do their stuff on the stage with this number, with special prize to the one who croons it most satisfactorily), and in other ways that will become apparent as your campaign plans get under way.

And while we're still on the song, Universal Records has waxed it with the vocal by Gene Austin, the composer.

All television outlets will be covered by a Chesterfield Cigarettes video program featuring Miss Wyatt in a scene from "Bad Boy."

Chesterfield is also scheduled to feature Lloyd Nolan as the "Mystery Star of the Week" on a nationwide hookup. Although Nolan will appear only once, the picture will be plugged for the entire week.

Other radio tieups (some already over, others to come) include the Louella Parsons program, the Burns & Allen show and possibly the "Skippy Hollywood Theatre."

A tieup with Lux Soap for ads featuring Jane Wyatt was in progress at this writing. Be sure to arrange for a tie-in if and when the ad runs in your local newspaper.

Through its Dallas tent, Variety Clubs International has issued a brochure and promotional kit which has been sent to theatres in Texas participating in the midnight premieres and simultaneous openings.

There are many general selling angles in the brochure that can be easily adapted to almost any situation. A digest of these angles follows:

Hold a private screening for the local Parent-Teachers Association.

Hold an essay contest for high school students on the subject, "How to Convert Juvenile Delinquents."

Have employes, friends, taxi drivers and others use bumper strips and windshield stickers.

Get merchants to insert copy in their regular ads calling attention to premieres and/or midnight shows, and to give some of their radio spot announcements to the cause.

Invite Chief of Police to see the picture, then get "crime does not pay" quotation from him for newspaper story.

Cover the town with posters.

Use teaser trailers well in advance.

When theatre attendant answers phone, have him say: "'Bad Boy' coming next (playdate)." Then continue regular conversation. This will cause questions, so the theatre employe can elaborate on the coming attraction.



Since one of the best selling approaches is to develop local interest in the welfare phase of this picture—through special showings or other methods acquainting local leaders with the youth problem—the catchlines: "Great in Action," "Great in Thrills," "Great in Suspense" can be used to advantage in all billing and advertising for "Bad Boy." The catchlines are being used by Allied Artists on the paper and other accessories, and the special campaign planned for the Texas premieres includes prominent display of them. The "action, thrills, suspense" theme brings the audience values into focus and will fortify the selling impact of the public interest element developed by publicity and events connected with activities in which civic and social leaders of the area are given prominence. Another element of the campaign worth developing is display for the theatre front during the run and advance announcement in lobby or foyer. The Allied Artists paper adapts itself to good frontal display as indicated by the suggested lobby layout (above) illustrated in the Texas manual. This utilizes a blowup of the title with the closeup of Audie Murphy with gun



in hand in a blowup version interposed between the two words of the title. The title lettering in the 24, the six (shown above) or the three-sheet will serve. The six and three-sheet both provide the closeup of the boy pointing the pistol.

An STR Showmanalysis

AN OPEN LETTER FROM THE PRODUCER OF 'BAD BOY'

Dear Mr. Exhibitor:

As an exhibitor for many years, I am mindful of many of your problems . . . some of which certainly are not minimized by a bombardment of raves when numerous talented folks turn fancy phrases to herald their screen merchandise.

I have no wish to clutter your daily mail; no desire to try to pre-sell you on my ideas about a motion picture that is heading your way.

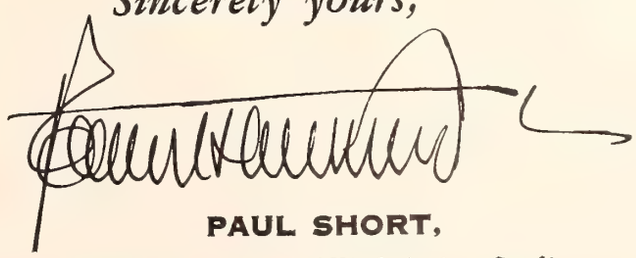
I recognize that you are capable of forming your own opinion, and therefore require no high pressure methods to guide you in buying and booking films for your theatre.

We both know that an advance screening can and does either confirm or refute claims made for a picture in behalf of its entertainment and box-office values.

With much pride, and entirely without prejudice, we are anxious to leave our picture, "Bad Boy," in your good and experienced hands . . . confident that you will recognize its value and appreciate its purpose.

So I ask that you make certain to look at "Bad Boy" just as quickly as you can.

Sincerely yours,



PAUL SHORT,
Producer of "Bad Boy" for Allied Artists Studios

Allied Artists PRODUCTIONS

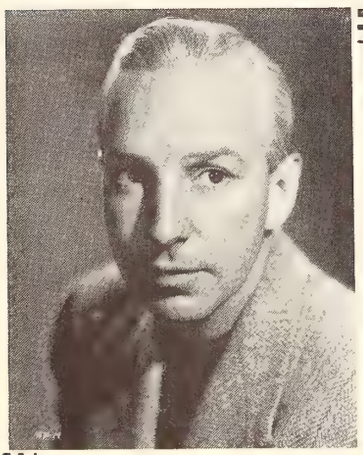
KURT NEUMANN

Directed

"BAD BOY"

Produced by Paul Short
for
ALLIED ARTISTS

Allied Artists PRODUCTIONS



LLOYD NOLAN

Plays

Marshall Brown

in

"BAD BOY"

Produced by Paul Short
for
ALLIED ARTISTS

Allied Artists PRODUCTIONS



AUDIE MURPHY

Plays

"BAD BOY"

Under Exclusive Contract
to
Producer Paul Short

Allied Artists PRODUCTIONS



JANE WYATT

Plays

Mrs. Marshall Brown

in

"BAD BOY"

Produced by Paul Short
for
ALLIED ARTISTS

Allied Artists PRODUCTIONS

Allied Artists PRODUCTIONS

TO ALL BARKERS OF VARIETY CLUB OF ST. LOUIS
(Tent No. 4, Variety Clubs, International)

Thank you for your great work on behalf of the outstanding motion picture of 1949.

"BAD BOY"

MONOGRAM PICTURES, INC.
3212 Olive Street, St. Louis, Mo.

R. Rosenblatt, Branch Manager

ROBERT D. ANDREWS

Co-author of original story

and

author of screenplay for

"BAD BOY"

Recently completed:

Original story and screenplay,
"THE KID FROM TEXAS"
to star Audie Murphy for
Paul Short Productions

Allied Artists PRODUCTIONS

Our sincere thanks to Chief Barker Nathan Sandler and to all members of Tent Number Fifteen, Variety Clubs, International, for the splendid cooperation and assistance that has enabled us to give "Bad Boy" the send-off it deserves in the Des Moines exchange territory.

MONOGRAM PICTURES, INC.
1115 High Street, Des Moines 9, Iowa

S. J. Francis, Branch Manager

Allied Artists PRODUCTIONS

We wish to thank Chief Barker Myer Stern, and all members of the Omaha Tent of Variety Clubs, International, for their wholehearted cooperation and untiring efforts to make "BAD BOY" the outstanding box office success of the season in this area.

MONOGRAM DISTRIBUTING CORPORATION
1506 Davenport Street, Omaha, Nebraska

S. J. Francis, Branch Manager



We take great pride in our association with Variety Clubs, International, and particularly our friends of Tent No. 12, Minneapolis, for the presentation of

"BAD BOY"

which we consider to be one of the most outstanding motion picture achievements of the season.

MONOGRAM PICTURES, INC.

74 Glenwood Avenue, Minneapolis, Minn.

Irving Marks, Branch Manager
Lowell Kyle, Salesman
Clyde Cutter, Salesman
Arnold Shartin, Office Manager



We consider it a great privilege to be associated with all members of Variety Clubs, International, in the presentation of a truly great motion picture.

"BAD BOY"

MONOGRAM DISTRIBUTING CORPORATION

630 Ninth Avenue, New York, N. Y.

Nat Furst, Exchange Manager

Allied Artists PRODUCTIONS

We honestly believe "BAD BOY" to be the greatest box office attraction ever to bear the Allied Artists label.

We are fortunate indeed to be associated with Chief Barker Horace Falls, and all the members of Oklahoma City Tent Number 22 of Variety Clubs International, in the presentation of this outstanding film in our territory.

MONOGRAM DISTRIBUTING CORP.

704 West Grand — Oklahoma City, Okla.

Milton Lipsner, Branch Manager

Allied Artists PRODUCTIONS

THANK YOU—

Variety Clubs, International, for your cooperation in the production of "BAD BOY," a truly great motion picture.

THANK YOU—

Chief Barker Jake Flax, and all members of the Variety Club of Washington, D. C., for your efforts and assistance in the presentation of this film in the Washington exchange territory.

MONOGRAM DISTRIBUTING CORPORATION

922 New Jersey Ave., N.W., Washington, D. C.

Jack Safer, Branch Manager

Allied Artists PRODUCTIONS

Mr. Edward Emanuel, Chief Barker
Variety Club of Philadelphia
Bellevue Stratford Hotel
Philadelphia, Pa.

Dear Ed:

This is to thank you and your entire organization for the wholehearted cooperation and assistance extended Allied Artists in the presentation of "BAD BOY."

You will be happy to know that, due in great measure to these efforts, "BAD BOY" will be one of the biggest box office successes in the history of Allied Artists Productions in the Philadelphia territory.

Sincerely,

Max Gillis
Branch Manager

MONOGRAM DISTRIBUTING CORP.
1241 Vine Street, Philadelphia, Pa.

Allied Artists PRODUCTIONS

Our heartiest congratulations for the good work, and best wishes for the continued success of Variety Clubs Boys' Ranch, Copperas Cove, Texas, and to Dallas Tent Number 17 of Variety Clubs, International, whose inspiration, efforts and assistance have made this outstanding institution possible.

We take great pleasure in cooperating with Chief Barker Julius Schepps and all members of the Dallas Tent, in the presentation in this territory of "BAD BOY," a great picture based on the work of Boys' Ranch, and the nation's Number-One boy criminal who put it to the test.

MONOGRAM PICTURES CORP. OF TEXAS
304 S. Harwood Street, Dallas 1, Texas

J. A. Prichard, Southern District Manager

REGIONAL NEWSREEL

(*Continued from Page* 26)

were Ehler Bros., Arlington, Minn.; Lou Hummel, Pine Island, Minn.; Charles Pryce, Alma, Wis.; Floyd Hodd, Abbottsford, Wis.; and Frank Kinas, Thorpe, Wis.

Columbia Inspectress Delores Johnson was married to Bob Sutton. Pat Costello, ledger clerk at Paramount, is moving to Sioux Falls to join her husband. Lloyd Eide, National Screen Service shipping clerk, is spending his vacation at home.

OMAHA

Eagle Lion is now handling Selznick Releasing Organization distribution and is shipping from Omaha. Eagle Lion Manager Ed Cohen attended a meeting in Des Moines on the subject, then headed for a general sales meeting in Chicago.

Agnes Keller, 20th-Fox inspectress who was sidelined for four weeks due to illness, has returned to work. Don Henry, Sutherland (Ia.) exhibitor, has given up his Sunday return of vaudeville shows. They didn't pay out. Ray Brown, Harlan (Ia.) exhibitor, Mrs. Brown and new auto spent the weekend in Omaha.

MGM Exploiteer Norman Pyle from Chicago was in the city. Bernard Dudgeon, Omaha Theatre manager, is spending his vacation outstate at Hastings. Omaha is leading the RKO "America Series" sales drive. Ben Fish, Goldwyn representative, was in town.

Mr. and Mrs. Don Smith, Carroll, Ia., made a special trip in to see "Showboat" on the Omaha stage. When Fred Gamble isn't operating his Cozy Theatre at Everly, Ia., he is out driving a consolidated school bus. Jim Castle, Paramount exploiteer, was in Omaha.

LOS ANGELES

Stony Goad has returned to film row as booker at Monogram, succeeding Murray Gerson, who was elevated to city salesman. Stony has filed suit against the theatre which he used to run, and expects a trial date some time this summer.

The Eagle Lion bunch went over to San Francisco last Monday for a two-day meeting with company sales heads, involving all west coast branches.

Harry Vinnicof and Charles Minor served as exhibitor co-chairman of the Brotherhood Week.

HARRISBURG

Irving Tombach, new advance man for Universal, was in town as company manager, publicity director and myriad other capacities, for "Hamlet" at Loew's Regent. He went on from here to Reading with the show. New at the Colonial are Joanne Snook and Jean Rohrbach, usherettes. Frank Freistak, Jr., New Cumberland, continues to operate the West Shore Theatre since the death of his father last week.

Ike Davis, Colonial maintenance man, is buying a new home. Charles Miller is new doorman at the State. Albert Miller, State, resigned to take a job in an insurance firm.

New officers of the two local unions were elected as follows: Stagehands, No. 98: Harold Rudy, president; William S. McKay, secretary; Edward Sheaffer, treasurer; Robert Palmer, business agent; Projectionists, No. 488: Lawrence Katz, president; John Brunner, secretary; Paul Paterson, treasurer; Sam Rubin, business agent.

Indication that giveaways are becoming more popular is given, say local exhibitors, in the flood of pamphlets and descriptive literature from wholesale concerns. One downtown manager reported eight pieces of mail about giveaway items in one delivery. To date no local houses have taken up the project, but it is understood it is in full swing in nearby Reading.

At the recent meeting in Philadelphia of the Aitoep, these local and suburban exhibitors were nominated to the board of directors: Mark Rubinsky, Capitol and Rubinsky chain; Robert Budd, Lykens; Harry Chertcoff, Lancaster and area chain; and George L. Ickes, Duncannon.

Scared by Film?

Two patrons at Manager Tom Grogan's Strand, Thompsonville, Conn., slipped and sustained gashes in their heads during the screening of "Kiss the Blood Off My Hands," which was dualled with "Blood on the Moon." Report fails to confirm the suspicion that they were frightened at the story of "Kiss the Blood Off My Hands."

VANCOUVER

The power shortage is still serious in this district, all theatres having dropped midnight shows. Grosses show a big drop with the reduced hours and the transportation snarls produced by heavy snows which washed out business almost entirely on three days in one week.

"The Snake Pit" ran into censor trouble in Saskatchewan, being turned down on the grounds that it was "morbid for public entertainment," but was approved when 20th Century-Fox went to the appeal board.

Theatre operators are petitioning members of the provincial legislature of British Columbia and plan a formal presentation to the cabinet to have the 25 per cent admission tax reduced; B. C. began collecting the full tax from places of amusement after the federal government last year lifted its war-measure tax of 20 per cent.

The Vancouver branch of Canadian Picture Pioneers has elected J. D. Johnstone, president; Earl Hayter, vice-president; and David Borland, secretary-treasurer.

Lumsden, a farming community in Saskatchewan, has its first movie theatre, the 300-seat Valley recently opened by Ted Grimes.

Thieves who broke into the offices of Eagle Lion Films of Canada stole three typewriters, an adding machine and an undisclosed amount of cash. Manager Jack Watson of the Famous Players Rex and Grand in Regina is back at work after a serious infection caused by teeth extractions.

New Theatres

Hartford Conn.—Robert Schwartz, an 800-seater to be named the Ville, at Waterville, Conn.

Los Angeles—Albert and M. H. Kovac, a drive-in covering 11 acres at Pali Ave. and Tujunga Blvd., in Tujunga.

Cleveland—Jim Dempsey, a drive-in on Route 2 near Parsons Park.

Indianapolis—Marcus Enterprises, an open-air theatre near New Castle, Ind. Backers of the new company are Mannie Marcus, Marc J. Wolf and Ted Mendlesohn.

Louisville—David H. Sledge, Starway drive-in near Frankfort, Ky. Ralph Cundiff, a new theatre at Liberty, Ky.

New Haven, Conn.—Loew Poli New England Theatres, a 1,400-seater at Norwich, Conn.; Morris Keppner, an 800-seater in East Hartford; Elmwood Theatre Corp., a new theatre in the Black Rock section of Bridgeport.

Vancouver, B. C.—Ted Grimes, the 300-seat Valley, just opened.

San Angelo, Tex.—Concho Theatres, a 1,000-seater with parking space for 400 cars at Garrett and Sherwood Road here.

Logan, W. Va.—C & P Theatres, a 500-seat theatre for Negroes in Deskins Addition.

Framingham, Mass.—A 1,500-seat film theatre in the $5,145,000 regional shopping center to be built on a 200-acre site here.

Kew Gardens Hills, L. I.—A 1,100-seater in the new shopping center at Parsons Blvd. and 79th Ave.

Atlanta—E. H. Diemmer, a 300-car drive-in at Brunswick, Ga., to cost $15,000. Acme Investments, Inc., a 400-car drive-in to cost around $100,000 at Huntsville, Ala. Alabama Theatres, a 500-car drive-in on Highway 80 between Craig Field and Selma, Ala. Crescent Amusement, a 550-car drive-in to cost $75,000 at Decatur, Ala. Harold M. Boardman, Sr., a 1,000-car drive-in at Augusta, Ga. Fred Coleman, a 750-car drive-in to cost around $100,000 in Atlanta.

Denver—Robert Otwell and Richard Haverman, a 300-car drive-in near Ralston, Wyo. L. Seaman, a drive-in at Pueblo, Colo. Herbert Gunper, a 450-seater, the Fawn, at Center, Colo.

Des Moines—A-Muse Corp., a $90,000 drive-in on Highway 136 near Clinton, Ia.

Cincinnati—W. B. Urling, a new theatre at Kincaid, W. Va., and with William Thalheimer he plans for a new Negro house at Charleston, W. Va.

PORTLAND

A fourth snow storm covering many parts of the Pacific Northwest has put an additional crimp in box-offices, particularly in rural sections. A special dinner at the Coliseum beat the storm and so Buck Seale of Columbia, Harry Lanstrom of MGM and Ray Ackles of 20th Century-Fox, all from Spokane, managed to attend.

Former SRO-man John McKeehan has been appointed office manager here for Film Classics. Jack Baldock goes from Orange, Calif., to Eugene, Ore., as city manager for Western Amusement Co. Arthur Turner, whom he replaces, comes here as manager of the Bagdad Theatre.

Among those back of the big local talent quest are Frank Pratt of the Paramount, Oscar Nyberg of the Orpheum, Rex Hopkins, Archie Zarewski and Advertising Director Russ Brown. Universal-International Western District Manager Barney Rose has been conferring with Branch Manager George de Waide. Fox auditor Harry Wood and his wife have been covering the Portland and Seattle exchanges.

Head Inspectress Sue Bates is back at her Paramount desk after an illness. Warner Salesman Jean Spear is in the hospital for a check-up.

COLUMBUS

A citation honoring MGM for "Command Decision" has been presented to Loew's Ohio Manager Walter Kessler by Frank Harrison, commander of the Columbus unit of the Air Forces Association. Harrison was a corporal in the unit in which Gable was an officer, the 351st Bomber Group of the Eighth Air Force. Command officer was Col. Eugene Romig of Byesville, Ohio, in the county next to Gable's native Cadiz.

Columbus will be linked to the New York-Chicago coaxial cable by October or November, retailers attending the television demonstration at the Southern Hotel were told.

Daniel F. Flavin, columnist and relief theatre editor of the *Ohio State Journal,* has been promoted to news editor. Louis Corwin, usher at the State in Galion, has been promoted to concession salesman. Mrs. Evelyn McCullough and Mrs. Inez Finical are new cashiers there.

Charles Sugarman, manager of the World

(*Continued on Page* 44)

REGIONAL NEWSREEL

(*Continued from Page* 43)

and son of Al Sugarman of the H & S Theatres, was married Feb. 2 in Huntington, W. Va., to Harriet Jean Fishman, daughter of Mr. and Mrs. Leon Fishman. Loew's Ohio Assistant Manager Bernard McGraner has been confined to his home through illness. Stewart Gale, junior projectionist at the State in Galion, is on a trip to Florida. Virginia Trannett, publicity manager for the Hartman here, has been on a show-shopping trip to New York. Peter Gregory, manager of the Crest in Crestline, was thumbing rides for several days recently after his car was stolen. Police found the car and the thief is out on $1,000 bond.

KANSAS CITY

The severe wintry blasts let up for a few days last week, and film row was visited by a flock of exhibitors taking advantage of the break.

Tax in Chattanooga?

An amusement tax of five per cent will be levied on all theatres in Chattanooga, Tenn., according to an Atlanta report, if the city commission has its way. The tax would add some $75,000 to the annual municipal income, the commission says.

Among others were Francis Meyers, Civic Theatre, Brookfield, Mo., and Forrest White, who handles five houses in and around Burlington Junction, Mo.

Bill Adams, Columbia salesman for northern Missouri, is back on the job after a rest in the hospital. He had a heart flurry a couple of weeks back and took it easy for a spell.

Doug Burrill leaves the Durwood circuit and the Roxy Theatre Feb. 21. He has been handling publicity and house organ for the circuit, but leaves to join the Sinclair Coal Company as assistant manager of advertising and publicity.

National Theatres talent search is under way here with a schedule of auditions in the subsequent theatres and finals at the Tower Theatre, downtown first-run and former vaude flagship of the Fox Midwest circuit. Winners of the Tower shows on Feb. 21 and Feb. 28 will compete with other territory finalists week of March 28. Winners here will compete with other territory winners in mid-April on the west coast. City Manager Leon Robertson is handling the city auditions, while Manager Barney Joffee is staging the Tower shows.

Astor Pictures obtains an additional outlet for its product in Kansas City through the recent opening of an Albert Dezel Productions exchange here. Its other outlet is Selected Pictures.

New York Tent Expects Variety Charter in October

Formal presentation of the Charter for the Variety Clubs International New York Tent No. 35 may take place in October, Max A. Cohen, Chief Barker of the new tent, declared in New York Wednesday following receipt of notice from International Chief Barker R. J. O'Donnell that the International Canvasmen and Officers had unanimously voted to charter the new branch.

The Gotham tent is an outgrowth of the Motion Picture Associates, a humanitarian organization, which recently voted to convert itself into a Variety unit. Officers of Tent 35 for the first year are:

Max A. Cohen, Chief Barker; Morris Sanders, 1st Assistant Chief Barker; Robert Fannon, 2nd Assistant Chief Barker; Saul Trauner, Property Master; Jules Reiff, Dough Guy.

Crew and Executive Committee for the first year, in addition to the officers, are: Lou Kutinsky, David Snaper, Harold Klein, Nathan Furst, Jack Farkas, Charles Penser, Howard Levy, David I. Levy, Cy Seymour, Ray E. Moon, Lew Brecher, Harold Rinzler, Fred J. Schwartz.

Temporary headquarters for the new tent are located at 214 W. 42nd Street with Patricia Sheeky as club secretary. Headquarters are eventually scheduled to be in the Hotel Astor. Applications for membership into the new tent should be ready within the next ten days, Cohen said. The Chief Barker also announced the following organization committees:

Clubrooms: Harry Brandt, Tom Connors, William Girden.
Finance: Herman Robbins, Walter Reade, Jr.; Sol Trauner and Robert Fannon.
Planning: Morris Sanders, Jules Rieff, Harold Klein, Leonard Goldenson and Jack Alicoate.
Intra-Amusement: Abel Green, Max A. Cohen, with additional members to be named later.
Organization and Membership: Leo Brecher, Fred Schwartz, Jack Farkas, Edward Lachman, William German.
Journal: Allen Smith, with other members to be named later.
Dinner: David Weinstock, Morton Sunshine, Herman Schleier.
Legal Counsel: Milton Weisman.
Golf Tournament: Don Mersereau, with other members to be announced.
Public Relations: Chester B. Bahn, Charles E. "Chick" Lewis, ex officio; Abel Green, Terry Ramsaye, Sherwin Kane, James Jerauld, Marvin Kirsch, Morton Sunshine, Mel Konecoff, Jack Harrison, Al Picoult, David A. Bader.



PITCH VARIETY CLUB TENT IN NEW YORK. Among the film personalities of New York who attended the organizational meeting for formation of a Variety Club Tent are those seen above. Top photos, left to right: Charles Schlaifer, Leo Brecher, Fred Schwartz, Herm n Robbins, Ed Lachman, Max E. Cohen, Chick Lewis, William German. Bottom row: Morton Sunshine, Chester Bahn, Harry Brandt, Herman Schleier, Jack Alicoate, Tom Connors.

CINCINNATI

Pete Niland, former Columbia city salesman who retired several months ago due to ill health, has recovered and is planning to return to the distribution field, on his return from a vacation in Miami, Fla., where he joined friends and associates Lester Rosenfeld of Charleston, and H. M. McHaffie of Marmet, W. Va. Marshall Goode Homes, Newbold circuit booker for West Virginia, was married to the former Helen Swift, of Bramwell, W. Va. Secretary-Treasurer of the West Virginia Theatre Managers Ass'n, Rube Shor attended the Allied board meeting in Washington, D. C. on Feb. 14-15. Columbia Secretary Betty Thorne is winter vacationing in Miami, Fla.

The Riverside Theatre, in Sedamsville, Ohio, owned by James G. Wilson, is being torn down, with other buildings to make way for a new highway. H. George Fetick is now booking and buying for Weaver Bros. Plaza Theatre, Miamisburg, Ohio. Harry Shear, former manager of the White-Libson, 28, Forest Theatre, Cincinnati, died last week. He was taken ill some months ago, but recovered, and died after a short recurrence of the sickness. He is survived by his widow and baby daughter, also mother and three brothers. Miss Laverne M. Nueslein, Mid-West Theatre Supply cashier became engaged to Lloyd R. Zoellner, a student of the University of Cincinnati. The wedding date has not yet been set.

Community Theatres of Toledo, Inc., will open the Port Theatre at Port Clinton, O., on Feb. 25, and the Paulding at Paulding, O., on March 4.

LOUISVILLE

David H. Sledge recently resigned as president of Reo Sales of Louisville and has been named vice-president and general manager of the Starway Drive-In now under construction near Frankfort.

M. H. Sparks of Edmonton has purchased the Ritz in Burkesville from Lyell Webb. Partners with him in the purchase are Phil Thompson of Edmonton and R. C. Waldon. Possession was assumed Feb. 15 and a general remodeling, including reseating, will be undertaken.

Owner-General Manager Ralph Cundiff of the Allen in Liberty reports that the plans for his new theatre there are complete and a starting date for construction is being pondered.

The new Melody Theatre in Bardstown will be closed on Mondays, Tuesdays and Thursdays, reports Buddy Arnold, general manager for Arnold & Sisco Enterprises.

Out of town exhibitors seen on the row recently included Ralph Cundiff of the Allen in

REGIONAL NEWSREEL

Liberty, C. O. Humston of the Lyric in Lawrenceburg, Bob Enoch of the State and Grand in Elizabethtown, M. H. Sparks of the Strand in Edmonton, A. N. Miles of the Eminence in Eminence, Ed Campbell of the Lyric in Lexington, Cecile Richardson of the Veteran's in Tompkinsville, Edwin St. Clair of the St. Clair in Lebanon Junction, Clyde Marshall of the Columbian in Columbia, C. K. Arnold of the Arco and Melody in Bardstown, Oscar Hopper of the Arista in Lebanon and Tom Goodman of the Dream in Corydon, Ind.

The Elks here are seeking the film "Our American Heritage" for use in the public schools as a part of the national "Make Democracy Work" program of the Lodge.

NEW HAVEN

Loew Poli Northeast Division Manager Harry F. Shaw heads a committee in charge of decorations for the Levi Jackson testimonial dinner. Proceeds from the affair will be used for non-sectarian non-racial scholarships.

Twentieth Century-Fox Branch Manager Ben Simon is off to New Bedford for the world premiere of "Down to the Sea in Ships." Dave Kaufman, head of the Loew Poli Northeast Theatres art department, is vacationing at Lake Placid. Manager Mollie Stickles of the Palace in Meriden is recuperating from a shoulder dislocation she got when she tripped over a milk bottle at her home. To add to her injuries, she was thrown from the seat of a bus in an accident. Manager Billy Finn of the Rialto in Bridgeport is celebrating a birthday. General Manager Morris Jacobson of the Strand Amusement Company in Bridgeport is proud of his daughter, Marjorie, who has been awarded honorable mention in the Science Talent Search for the Westinghouse Science Scholarship. She is a senior in Bassick high school.

ATLANTA

The Strand and DeKalb theatres in Ft. Payne, Ala., are being renovated, according to Manager E. M. Box, Jr. A new exchange has been opened on Nassau Street, near film row here, by Madison Pictures, owned by Bob Pinson of Astor Pictures in Charlotte, N. C.; Charlie Leonard of the Charlotte office will have charge until a manager is appointed, possibly Charlie. SRO's Henry Krumm will move to Eagle Lion with his secretary, Martha Chandler. Nell Allen is a new employe at EL.

Col. William McCraw, executive director of Variety Clubs International, left Atlanta for other points after a meeting with the local club about "Bad Boy." Mr. and Mrs. Bernie Shapiro, owners of the Southern Poster and Printing Co., checked in at their office after a trip to New York and Chicago. Morris Shapiro of the Tringler Poster and Printing Co. is off to Florida for a rest. Back to New York from Florida are Jacques Kopfstein, vice-president of Astor Pictures and his wife; with President John W. Mangham of Screen Guild, here. Director Ira Webb and Producer Ron Armond of westerns released through Screen Guild have returned to Hollywood.

Happy birthday to Cora Miller at the Century Theatre in Mobile, Ala., who has been in theatre business for 44 years. Owner H. H. Newman of the Pastime Theatre in Sandersville, Ga., is still confined to his home with illness. Manager J. A. Jackson of the Empire in Birmingham lost his mother recently. H.



RECEPTION. Mort Blumenstock (right), Warner Bros. vice-president, represents Harry M. Warner, national chairman of the Friendship Train Committee, at the New York reception for the French "Gratitude Train." With Blumenstock are Henri Bonnet, French Ambassador, and Mayor William O'Dwyer.

Greene of Amusement Enterprises in Albertsville, Ala., and Alabama-Tennessee drive-in owner Hap Barnes were Atlanta visitors. Former 20th-Fox Publicity Chief Spence Pierce was here en route to Northampton, Pa., and New York, and United Artists Publicity Chief Ben Hill stopped a while en route from New Orleans before going to Texas.

A 500-car drive-in on Highway 192, west of St. Cloud, Fla., has been opened. President Harris Robinson of the Dixie Drive-In Theatre expects to open his new 1,000-car drive-in in Atlanta, costing around $250,000, within 60 days.

PHOENIX

The Fox here is conducting a state-wide talent contest in conjunction with other theatres in the Fox West Coast chain. The contest will run seven weeks, with the contestants appearing on the stage of the Fox every Thursday night for a crack at the grand prize—$1,000, an all-expense trip to Hollywood, and a screen test. Similar contests are also being held at Fox theatres in Globe and Tucson, and winners in those towns will compete in the finals at the local Fox.

Movie comedian Roscoe Ates was married here Lincoln's Birthday to Lenore Belle Jumps, his former wife. They were divorced about four years ago. When he arrived in Phoenix, Ates said he had forgotten it was a legal holiday, and was unable to obtain a marriage license from the county clerk's office. However, the Maricopa County sheriff's office came to his rescue and a license was obtained at the home of an assistant county clerk. The couple remained in Phoenix a few days before returning to Hollywood.

Cast members of "Chicken Every Sunday" made the trek to Tucson for the Arizona premiere of the film. Those present at the Fox opening included Celeste Holm, Roddy McDowell, and Rosemary Taylor, who wrote the novel from which the picture was adapted.

(*Continued on Page* 46)

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REGIONAL NEWSREEL

(*Continued from Page* 45)

Ceremonies were broadcast by a four-station network, with the program being picked up by KOOL, Phoenix. The day after the Tucson premiere the film opened at the Phoenix Fox.

Among the local winter vacationists are Charles Skouras, National Theatres topper, and Abe Engler, Hopkins, Minnesota theatre operator. Visitors in Yuma include Mr. and Mrs. Fred Lind, owners of the Ute, Rifle, Colo.

DENVER

Becoming snowbound while on his way to Denver by train, Carl Mock, film salesman, was forced to return to Salt Lake City temporarily. Mock had just resigned as Universal salesman and was going to Denver to sell for Film Classics. Robert Herrell, who resigned last month as office manager for Film Classics, has gone to Des Moines to become branch manager for the new Selected Pictures exchange.

Paramount Manager C. J. Duer went to Albuquerque, N. M., on a selling trip, accompanying Salesman Paul Allmeyer. Mr. and Mrs. Bernard Newman, owners of the Gem, Walsh, Colo., are vacationing in California.

Because of blizzard conditions Earl Corder of the Cody, Cody, Wyo., chartered a private plane to fly to Denver for film. He says it did not pay, however, because so many people stayed at home because of the snow. Says he might just have well have held a film over. Lon T. Fidler, Monogram franchise owner, went to Dallas on a film selling trip. John Wolfberg, Rocky Mountain Allied president, is again a father, this time to an eight-pound son named Philip.

Robert Riddle is no longer selling film for Universal.

BOSTON

Abner Pinanski has been manager of the Paramount Theatre for the past 10 years during which time the theatre has been one of the key houses of the former M and P chain. When the split came and the Paramount became a part of Martin Mullin's new England Theatres chain Pinanski was puzzled, for his uncle Sam Pinanski—who formed the "P" of the old M and P chain—had become president of the

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CHARLES SCHLAIFER, former advertising director of 20th-Fox, this week announced establishment of New York headquarters for Charles Schlaifer & Co., to handle promotion of pictures, public relations and advertising, including the television field.

American Theatres, a rival of the New England chain. So this week Abner solved it by resigning to become manager of the Esquire, Pilgrim and Modern theatres, leading Boston trio of the new Pinanski or American Theatres chain. Arthur Morton, former manager of the Fenway, becomes the new manager of the Paramount, and Jack O'Brien who has for years been assistant manager of the Metropolitan Theatre, the 4300 seater of the New England chain, now becomes manager of the Fenway.

At the same time it is officially announced, as forecast in the SHOWMEN'S TRADE REVIEW two weeks ago, that Harry Browning, formerly publicity chief of the M and P Theatres, will become supervisor of all the houses of New England Theatres in Maine and Vermont.

The world premiere of "The Fighting O'Flynn" starring Douglas Fairbanks, took place of Feb. 10 at the Keith Boston Theatre. Fairbanks made a personal appearance twice during the opening day. While in Boston, he made a trip out to the Mechanics Building where the Sportsmen's and Boat Show was in progress, in order to see Sheldon Fairbanks, president of the Sportsmen's Shows. Both are members of the famous Fairbanks clan and the Fairbanks House in Dedham is the oldest residence standing in New England. Sheldon Fairbanks is vice-president of the clan.

Art Moger has accepted the offer to join Mort Blumenstock of the Warner publicists at the home offices in New York and Hollywood, but will maintain his residence in Boston.

The new Tremont Street lobby for the Keith Memorial Theatre was officially opened on Feb. 9. Special features were the cutting of the tape by a representative of the Mayor's office with special on-the-spot broadcasts by major Boston radio stations, free beverages dispensed to the public by a charming hostess who introduced the "New Drink Bar" to be a permanent lobby fixture. Leading disc jockeys spun records and greeted their public at various times during the day. A continual round of activities took place during the entire day.

CLEVELAND

The John D. Kalafat Fund, as a permanent loan to students at the medical school of Western Reserve University, was established last week when Dr. David V. Rosenberg, physician to Kalafat, and Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, presented a check in the amount of $6,000 to Dr. John L. Caughey, associate dean of the medical school. The fund was made up of contributions of members of the Cleveland Motion Picture Exhibitors Association of which Kalafat was a director and also chairman of the local relations board. Repayments to the fund by borrowers are to be made only after the students have established a medical practice.

Ben L. Ogron, head of the Ohio Theatre Supply Company, announces that he has been named exclusive franchise dealer for Typhoon Air Conditioning Co. in the Greater Cleveland area. RKO's Nat Levy and Frank Drumm joined Drive Captain Morris Lefko on Friday and Saturday to conduct the second Ned Depinet Drive meeting in Cleveland. Following the recent successful presentation of a stage show at Loew's State, a second stage show, headlined by Frankie Laine, is due to move in for the week of March 10.

Sam Reichblum, owner of theatres in Ohio and Pennsylvania, is receiving his mail at the Robert Richter Hotel, Miami Beach, for the month of February. Other vacationists include Mr. and Mrs. Meyer Fine, now on a cruise to South America; Bert Schoonmaker, Toledo exhibitor, and wife, visiting Jack Share, ex-Cleveland theatre owner, in Orlando; Nat Charnas of Toledo and his wife in Miami Beach; Max and Mrs. Lefkowich, Community Circuit, at Miami Beach, and Walter Steuve, Findlay theatre owner and wife at Miami Beach.

It is reported that Charles Settos of the State Theatre, Marion, is ill at the home of his brother in Indianapolis. Grand Theatre, Payne, O., got a new owner last week when Ken Baird turned over the keys to Charles H. Gardner. Leo Gottlieb, former Universal city salesman will be guest of honor at a farewell testimonial dinner on Feb. 25 at the Hickory Grill on the occasion of leaving for Pittsburgh where is is now Film Classics branch manager. The Cleveland Motion Picture Operators' Bowling League will battle it out with the Detroit Nightingale Bowling Team for top bowling honors on March 8 and 15. A series of three games will be played in each city.

It's a boy, named Anthony, for Mr. and Mrs. George A. Delis, born at Mercy Hospital, Canton. Father is general manager for the A. G. Constant circuit. And it's a second grandson for Stuart Cangney, general sales and advertising manager for Theatrecraft Mfg. Corp., makers of Mobiltone in-car speakers. The young man was delivered to Mrs. Jane Cangney Duncan at Jones Hospital, Wellsville, Pa.

Martin G. Smith, Independent Theatre Owners president, and Leo Jones, board members, attended the national Allied board of directors' meeting in Washington, D. C.

NEW YORK

Bill Sussman has removed his following theatres from the Brandt books and is handling buying and booking himself: the Rome, Pleasantville; Mt. Kisco, Mt. Kisco; Cameo, Brewster; Amenia, Amenia; Academy, Wappinger Falls. Tony Caschio has opened the Rosedale at Rosedale, N. Y., and is booking through Liggett-Stiefel.

Henry Unger is back on the Movietone books at 20th-Fox after a lengthy illness, replacing Barbara Unger, who subbed for him. Filmrowite Al Mendelson lost his mother this week and Randforce Office Manager David Newman, who

REGIONAL NEWSREEL

died last Friday at the age of 59. Surviving are his widow, Harriet, and a daughter, Roberta. Newman had been with Randforce 18 years. And Film Classics Assistant Foreign Sales Manager Robert B. Bernhard is the proud father of a daughter, who has been named Paula.

Over at United Artists it was celebration week with Pat Marcone celebrating a birthday on Feb. 12, while the rest of the world celebrated Lincoln's; Rosalind Lipson, adding another year to charm on Feb. 13, and Brooklyn Salesman Willie Schafter getting congratulations on 37 years of wedded bliss.

Si Kaplan quit the city booking desk at RKO to join the Walter Reade circuit as assistant to Buyer Jack Harris. RKO Office Manager Bill Hartman takes over as chief booker and will handle the city desk while his replacement as office manager is Milton J. Yeoman.

TORONTO

Any hope for the modification of the Ontario amusement tax of 20 per cent was dispelled when the agenda outlined by Lt. Gov. Ray Lawson at the opening of the Provincial Legislature failed to refer to the subject.

The U. S. government has clamped down on the release of "Drug Addict," produced by the National Film Board, and the short is being revised for the States, where the addict is a criminal.

Famous Players Canadian has reorganized its first-run set-up by teaming the Nortown in the suburbs with Shea's. Nortown prices were brought into line with six- and eight-cent increases. The Victoria, with which the Nortown was formerly teamed, will play double-features to reduce the backlog resulting from holdovers.

Police recovered intact under an old truck on a parking lot the $4,000 worth of tickets stolen two weeks earlier from Famous Players' Regent in Peterborough, as well as the bag which had contained $200.

The Canadian Picture Pioneers has rolled up a membership of 518. The Toronto district leads with 230, all of whom have devoted at least 25 years to the film or theatre business.

For the first time in many weeks Toronto has seen a Soviet feature. An Artkino release, "Spring," had its first run at the King Theatre, a 600-seat neighborhood house on College Street.

Film Reviewer and Commentator Jack Karr of the *Daily Star* has returned from a tour of the Hollywood studios. The heading of his column has been changed from "Movie-Go-Round" to "Showplace." Sales Manager Harvey Harnick of Columbia Pictures of Canada has returned here after a rest at a Danville, N. Y., health resort.

SALT LAKE CITY

MGM Manager Carl Nedley went to Los Angeles to attend the sales conference of company branch managers. Eagle Lion Manager Art Jolley flew to San Francisco at attend the Feb. 15 sales meeting there.

Members of the Utah legislature, just back from a tour of the state's mental institutions, were given a special showing of "The Snake Pit" at the Central Theatre because the film deals with institution for the mentally afflicted.

The March of Dimes campaign in which all local theatres have done their bit in the fight on polio, was climaxed with a campaign dance at the Cocoanut Grove ballroom on St. Valentine's night.

Zeta Phi Eta, national women's speech arts organization, chose "Little Lord Fauntleroy" as the second oldtime film in its winter series of movies of other days at the University of Utah.

School children in many Utah cities, also in adjoining Intermountain states, are having an unscheduled vacation due to transportation difficulties and the lack of heating facilities.

MGM's "The Three Godfathers," which was filmed in southern Utah and around the edge of the Great Salt Lake, is doing exceptional business here at Favorite Amusement's Lyric Theatre.

BALTIMORE

Izzy Rappaport and wife are vacationing in Cuba. A daughter was born to the Donald Kirkleys; he's drama critic for the *Morning Sun*. Special Funds Committee of Variety Club Tent No. 19 has arranged a dinner dance at the Club Charles on Feb. 23; Barry Goldman, committee chairman, is in charge of reservations. Chick Wingfield, Columbia salesman, is vacationing in Florida. Gordon Contee, 20th-Fox sales manager, is making the rounds in Baltimore this week after being laid up for a long while. Mr. and Mrs. Milton Schwaber, Schwaber circuit, are among the vacationers in Florida. Sam Shouben, formerly of the Morgan Theatre, has taken over the Highland from Walter Gettinger.

Mr. and Mrs. Bill Myers, Echo and Deluxe Theatres, are happy over the arrival of a brand new son last week. Jack Pollack of New Albert is back in town after a four-week sojourn in Florida. Elmer McKinley, formerly with Selznick, is now with Film Classics. Eagle Lion has moved into its new quarters at 920 New Jersey Ave., N.W., Washington, offices formerly occupied by National Screen Service. Dave Parlet of Parlet Productions has just completed two industrial films and has signed a contract with another agency for 24 TV commercials.

Bill Saxton, Loew city manager, made a flying trip to New York to attend a family celebration. Herman Gimbel, MGM record distributor, attended a two-day conference at the MGM plant in New York.

CHICAGO

Outdoor Theatres is seeking a temporary order restraining Paramount from licensing eight pictures to B & K for exhibition in theatres outside the loop with clearance over Harlem Avenue and North Avenue Outdoor Theatres. The complaint concerns the granting of clearance to the B & K Marbro, with which Outdoor claims it is not in substantial competition. Hearing of the Town Theatre, Milwaukee, anti-trust case has been set for Oct. 10 by Judge John Barnes.

Philip Lamansky, son of IATSE B and F unions Business Agent Sam Lamansky, has joined the United Artists booking department. United World offices here have been moved to 550 South Dearborn St., where there is more room for sales expansion.

John Balaban has been named vice-chairman of the special assignments division for the Red Cross Fund drive starting Mar. 1. Will Hays will head the Hoosier delegation to be here for the Indiana Society of Chicago's annual dinner at the Stevens. The dinner will honor the memory of Indiana poet, James Whitcomb

(*Continued on Page 50*)



Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The man with the tongue-twisting name, Voldemar Vetluguin, has been set to produce "The Abiding Vision," Rebecca West novel, at MGM. The film is being prepared as a starring vehicle for Lana Turner, who is expected back at the studio in mid-summer. Noted writer Samson Raphaelson is doing the script.

* * *

"Riding High" has been chosen as the title for Frank Capra's initial Paramount production. It's a romantic comedy about a man, a maid and a racehorse. It will mark the first teaming of Bing Crosby and Capra. Composers Johnny Burke and Jimmy Van Heusen are writing Der Bingle's songs for the picture, expected to start next month.

* * *

Peter Scully, the independent producer who made "Henry, the Rainmaker" as his first release through Monogram, is readying "Leave It to Henry" as a follow-up. The story was published by *Cosmopolitan* in 1947, and its author, D. D. Beauchamp, is also doing the screenplay. Raymond Walburn, who enacted the title role in the company's first film, will again play the top role.

* * *

Bryan Foy left for New York and Washington to set up detailed arrangements for the start of two of his pictures, "Port of New York" and "Trapped," in the East for Eagle Lion. They're both documentaries. Jim Vaughn, EL studio production chief, followed Foy with a camera crew to get exteriors and location shots for both pictures. The players are being recruited by Foy in the East, with a number of New York stage actors in subordinate parts.

* * *

Paul Henreid, actor-producer, and Bernard Vorhaus say they will start their Monica Productions' "Runaway" in March for United Artists release. Henreid is going to be a busy gentleman, what with co-producing and starring in the picture. Vorhaus, too, is doubling in brass, co-producing and directing; he'll also receive credit with Jean Rouverol for the original story and screenplay. It's the story of a psychologist in a girls' home for juvenile delinquents.

* * *

Sol Lesser lifted his option on Lex Barker's services for continued starring roles in the Tarzan series. Lesser announced that his next Tarzan will be "Tarzan and the Golden Lion," to be directed by Lee Sholem and scripted by Hans Jacoby.

* * *

How's this as a nomination for the year's most unusual title: "I Married a Dead Man"? Barbara Stanwyck will play the role of a woman who for protection assumes the identity of another girl, killed with her husband in a train wreck.

* * *

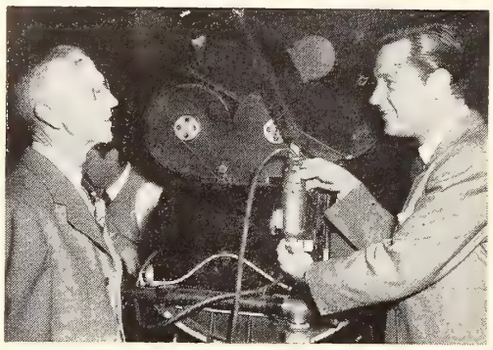
Peter Milne has started work on the screenplay of "The Story of Seabiscuit" (tentative title), which William Jacobs will produce.

* * *

Harry M. Popkin's third production on his 10-picture slate for United Artists will be "The Phony," an original screenplay by Charles Martin. Popkin hopes to start it late this month. Martin also wrote, as well as directed, the producer's first picture, "My Dear Secretary." Second on Popkin's list was the recently completed "Impact."

* * *

RKO is still making changes in its "I Married a Communist," one of the most delayed pictures of the season. Latest is that Robert Stevenson has been borrowed by the studio from David O. Selznick to direct the film. Jane Greer, who was only recently revealed as the feminine lead, is out and they're looking for a replacement. Stevenson succeeds Nicholas Ray, director, who bowed out reportedly because of script headaches. It may be a while before the picture actually reaches the shooting stage.



EXHIBITOR IN HOLLYWOOD. R. E. Falkinburg (left), oldest theatre manager in the United States in point of service and still active, listens to a description of a motion picture camera by William Holden, co-star, on the set of Paramount's "Dear Wife." Falkinburg, an exhibitor for 43 years, operates and manages two theatres in Lexington, Neb., and for years has been treasurer of the Nebraska Theatremen's Association. This is his first visit to Hollywood.

Studio Roundup

Members of RKO Radio's "The Big Steal," comprising a troupe of 29, planed out for two weeks of location shooting at Tehuacan, Mexico. Jane Greer, William Bendix, producer Jack Gross and director Don Siegel headed the group. Shooting will be resumed in Hollywood with Robert Mitchum in the starring role when he finishes his 60-day jail sentence. In Mexico, meanwhile, 25 of the country's shapeliest senoritas decorated a water ballet sequence for the picture.

Jack Skirball and Bruce Manning started their independent effort for RKO release on Feb. 15. One-time heavyweight champ Max Baer was signed to portray a professional wrestler in the film, "Love Is Big Business," starring Claudette Colbert, Robert Young and George Brent.

Still Active

Philo McCollough, the earliest film actor still active in the industry, was cast as a mountain doctor in Samuel Goldwyn's "Roseanna McCoy." McCollough, who has appeared regularly on the screen since 1912, estimates he's made over 1000 pictures!

Paramount moved into high gear with the help of Hal Wallis, independent producer who releases through that company. Wallis already has "Rope of Sand" before the lenses, and started "Thelma Jordon" Feb. 14; also, he rolls "My Friend Irma" Feb. 21. Paramount, itself, started the Alan Ladd-Wanda Hendrix starrer, "After Midnight," last week.

Universal-International also moved ahead, with the beginning of a new comedy, "Abbott & Costello Meet the Killers." Boris Karloff is co-starred with A & C and Donna Martell plays their leading lady. Director Crane Wilbur and a camera crew left for Tehachapi, California's women's prison for three days of shooting pre-production exteriors for U-I's "Tehachapi."

Greg McClure was inked by Columbia for an

Audiences as Smart as Movie-Makers, Says Blanke

"Audiences are tired of the old sure-fire plots. They demand something different, and well produced."

So says Henry Blanke, who in May will celebrate his 26th year at Warner Bros. Studios. This energetic man who has made more than 90 films believes that movie audiences are just as smart as movie-makers, and deplores any condescension toward them. Because of present unsettled conditions, a period that Blanke terms "waiting," he urges the industry to be on its toes.

"We're competing with other industries now for the consumer's money," Blanke told SHOWMEN'S TRADE REVIEW. "We have to get better stories than ever, because the play's still the thing, and all the big names won't make up for a poor story."

The Berlin-born producer has long been considered a pioneer in new styles, and feels that the screen must continue to try apparently unorthodox ideas if it is to keep alive. He refuses to be discouraged by such things as censorship, which he points out has its good and bad characteristics, and even failure.



Henry Blanke

"What seems to be an unworkable new theme," Blanke averred, "often turns out to be a most successful forerunner of a cycle."

He has just completed "The Fountainhead," which will be released some time this year, and is currently preparing "Beyond the Forest," a modern drama for Bette Davis. Blanke also has finished the groundwork for "The Wright Brothers," which will be one of the industry's biggest productions.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

MGM. Storm Over Vienna—Principals: Walter Pidgeon, Peter Lawford, Ethel Barrymore, Janet Leigh. Director, George Sidney.

PARAMOUNT. Thelma Jordon — Principals: Barbara Stanwyck, Wendell Corey, Paul Kelly. Director, Robert Siodmak.

After Midnight—Principals: Alan Ladd, Wanda Hendrix. Director, Mitchell Leisen.

RKO RADIO. Love Is Big Business—Principals: Claudette Colbert, Robert Young, George Brent. Director, William D. Russell.

U-I. Abbott & Costello Meet the Killers—Principals: Lou Costello, Bud Abbott, Boris Karloff, Donna Martell. Director, Charles Barton.

important supporting part in "Batman and Robin," serial being made there.

Powerful lights used by an MGM crew shooting "Scene of the Crime" on Los Angeles police premises blew a main fuse last week, darkening the police Record Bureau in the City Hall for 28 minutes. Richard Goldstone has been named to succeed Harry Rapf, producer of the picture, who passed away only a few days after it started. Two units are working simultaneously on "That Midnight Kiss" to complete the Mario Lanza role by Feb. 28, so the singer can head East for his concert tour of 30 American cities.

Most of the cast and crew of 20th Century-Fox's "I Was a Male War Bride" planed in this week from London, where the illness of Cary Grant and Ann Sheridan had caused a shutdown. The picture, which has been going since last November, is scheduled for more shooting in Hollywood.

Republic exercised its option on Director George Blair for another year; he received the good news while handling "Streets of San Francisco." Allan "Rocky" Lane will ride again in "Frontier Investigator," which has a Feb. 16 starting date.

Eagle Lion was scheduled to resume activity, following an extended lull, with the start this week of Equity's "Alimony." Also scheduled to go before the cameras currently is Bryan Foy's "Port of New York" for the studio, and "Trapped," another Foy production. However, these starting dates were only tentative.

Warners, which has also been on the inactive list for some weeks, had "The Octopus and Miss Smith" set to roll, but has now postponed it until next week. Jane Wyman stars, Dennis Morgan has the male lead and Eve Arden is featured. Harry Kurnitz produces, with Michael Curtiz directing his 75th picture for Warner Bros. in 21 years.

At a board meeting of the Junior Guild of the Screen Directors Guild in Hollywood on Feb. 5, a recent feature that appeared in SHOWMEN'S TRADE REVIEW on Robert Stillman was read in full. The board voted commendation of STR for its publication of the article, which was written as a special feature for the production page by Jay Goldberg. The piece concerned Stillman's tribute to the assistant director in films; Stillman is financially interested in the independent Screen Plays, serving as an associate producer and assistant director.

30th Birthday Party

The American Society of Cinematographers celebrated its 30th anniversary Monday night with a dinner party and March of Dimes fund raising at the Society's Club House in Hollywood. Mack Sennett and Dan Dailey were guests of honor.

Grippo Buys Original

Monogram Producer Jan Grippo has purchased "The Little General," an original by Robert Gumbert, and has scheduled it as a Stanley Clements starring vehicle.

LONDON OBSERVATIONS

BFPA Distressed by Cinemas Given Quota Relief and Not Playing Minimum; Relief Is Needed in West End

By JOCK MacGREGOR

While the British Film Producers Association will not ask for an increased quota next year, they look with distress towards cinemas which have been given relief and are not even playing the minimum. Exhibitors claim terms are uneconomic, but they might well reconsider this matter or they may find the BOT revising their cut.

The Portal Committee on exhibition and distribution may also provide a blow. It is believed they will recommend increased rentals for British films. Already a whispering campaign is going the rounds to the effect that the exhibitor does not pay for his wares in comparison with other industries.

It is, I believe, a pity that J. Arthur Rank is not more actively associated with the CEA, since all his cinemas are members. Many matters instead of becoming issues, could be ironed out immediately by his presence on general council. One such problem is that of British exhibitor representation at the MPA-BFPA joint meeting in New York next month. The showmen are delighted with Eric Johnston's invitation and hope the producers will agree to their executives attending.

* * *

Where quota relief is definitely needed is in the West End show houses. Several will not meet their liabilities for the first six months. Others are finding it uneconomic by running pictures longer than the takings justify. Since October, only one British feature has gone out without a London premiere, and it was not particularly good.

As an example of the business being done, there were only ten people in the circle of a large key house when I dropped in recently, and only four when I left at 5 P.M. Ironically, the opening line in the film, the title of which is purposely omitted, was "So this is the bankruptcy court!"

* * *

Britain's film crisis will soon be over! Rod Geiger, the American behind Italy's "Open City" and "Paisan," told me in the Screenwriters the other night how, with Edward Dmytryk, he will show us how to make international pictures. They are to produce "Christ in Concrete" for Rank release at a cost of approximately $700,000.

* * *

One might have thought by now the *Daily Mail's* National Film Festival would be better organized, but there were as many grouses this year as ever. Staged at the Odeon, the first hour was devoted to a dreary parade of shorts and newsreels extolling the paper's activities. Then for an hour leading artists re-enacted the great screen moments of 1948, making them the worst stage moments of 1949.

It was planned for radio. This was as well, for many of the trade and press were so far back in the circle the artists appeared mere blobs. In short, a wasted Sunday afternoon.

* * *

Pathe Pictorial spent Monday evening filming celebrities in the Screenwriters and caught a goodly array of international stars headed by Ronald Reagan, technicians and mere journalists. Mr. and Mrs. C. J. Latta were shot having dinner with their daughter and son-in-law.

* * *

Screenings: In "Vote for Huggett," Betty E. Box turns in another happy addition to this successful family series. George King's "Forbidden" may well be a sleeper. Antony Darnbrook's "Once Upon a Dream" has been aimed at the masses and should do well with its suggestive dialog and lighthearted comedy.

* * *

For the record: The KRS deputation to Malta returned with a satisfactory agreement for the screening of British and American films in the Island's cinemas which have been a difficult proposition for years. . . . Incidentally the *Times of Malta*, which David Griffiths sent me to show how the settlement was received, carries a letter giving the films cinegoers have been waiting years to see; they range from "Philadelphia Story" to "This Time for Keeps." . . . Odd thing is that all titles, save one are MGM releases. . . . The reason for George Minter's smile these days is because Tony Darnbrook bet him a dinner that his "Once Upon a Dream" would get better notices than "Glass Mountain," and Tony, losing well, has suggested that the meal he owes can only be gotten in Paris. . . . First UA circuit deal with ABC in years is for "My Dear Secretary" which will go out with "Forbidden," a British release. . . . Republic likewise breaks the ice on Gaumont with "Wake of the Red Witch." . . . ABC releases for Korda's "Saints and Sinners" and "Last Days of Dolwyn" have been postponed. . . . Unconfirmed stories suggest some Korda product will be out on the Rank circuits. . . . Every time I have been free to visit 20th-Fox's "I Was a Male War Bride," somebody has been ill. . . . Now the production is being transferred lock, stock and barrel to Hollywood.



CONGRATULATIONS. George Minter (center) of Renown is congratulated by STR London Manager Jock MacGregor and Colette Melville following the world premiere of "The Glass Mountain" at the Empire Theatre, Leicester Square, London.

Herzoff Heads U-I Studio Ad, Promotion

Archie Herzoff has been appointed studio advertising and promotion manager for Universal-International Studios by David A. Lipton, Universal-International's advertising-publicity director. Herzoff moves to Universal-International from Columbia Studios.

Arnold's 8th Year

Edward Arnold has agreed to an eighth year of service as executive vice-president of the Permanent Charities Committee of the Motion Picture Industry, beginning in May.

Regional Newsreel

(*Continued from Page* 47)

Riley. The Variety Club had a Valentine party at the Sheraton.

Managing Director Rollin Stonebrook of the North Center Theatre is recovering at home after a stay in the hospital necessitated by a back-stage fall. Morris Kahn of the Essaness Oriental managerial staff is in serious condition at Alexian Bros. Hospital, having been stabbed three times by a robber. Movietone Chicago Director Jack Barnett has lost his brother, Irving. B & K Advertising Director Bill Hollander and his wife leave this month for a South American vacation trip.

The Harvard has installed new equipment in its thorough $35,000 modernizing program. Bad weather has been slowing theatre attendance, but Barbara Ann Scott may be held for a three-week run instead of two as a result of standout business in the loop.

ST. LOUIS

Wesley Bloomer, one of the owners of the Rex and Ritz Theatres in Belleville, Ill., is divisional campaign leader in the drive to raise $1,000,000 to help finance a 200-bed general hospital in that city. The remaining $1,500,000 needed would be obtained through federal and state aid.

Basil Clark, owner-manager of the Freeburg Theatre, Freeburg, Ill., is recovering from an emergency appendectomy at St. Elizabeth's Hospital. His wife gave birth to a premature baby girl at the same hospital on Jan. 26 and returned home on the 30th, but the baby, weighing only four pounds 10 ounces, is being kept in an incubator at St. Elizabeth's. Mrs. Clark's sister from St. Louis is with her.

Owner Charley Beninati of the 350-seat Ritz at Carlyle, Ill., has completed renovations on the theatre which included repairs and cleaning of the heating system, recovering and repainting the seats, reconditioning of the projection machines, cleaning auditorium walls and painting the back wall.

Stewart Cavette, manager of the East St. Louis drive-in of Publix Great States, is recovering from an illness that kept him in the hospital for some time. Exhibitor Robert C. Cluster of Salem, Ill., is in the Barnes Hospital in St. Louis for a medical checkup. Tilden Dickson, exhibitor of Crystal City, Mo., is still in Phoenix, Ariz., with his wife. Warner Prairie District Manager Hall Walsh spent the week covering the St. Louis territory. Johnny Walsh, St. Louis manager for Albert Dezel Productions, spent the week in Springfield, Ill., and Dezel's operative of exchanges, Ann O'Donnell, was due here this week from Detroit.

Among out-of-town exhibitors seen on film row were: B. Temborius, Dale Turbey, Russell Armentrout, Bill Williams, Tom Edwards, Rani Padrucci, Elvin H. Eiecks, Delbert Wagner, Frank Reller, Sam Pirtle, John and Joseph Barr, R. Murphy, Tom Baker, C. T. Dusinberre, Herman Ferguson, Wayne Smith, Harold Grear, Russell W. Baker, Frank and Forrest Shelby, Olin J. Ingram, Fred W. Wilmath and J. D. Barter.

MILWAUKEE

S & M District Manager Hank Toilette at Appleton, Wis., has returned from a Florida vacation. Quality Premiums General Manager Alwin Goodman from Philadelphia stopped off here for a conference with the company's local representative, Vincent de Lorenzo. Goodwin reported a decided upward trend n the premium business in theatres to promote attendance. Ira Fleming, formerly with Sound Producers here and for the past 10 years with the DeVry Company, Chicago, has gone into business for himself in Joliet, Ill., handling theatre equipment. Associated with him in the Belair Equipment Company are Thomas I. Wanger and William Savoy.

Boots Scharun, formerly with Universal here, flew into the city with his wife for a visit with local industryites. Eddie Lipson, formerly on the sales staffs of MGM and Warner Bros., is now with the Midwest Air Control in the Milwaukee area; he reports many installations in Wisconsin. Paul Horwitz, formerly with Fox Wisconsin Theatres here, is now managing the Alvin Theatre in Minneapolis. Frank Mantzke, former Universal Milwaukee manager, is now with the Northwest Theatre Service in Minneapolis, following a Florida vacation.

The local Fox Wisconsin Strand is undergoing a face lifting, the entire front having been torn down to make way for a new front and marquee. Louis Orlove, MGM expediter in the Milwaukee and Minneapolis territory, underwent an operation at Mt. Sinai Hospital here on Feb. 8 and is reported doing nicely.

A Sauk County jury at Baraboo, Wis., returned a verdict in favor of Henry E. Ringling, doing business as the Al Ringling Theatre, in the personal injury suit brought against him by Mrs. Helen Hill and her husband of Harland. Mrs. Hill claimed she had fallen on a theatre step and fractured her ankle on Dec. 24, 1946.

WB Plans Film Based On Mindszenty Case

Stating that "we intend to film the picture in the interests of democracy, freedom of religion and fundamental rights of human dignity," Jack L. Warner last week announced that Warner Bros. will produce "The Trial of Cardinal Mindszenty," based on the story of the prelate and his trial in Budapest.

Anthony Veiller will produce the picture and write the screnplay. Production will begin at the earliest possible date.

Rathvon Firm Operates At Goldwyn Studio

N. P. Rathvon and Company, motion picture financial management corporation, has set up headquarters at the Samuel Goldwyn Studio. Norman Freeman, former assistant to Rathvon at RKO, will be in charge of operations. Rathvon was scheduled to arrive in New York this week to confer with banking sources concerning film financing.

Farrow to Direct

John Farrow has been set to direct Paramount's Technicolor western adventure romance, "Copper Canyon," which will have a stellar cast including Ray Milland and Macdonald Carey. Film is an original story by Richard English.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title — *Company*

Abbott & Costello Meet Frankenstein.U-I
Abbott & Costello Meet the Killers..U-I
Accused, The .....Para.
Act of Violence.....MGM
Adventures of Don Juan.....WB
Adventures of Gallant Bess.....EL
Affairs of a Rogue.....Col.
Africa Screams .....UA
After Midnight .....Para.
Air Hostess .....Col.
Alaska Patrol .....FC
Alias Nick Beal.....Para.
Alice in Wonderland.....EL
All's Well .....Ind.
All the King's Men.....Col.
Amazing Mr. X.....EL
Amazon Quest .....FC
An Act of Murder.....U-I
An Old-Fashioned Girl.....EL
Angel in Exile.....Rep.
Angel on the Amazon.....Rep.
Angry God, The.....UA
Anna Lucasta .....Col.
Any Number Can Play.....MGM
Apartment for Peggy.....20th-Fox
Appointment With Murder.....FC
Arctic Manhunt .....U-I
Arkansas Swing, The.....Col.

B

Babe Ruth Story, The.....Allied
Bad Boy .....Allied
Bad Men of Tombstone.....AA
Bad Sister .....U-I
Baltimore Escapade .....RKO
Barkleys of Broadway.....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors.....EL
Belle Starr's Daughter.....20th-Fox
Berlin Express .....RKO
Beyond Glory .....Para.
Big Cat, The.....EL
Big City .....MGM
Big Fight, The.....Mono.
Big Jack .....MGM
Big Punch, The.....WB
Big Sombrero, The.....Col.
Big Steal, The.....RKO
Big Town Scandal.....Para.
Bitter Victory .....Para.
Black Eagle, Story of a Horse.....Col.
Blanche Fury .....EL
Blondie's Big Deal.....Col.
Blondie Hits the Jackpot.....Col.
Blondie's Night Out.....Col.
Blondie's Reward .....Col.
Blondie's Secret .....Col.
Blood on the Moon.....RKO
Bodyguard .....RKO
Bomba, the Jungle Boy.....Mono.
Border Incident .....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The.....RKO
Bribe, The .....MGM
Bride of Vengeance.....Para.
Broken Journey .....EL
Brothers in the Saddle.....RKO
Bungalow 13 .....20th-Fox

C

Calamity Jane and Sam Bass.....U-I
Calendar, The .....EL
Canadian Pacific 20th-Fox
Canon City .....EL
Canterbury Tale, A.....EL
Caught .....MGM
Champion .....UA
Checkered Coat, The.....20th-Fox
Chicago Deadline .....Para.
Chicken Every Sunday.....20th-Fox
City Across the River.....U-I
Clay Pigeon .....RKO
Code of Scotland Yard.....Rep.
Come To The Stable.....20th-Fox
Command Decision .....MGM
Connecticut Yankee, A.....Para.
Conspirator .....MGM
Coroner Creek .....Col.
Counterfeiters, The 20th-Fox
Countess of Monte Cristo.....U-I
Cover-Up .....UA
Creeper, The 20th-Fox
Crime Doctor's Diary.....Col.
Criss-Cross .....U-I
Crooked Way, The.....UA
Cry of the City.....20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — *(C) Comedy*
(D) Drama — *(Doc) Documentary*
(G) Gangster — *(M) Musical*
(H) Horror — *(W) Western*
(My) Mystery — *(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
	Fighting Mike McCall	Rod Cameron-Gale Storm		5/1/49	a12/11/48
	Man's Country	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48
	My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48

ASTOR PICTURES

Battling Marshal	Sunset Carson-Pat Starling			
Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	
Sunset Carson Strikes Back	Sunset Carson-Evohn Keyes			

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Slightly French	Lamour-Carter-Parker-Ameche	81	Feb. '49	a5/8/48
Song of India	Sabu-T. Bey-G. Russell	77	Feb. '49	a7/31/48
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-O. Homolka-B. Bishop			
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77		b2/5/49
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms			a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59		b1/8/49
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
For Those Who Dare	G. Ford-I. Lupino E. Buchanan			a2/5/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready			a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	William Bishop-Lois Maxwell			
Knock On Any Door	H. Bogart-J. Derek-S. Perry			a9/18/48
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	J. Hall-A. Jergens			a2/5/49
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty Saves A Life (D)F	T. Donaldson-G. Henry	67		b2/12/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
Secret of St. Ives, The	Richard Ney			a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			
Undercover Man	G. Ford-N. Foch			a7/31/48
Walking Hills, The	R. Scott-E. Raines-W. Bishop			a7/3/48
We Were Strangers	Jennifer Jones-John Garfield			a12/11/48

WESTERNS

	Blazing Trail	Charles Starrett-Smiley Burnette			
	Challenge of the Range	Charles Starrett-Smiley Burnette			
	Desert Vigilantes	Charles Starrett-Smiley Burnette			
	El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
	Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys			a2/5/49
	Laramie	Charles Starrett-Smiley Burnette			
	Quick On The Trigger	Charles Starrett-Smiley Burnette			
	Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49	
	Amazing Mr. X, The	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49	b12/18/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan.	89	9/12/48	b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48	b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48	b10/9/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
904	Hollow Triumph (D)A	Paul Henreid-Joan Bennett	83	8/30/48	b8/14/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48	b9/18/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
822	Raw Deal (D)A	D. O'Keefe-C. Trevor-M. Hunt	79	5/26/48	b5/22/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49	a11/6/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49	
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49	
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48	b7/24/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48	b5/15/48

COMING

	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
	Blanche Fury *T (D)A	V. Hobson-S. Granger	95		b3/20/48
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92		b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery			
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
	Quartette (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49	b12/18/48
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49	a10/2/48
	Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

	Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
	Amazon Quest	T. Neal-C. Matthews-C. Donne		3/1/49	
	Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
	Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
	Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
	Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
	Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney			
	Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
	Search for Danger	John Calvert-Albert Dekker			
	Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
	State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
	Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48	b3/27/48
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48	b6/19/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48	b5/1/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48	b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
821	Summer Holiday *T (C)A	Rooney-De Haven-Huston-Morgan	92	5/20/48	b3/13/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

	Any Number Can Play	Gable-Smith-Corey-Totter			
	Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		May '49	a10/2/48
	Big Jack	Wallace Beery-Marjorie Main			a1/29/49
	Border Incident	G. Murphy-R. Montalban-A. Bedoya			
	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
	Caught	J. Mason-B. Bel-Geddes-R. Ryan	88	Mar. '49	

Title — *Company*

D

Daredevils of the Clouds — Rep.
Dark Past — Col.
Daughter of Darkness — Para.
Daughter of the Jungle — Rep.
Daughter of the West — FC
Date With Judy, A — MGM
Dear Wife — Para.
Decision of Christopher Blake — WB
Deep Waters — 20th-Fox
Design for Death — RKO
Devil's Henchmen, The — Col.
Disaster — Para.
Don't Take It to Heart — EL
Don't Trust Your Husband — UA
Down to the Sea in Ships — 20th-Fox
Dream Girl — Para.
Dude Goes West, The — Allied
Duke of Chicago — Rep.
Dulcimer Street — U-I
Dynamite — Para.

E

East Side Story — 20th-Fox
Easter Parade — MGM
El Paso — Para.
Embraceable You — WB
Emperor Waltz, The — Para.
Enchantment — RKO
End of the River — UI
Escape — 20th-Fox
Esther Waters — EL
Every Girl Should Be Married — RKO
Eyes of Texas — Rep.

F

Fallen Idol, The — SRO
Family Honeymoon — U-I
Fan, The — 20th-Fox
Far Frontier — Rep.
Feathered Serpent, The — Mono.
Feudin', Fussin' and A-Fightin' — U-I
Fighter Squadron — WB
Fighting Back — 20th-Fox
Fighting Father Dunne — RKO
Fighting Fools — Mono.
Fighting Mike McCall — Allied
Fighting O'Flynn, The — U-I
Flamingo Road — WB
Flaxy Martin — WB
Follow Me Quietly — RKO
For the Love of Mary — U-I
For Those Who Dare — Col.
Force of Evil — MGM
Foreign Affair, A — Para.
Forever Amber — 20th-Fox
Fountainhead, The — WB
Fuller Brush Man — Col.

G

Gallant Blade — Col.
Gallant Legion, The — Rep.
Gay Intruders — 20th-Fox
Gentleman From Nowhere — Col.
Girl From Jones Beach — WB
Girl From Manhattan, The — UA
Give My Regards to Broadway — 20th-Fox
Golden Eye, The — Mono.
Good Sam — RKO
Grand Canyon Trail — Rep.
Great Dan Patch, The — UA
Great Gatsby, The — Para.
Great Lover, The — Para.
Great Manhunt, The — Col.
Great Sinner, The — MGM
Green Grass of Wyoming — 20th-Fox
Green Promise — RKO
Gun Smugglers — RKO

H

Hamlet — U-I
Happy Times — WB
Harpoon — SGP
Hasty Heart, The — WB
Hatter's Castle — Para.
Hazard — Para.
He Walked by Night — EL
Heiress, The — Para.
Hellfire — Rep.
Henry, the Rainmaker — Mono.
Her Wonderful Lie — Col.
Hideout — Rep.
High Fury — UA
Highland Lassie — MGM
Highway 13 — SGP
Hills of Home — MGM
Hollow Triumph — EL
Home in San Antone — Col.
Homicide — WB
Homicide for Three — Rep.
House Across the Street — WB

I

I Cheated the Law — 20th-Fox
Idol of Paris — WB
I, Jane Doe — Rep.
Illegal Entry — U-I
Impact — UA
Impulse — 20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
I Wouldn't Be in Your Shoes	Mono.

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Man's Country	Allied
Mark of the Lash	SGP
Melody Roundup	Mono.
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

Conspirator	Robert Taylor-Elizabeth Taylor				
Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
Great Sinner, The	G. Peck-A. Gardner-W. Huston		Apr. '49		a1/29/49
Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie				
In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall				
Little Women *T	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		a10/9/48
Madame Bovary	J. Jones-J. Mason-L. Jourdan				
Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
Scene of the Crime	V. Johnson-G. DeHaven-T. Drake				
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall		May '49		a1/22/49
Storm Over Vienna	W. Pidgeon-P. Lawford-E. Barrymore				
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan		Apr. '49		a1/29/49
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		May '49		a10/9/48
Tale of the Navajos *T	Navajo Indians	58	Apr. '49		

MONOGRAM

CURRENT

4823	Feathered Serpent, The (My)F	L. Gorcey-H. Hall-G. Dell	60	12/19/49		b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4830	Henry, the Rainmaker (C)F	W. Douglas-J. Frazee-J. Compton	64	2/13/49		b2/5/49
4716	I Wouldn't Be in Your Shoes (My)A	Don Castle-Elyse Knox	70	5/23/48		b5/8/48
4829	Incident (G-D)A	R. Walburn-W. Catlett-W. Tracy	68	1/23/49		b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801	16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48		b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4803	Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	3/6/49		
4806	Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/20/49		a12/11/48
4816	Fighting Fools	R. Winters-K. Luke-M. Moreland	69	4/17/49		a8/21/48
4810	Melody Roundup	J. Davis-J. Marston-V. A. Borg		5/29/49		a2/5/49
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland		5/1/49		
4826	Temptation Harbour (D)A	R. Newton-S. Simon	110	2/27/49		b3/29/47
4804	Tuna Clipper	R. McDowall-E. Verdugo	77	4/10/49		a2/5/49

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor		1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4767	Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4763	Silver Trails	Wakely-Taylor-Larson	53	8/22/48		
4853	Trails End	Johnny Mack Brown		4/3/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716	Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/6/49		a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814	Connecticut Yankee, A *T (C)	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		a1/31/48
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				
4815	El Paso *C	J. Payne-G. Russell-S. Hayden		4/1/49		a1/1/49
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
	Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49		
	Red, Hot & Blue	Betty Hutton-Victor Mature				
	Rope of Sand	Lancaster-Calvet-Rains-Lorre				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones	B. Hope-L. Ball		7/4/49		a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49		a6/26/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
	Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

CURRENT

					Trade Shown
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Feb. '49	b11/20/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48	b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48	b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48	b5/22/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48	b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48	b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48	b9/4/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48	b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87		b11/13/48
919	Brothers in the Saddle	T. Holt-M. Martin-R. Powers			
	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63		b2/12/49
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84		b11/13/48
	Follow Me Quietly	W. Lundigan-J. Corey			a2/12/49
	Green Promise, The	W. Brennan-M. Chapman			a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			a2/12/49
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Rustlers	Tim Holt-Richard Martin			
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Savage Splendor	African Travelogue	63		
	Set-Up, The	R. Ryan-A. Totter			a2/12/49
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83		b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce-E. Ankers	73		b1/22/49
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	84		b2/12/49

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49	a10/30/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
710	I, Jane Doe (D)F	R. Hussey-J. Carroll-V. Ralston	85	5/25/48	b5/15/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48

COMING

	Duke of Chicago	T. Brown-A. Long-P. Harvey		3/10/49	
	Hellfire	W. Elliott-M. Windsor			a2/12/49
	Hideout	L. Bridges-A. Booth-A. Carney		3/17/49	
	Last Bandit, The *U	W. Elliott-A. Booth-A. Devine			a10/30/48
	Montana Belle	Jane Russell-George Brent			
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald			
	Susanna Pass *U	R. Rogers-Trigger-F. Willing		4/29/49	
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

Westerns

	Death Valley Gunfighter	Allan Lane-Eddy Waller		4/19/49	
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
757	Desperadoes of Dodge City F	A. Lane-B. Jack-E. Waller	60	9/15/48	b9/11/48
	Law of the Golden West	M. Hale-G. Davis-S. Elliott			
	Prince of the Plains	M. Hale-S. Davis		4/8/49	
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
863	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft	60	1/22/49	
741	Son of God's Country F	M. Hale-P. Blake	60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48	
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Own True Love	Para.
Mystery in Mexico	RKO

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL

O

Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Raw Deal	EL
Red Canyon	U-I
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rim on the Canyon	Col.
Rimfire	SGP
River Lady	U-I
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col
Rusty's Birthday	Col.

S

Sam Wynne	RKO
Samson and Delilah	Para.
Sand	20th-Fox
Saraband for Dead Lovers	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
State Department-File 649	FC
Station West	RKO
Storm Over Vienna	MGM
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Summer Holiday	MGM
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
Thelma Jordon	Para.
They Live By Night	RKO
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Time of Your Life	UA
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Up in Central Park	U-I
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida		62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee		84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John		58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff		91	10/8/48		b11/27/48
4818	Omoo	P. de Cordoba-Ron Randell-L. Kincaid			3/4/49		
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart		75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter		68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes		81	8/13/48		b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes-R. Hadley			3/18/49		
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley		60	12/3/48		b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John			4/2/49		
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John			4/23/49		
4809	Thunder in the Pines	George Reeves-Ralph Byrd		62	12/10/48		

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92			b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn		99	Oct. '48		b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman		87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell		65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield		62	July '48		b8/14/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend		94	Feb. '49		b12/11/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick		74	June '48		b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent		68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark		95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero		85	July '48		b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins		78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray		68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde		139	Sept. '48		b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva		68	Sept. '48		b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild		89	June '48		b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur		89	June '48		b4/24/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford		72	Nov. '48		b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas		103	Feb. '49		b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway		99	Sept. '48		b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore		93	Feb. '49		b6/28/47
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray		102	July '48		b12/6/47
843	Night Wind (D)F	Flame-Charles Russell		68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark		95	Nov. '48		b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn		108	Jan. '49		b11/6/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan		91	July '48		b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.		89	Aug. '48		b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner		82	Jan. '49		b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White		102	Jan. '49		b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen		63	Dec. '48		b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee		105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas		111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie		98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley		75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark		99	Dec. '48		b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan			June '49		a2/5/49
908	Canadian Pacific *C	R. Scott-J. Wyatt		97	Apr. '49		a10/16/48
	Come to the Stable	L. Young-C. Holm			Sept. '49		a2/12/49
910	Down to the Sea in Ships	Widmark-Kellaway-Stockwell			Mar. '49		a10/9/48
	East Side Story	R. Conte-S. Hayward-E. G. Robinson			June '49		a2/12/49
	Fan, The	Crain-Sanders-Carroll-Greene			May '49		a7/24/48
	I Cheated the Law (D)A	T. Conway-S. Brodie		71	April '49		b1/15/49
	I Was a Male War Bride	C. Grant-A. Sheridan			Oct. '49		a2/5/49
	Impulse	D. Andrews-M. O'Hara			Apr. '49		a1/1/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas			July '49		
912	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane		69	Mar. '49		a12/4/48
911	Mother Is a Freshman *T (C)	L. Young-V. Johnson-R. Vallee			Mar. '49		a9/25/48
	Mr. Belvedere Goes to College	C. Webb-S. Temple			May '49		a2/5/49
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood			Nov. '49		
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix			Aug. '49		a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin			July '49		a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark					a2/5/49
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa					a1/22/49
	Tucson	J. Lydon-P. Edwards-C. Russell			May '49		a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter			June '49		a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri		57	10/22/48		b10/30/48
	Cover-Up	W. Bendix-D. O'Keefe-B. Britton		83	Feb. '49		a8/21/48
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers		90	10/15/48		b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton		81	10/1/48		b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter		71	11/19/48		b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh		88	12/10/48		b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour		99	1/29/49		b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn		95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars			July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt		80	8/19/48		b8/7/48
	Plot to Kill Roosevelt, The (D)F	Derek Farr-Marta Labarr		83	10/22/48		b11/6/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan		125	8/26/48		b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages		76	11/21/48		b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe		75	12/17/48		b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks		62	10/8/48		a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn		76	8/11/48		b7/17/48
	Time of Your Life (D)A	J. Cagney-Wm. Bendix-J. Cagney		109	5/27/48		b5/29/48
	Urubu (D)F	Native Cast		66	8/16/48		b8/21/48
	Vicious Circle (D)A	Conrad Nagel		77	7/24/48		b5/29/48

COMING

	Africa Screams	B. Abbott-L. Costello-H. Brooks					
	Champion	K. Douglas-M. Maxwell-R. Roman					
	Crooked Way, The	J. Payne-E. Drew-S. Tufts					

Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
Impact	Donlevy-Raines-Walker-Coburn			
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Jigsaw	F. Tone-Danziger-Tower	77		
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Outpost in Morocco	George Raft-Akim Tamiroff			
Too Late for Tears	Scott-DeFore-Miller-Corey			
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead			

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48	b7/3/48
686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
663	Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48	b12/6/47
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48	b11/29/47
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48	
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
659	Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48	b4/10/48
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48	b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
661	River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48	b5/8/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48	b5/29/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

	Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			
	Arctic Manhunt	M. Conrad-C. Thurston			a2/5/49
	Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
	City Across the River	P. Fernandez-A. Ramsden-B. Whiting			a1/1/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Illegal Entry	H. Duff-M. Toren-G. Brent			
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			a2/5/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long		Apr. '49	a1/15/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
	Take One False Step	William Powell-James Gleason			
	Western Story, The	Yvonne de Carlo-Scott Brady			
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
	Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48	b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48	b5/8/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48	b5/22/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet		a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey		a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken		a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb		
	Hasty Heart, The	Ronald Reagan-Patricia Neal		
	Homicide	R. Douglas-H. Westcott-R Alda		
	House Across the Street	W. Morris-J. Paige-B. Bennett		a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105	b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day		
	Kiss in the Dark	Jane Wyman-David Niven		a6/26/48
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae		a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall		a12/18/48
	My Dream Is Yours *T	Carson-Day-Bowman-Arden		a6/26/48
	Night Beat	W. Douglas-A. Hale-R. Alda		a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors		a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone		a12/18/48
	One Last Fling	A. Smith-Z. Scott-J. Backus		a5/22/48
	Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo		a1/8/49
	South of St. Louis *T	J. McCrea-A. Smith-Z. Scott		a1/24/48
	Task Force	G. Cooper-W. Morris-W. Brennan		a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas		a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding		a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett		a7/24/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88. b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126. b11/13/48.

BRIGHTON ROCK (England). R Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CHIPS ARE DOWN, THE (France-Lopert). M. Presle-M. Pagliero. 93. b2/12/49.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

EASY MONEY (England). G. Gynt-D. Price. 94. b3/6/48.

ELIZABETH OF LADYMEAD (England). A. Neagle-H. Williams. 97. b1/8/49.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M. Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

INTERLUDE (Sweden-Globe Film) V. Lindfors-H. Ekman. 83. b1/15/49.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102. b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN ON THE EIFFEL TOWER (U. S.-Independent) C. Laughton-F. Tone.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Grav. 88. b1/17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J Pagnol. 105. b6/19/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PIRATES OF CAPRI (U. S.-Independent) L. Hayward-M. Lotti-A. Curtis.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S. - Independent). D. Bruce-B. Edwards. a9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUIET ONE, THE (U. S.-Mayer-Burstyn). Documentary.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l). D. Darrieux - J. Marais. 87. b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SECRETS OF A BALLERINA (France-Distinguished). P. Blanchar-M. Presle. 84. b1/8/49.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SILENT DUST (England). S. Gray-S. Murray. 83. b1/29/49.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

TRAGIC HUNT Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90. b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

Duke of Chicago (Rep.) Principals: Tom Brown, Audrey Long, Paul Harvey. Director, George Blair. The story of a retired fight champ who comes back against the titleholder to get money for his intended father-in-law, and ends up marrying the sister of his intended wife and winning the bout.

The Hideout (Rep.) Principals: Lloyd Bridges, Adrian Booth. Director, Phil Ford. A drama involving a man who doublecrosses his gang of jewel thieves by fleeing to a small town under the guise of respectability; he ends up in jail, however, due to the smart work of the city attorney.

Joe Palooka in the Big Fight (Mono.) Principals: Leon Errol, Joe Kirkwood, Lina Romay. Director, Cyril Endfield. Joe is kayoed in a sparring bout by a man posing as a down-and-out fighter; a reporter yells for a title bout, and Joe is doped before the gang behind the scheme is finally caught.

Tokyo Joe (Col.) Principals: Humphrey Bogart, Florence Marly, Alexander Knox, Sessue Hayakawa. Director, Stuart Heisler. A drama in which an American runs a nightclub in Tokyo, deserts his White Russian wife in late 1941, returns to find her married to an American officer, and ends by giving his life to save hers.

Take One False Step (U-I) Principals: William Powell, Shelley Winters. Director, Chester Erskine. A professor and blonde are veterans of a wartime romance, and she lures him to a rendezvous; he battles gangsters, eludes police and finally finds her after she has disappeared, leaving him an unlikely story to tell his wife.

Illegal Entry (U-I) Principals: Howard Duff, Marta Toren, George Brent. Director, Frederick de Cordova. An immigration inspector persuades a man to become an undercover agent into operations of an alien smuggling ring, and falls for a woman who had been forced to work with the gang because her brother was smuggled here; they are free to wed when the ring is smashed.

Dear Wife (Paramount) Principals: William Holden, Joan Caulfield. Director, Richard Haydn. Continuing "Dear Ruth" adventures, with the civic-minded teen-age daughter learning too late that the party leader wants her father to run for state senator; campaign ramifications ensue, but all ends well.

Red Hot and Blue (Paramount) Principals: Betty Hutton, Victor Mature. Director, John Farrow. Because a girl wants a career as an actress, she agrees to publicity exploits that get her into trouble and earn her a false reputation; after becoming involved in a killing accidentally, she is rescued by a top columnist.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott		3/1/49
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone,	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott		4/1/49

EAGLE LION

738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
734	International Lady	G. Brent-I. Massey	102	Sept. '48
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48

FILM CLASSICS

	Gun Justice	Ken Maynard	61	9/15/48
	Hairy Ape, The	William Bendix	91	Sept. '48
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Last Stand	Bob Baker	57	9/15/48
	Wolf Man, The	Lon Chaney, Jr.	70	Sept. '48

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon		

RKO RADIO

912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
913	She	H. Gahagan-R. Scott		Dec. '48

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1320	Crazy House	Olsen & Johnson	80	9/48
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
365	I Cover the War	J. Wayne-Abdulla	68	9/48
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1037	My Little Chickadee	W. C. Fields-M. West	84	9/48
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1203	Saboteur	R. Cummings-P. Lane	108	9/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
	Ranger and the Lady	Roy Rogers		4/10/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SCREEN GUILD PRODUCTIONS

S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48
HC23	Hidden Gold	W. Boyd-R. Hayden	62	8/27/48
S-4	King of the Turf	A. Menjou-D. Costello	89	8/20/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48

UNITED ARTISTS

	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

NEWSREEL SYNOPSES

(Released Wednesday, Feb. 16)

ALL AMERICAN (Vol. 7, No. 330)—Texas community house; Negro officer to general staff corps; Hair styles; "Gutter Pipers" band; Television school.

MOVIETONE (Vol. 32, No. 13)—Jet bomber crosses continent; Athenagoras enthroned; Dewey at Lincoln Day dinner; Mt. Cassino abbey rebuilding; Narcotics ring; Ski jumping Army boxing; Surf carnival.

NEWS OF THE DAY (Vol. 20, No. 247)—Narcotics ring; Mt. Cassino rebuilding; Athenagoras enthroned; Gifts from France; Fashions; Eisenhower back on duty; San Francisco zoo.

PARAMOUNT (No. 50)—Protests over Mindszenty; Dewey on Republican policy; Gandhi death anniversary; Crosby and Bergman win popularity poll; Brotherhood Week.

TELENEWS (Vol. 2, No. 7)—Report on Mindszenty; Palestine scene; German smuggling; Russians in Scotland; Zoo; Clearing western snow; Air Force records; Mutt show; Bowling meet; Speed skating; Endurance marchers.

UNIVERSAL (Vol. 22, No. 221)—Dewey on party split; Athenagoras enthroned; Narcotics ring; Quads celebrate; Gandhi death anniversary; Skiing; Heart Fund trailer.

WARNER PATHE (Vol. 20, No. 52)—Protests over Mindszenty; Eisenhower back on duty; Mrs. Truman sees portraits of husband and daughter; Marshall back in Washington; Chinese government transfers Jap prisoners; Dewey at Lincoln Day dinner; Paris gloves; Brotherhood Week; Ski jumping.

(Released Saturday, Feb. 19)

MOVIETONE (Vol. 32, No. 14)—Brotherhood Week; Hitler's chancellery blown up; Jet bomber crosses continent (Except Kansas City); Bowling; Skiing (Except Minneapolis); Winter Carnival.

NEWS OF THE DAY (Vol. 20, No. 248)—Hitler's chancellery blown up; Philadelphia transit strike; Truman confers on defense with Canadian premier; Cairo School Days (Except Minneapolis); Bowling (Except Minneapolis); Bob - sledding (Except Minneapolis); Brotherhood Week; Winter Carnival.

UNIVERSAL (Vol. 21, No. 222)—Truman confers on defense with Canadian premier; St. Paul and Dartmouth winter carnivals; Bowling; Brotherhood Week.

WARNER PATHE (Vol. 20, No. 53)—Truman confers on defense with Canadian premier; Hitler's chancellery blown up; Pet show; Cairo school days; Jet bomber crosses continent; Baxter Mile; Bowling; Ice fishing; Speed skating.

PARAMOUNT (No. 51)—Bridge falls on train near Paris; Boy Scouts report to Truman; Cairo school days; Truman confers on defense with Canadian premier; Bowling; Skiing; Yachting; Heart Fund trailer.

SHORT SUBJECT BOOKING GUIDE

1947-48

ASTOR PICTURES

Jimmy Fidler's Personality Parade (20) .....12/20 .....
Boss Comes to Dinner (10). 4/1 .....
Makers of Destiny #1(17½) 5/1 6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

SPECIAL (4)
(Rel. Nos. 83601, 83801, 842 and 83901)

MY PAL FEATURETTES (2)
(Rel. Nos. 83201 and 83202)

WALT DISNEY CARTOONS (6)
Reissues
(Rel. Nos. 84701 to 84706)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

TECHNICOLOR CARTUNES (5)
Reissues
(Rel. Nos. 3321 to 3325)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381 Spotlight Serenade (10)... 3/29 .....
3382 Singing the Blues (10).... 5/ 7/31
3383 River Melodies (8)..... 7/5 7/31
3384 Songs of the Season (8)...10/11 1/22
3385 Hits of the Nineties (9)...10/18 .....

NAME BAND MUSICALS (13)

3301 Alvino Rey and Orch. (15).10/22 2/14
3302 Drummer Man (15).....12/3 2/14
3303 Carlos Molina & His Orch. (15) 12/13 2/14
3304 Tex Beneke & His Orch. (15) 3/3 6/19
3305 Woody Herman & His Orch. (15) ..... 3/31 .....
3306 Red Ingle & His National Seven (15) 6/16 6/19
3307 Tex Williams and His Orch. in Western Whoopee (15). 6/23 7/31
3308 Jimmy Dorsey & Orch. (15). 8/18 9/25
3309 Red Skin Rumba (15)..... 9/15 9/25
3310 Buddy Rich & Orch. (15)..10/13 1/15

SPECIALS (2)

3201 Snow Capers (19)..... 2/18 6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

Rel. No.	Title	Rel. Date	Data

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719 Hot Cross Bunny (7)..... 8/21 10/16
4720 Hare Splitter (7)..... 9/25 1/29
4721 My Bunny Lies Over the Sea ( ) .....12/4 .....
4722 Hare-Do (7) ..... 1/15 .....

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½)..... 9/2 9/25
1402 I'm a Monkey's Uncle (18).10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) .....12/9 .....
1405 The Ghost Talks (16).....Mar49 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) .....12/16 .....
1424 Radio Riot ( )..... 2/10 .....
1431 A Pinch in Time (16).....11/11 ...
1432 He's In Again (17½)..... 1/20 ....
1433 Miss In A Mess (16½).. 1/13 ....

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 ....

COMEDY FAVORITES (6)
Reissues

1441 Pest from the West (18½). 9/30 ....
1442 Ay Tank Ay Go (16).....10/21 ....
1443 Static in the Attic (19)...12/23 ....
1444 Nothing But Pleasure (10). 3/31 .....

FOX AND CROW (8)
Technicolor

1701 Robin Hoodlum (7).....12/23 ...

ONE-REEL SPECIAL (1)

1551 Candid Microphone (11)..10/21 ....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/25
1502 Lo, The Poor Buffalo (6½).11/4 1/1
1503 Coo-Coo Bird Dog (6)..... 2/3 .....

COLOR FAVORITES (8)
Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ....
1602 Swing Monkey Swing (8)..10/14 ....
1603 The Little Match Girl (8½) .....11/25 ....
1604 Glee Worms (7½).....12/16 ....
1605 A Boy and His Dog (7)... 1/6 ....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....12/23 ....

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10/9
1752 Sitka Sue (10½)..... 1/20 ....

WORLD OF SPORTS (12)

1801 Diving Champions (9½).. 9/23 10/2
1802 Acrobatic Babies (9½)...10/14 10/2
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins ( ).....12/23 ...
1805 Mrs. Golf (10)..... 2/24 .....
1806 Trigger Magic (10)..... 3/17 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) 9/23 9/2
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. ( ).12/16 ..
1954 Buddy Rich & Orch. ( ). 1/20 ...

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9).... 9/2 10/2
1852 A Day at C.B.S. (9½)...10/7 10/2
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 ....
1855 A Rainy Day in Hollywood (9½) ..... 1/27 .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 10/2
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 .....
1654 Bouquet of Roses ( )..... 2/17 .....
5657 Christmas Carols (10½)...12/9 .....

SERIALS

1120 Congo Bill (15 Chapters)..10/28 .....
1140 Bruce Gentry (15 Chapters) 2/10 .....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1/15

Rel. No.	Title	Rel. Date	D
W-32	Lucky Ducky (8).....10/9		...
W-33	Professor Tom (8).....10/30		...
W-34	The Cat That Hated People (7) 11/20		...
W-35	Mouse Cleaning (7).....12/11		...
W-36	Goggle Fishing Bear (7)..... 1/15		...
W-37	Bad Luck Blackie ( )		...

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 11/
S-52 Pigskin Skill (8)..... 9/18 10/
S-53 Ice Aces (8).....11/6 ...
S-54 Let's Cogitate (8).....12/25 ...
S-55 Super Cue Men (8)..... 1/1 ...
S-56 What I Want Next (8)..... 2/12 ...

GOLD MEDAL CARTOONS (Reissues)

W-21 The Little Goldfish (8)....11/20 ...
W-22 Fine Feathered Friends (8).. 1/1 ...
W-23 The Blue Danube ( ) ....
W-24 Sufferin' Cats ( ) ....

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2/
T-12 Night Life in Chicago (9)...11/27 ...
T-13 Scholastic England (8).....12/18 ...

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2/
K-72 Annie Was A Wonder (10).. 1/29 ...

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( ) ....

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1/
K8-2 Mr. Groundling Takes the Air (11) 12/3 1/
K8-3 Make Mine Monica (11)... 1/14 ..
K8-4 The MacAdemy Awards (8). 2/18 ..
K8-5 I Remember You ( )..... 3/18 ..

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1/
P8-2 Hector's Hectic Life (7)...11/19 1/
P8-3 Old Shell Game (7).....12/17 ...
P8-4 The Little Cut-up (7)..... 1/21 ..
P8-5 Hep Cat Symphony (7)..... 2/4 ...
P8-6 Lost Dream ( ) ..... 3/18 ..

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22 1/
X8-2 The Funshine State (8).... 1/7 ..
X8-3 The Emerald Isle (7)..... 2/25 ..
X8-4 Comin' Round the Mountain ( ) ..... 3/11 ..

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1/
Y8-2 Calling All Animals (10)... 1/7 ..
Y8-3 Meet the Champ (9)..... 2/11 ..

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 12/
R8-2 Acrobatic Illini (10).....12/10 ...
R8-3 Sno' Time for Learning (10). 1/21 ..
R8-4 In the Driver's Seat (10)... 3/4 ..

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 1/
E8-2 Symphony in Spinach (7)....12/31 ..
E8-3 Premiere ( ) ..... 3/25 ..

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26 1/
L8-2 The Early Bird (10)..... 1/28 ..
L8-3 The Flying Dancers ( )..... 3/11 ..

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 ...
J8-2 The Stocking Yarn (10)..... 2/4 ..
J8-3 White Magic ( )..... 4/1 ..

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1/
93102 Girls in White (17).....12/10 1/
93103 Berlin Powder Keg (17)... 1/4 ..

SPECIAL (2)

Football Headliners of 1948 ( ) .....12/10 ...
Playful Pelican (7).....10/8 ...

EDGAR KENNEDY (6)
10th Series

93401 Contest Crazy (17).....10/1 12/

LEON ERROL (6)

93701 Uninvited Blonde (18).....11/12 ..
93702 Backstage Follies (17)....12/24 ...

MY PAL (4)

93201 Pal's Return (20).....11/26 ..

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 ..
94202 Block Party (8).....11/26 ..
94203 It Pays to Be Ignorant (8).12/24 ..
94204 Men of the Shooting Stars (9) ..... 1/21 ..

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 ..
94102 The Trial of Donald Duck (7) ....
94103 Catnap Pluto (6)..... 8/13 9/
94104 Inferior Decorator (7).... 8/27 ..
94105 Pluto's Fledgling (7)..... 9/10 12/
94106 Soup's On (8).....10/15 ..
94107 Three for Breakfast (7)...11/3 ..
94108 Mickey and the Seal (7)...12/3 ..

FAMILY HONEYMOON

U-I's comedy successor to the record-breaking "Egg and I" is the next attraction at Radio City Music Hal

e All Behind Brother-
Week, February 20,
No Bigotry in America!

UNIVERSAL-INTERNATIONAL presents

Claudette COLBERT · Fred MacMURRAY

those Grand "EGG and I" stars in

"FAMILY HONEYMOON"

and GIGI PERREAU sensation of "ENCHANTMENT"

with RITA JOHNSON · HATTIE McDANIEL

Screenplay by DANE LUSSIER · Based on the novel by Homer Croy

Directed by CLAUDE BINYON · Produced by JOHN BECK and Z. WAYNE GRIFFIN



Universal International

A Lift of Spirit

(Editorial in Boxoffice Feb. 5th Issue.)

Leave it to those perennially young bloods of MGM. The roaring lion does it again. The tail is not timidly between the legs; it's wagging joyously to let this whole industry know of MGM's confidence in the motion picture business, in the MGM product and in the MGM organization.

At a time when too many have been viewing the outlook with pessimism, Leo and his pals step forward with the most optimistic enterprise the trade has witnessed since the prewar days. The preview-of-product meeting of their sales personnel in California spells good news for exhibitors. The men went out to look at a flock of completed pictures. No company would invest in such an undertaking unless it had something mighty wonderful to show the boys; something for the boys to tell you about. Our grapevine from the coast hints that you will not be disappointed.

Good news is what we're all listening for nowadays. MGM's preview of product gives all of us a much-needed lift of spirit.

★

SOUNDS MORE LIKE BUSINESS

(Editorial in Motion Picture Herald Feb. 5th Issue.)

Back in the gay lush days of promotional exuberance, the distributors used to organize ornate transcontinental junket expeditions to far places. They took trainloads of writers, wet-packed, to previews, expecting them to tell the world. MGM has a new efficiency version, assembling top personnel of sales next week at Culver City to look at nine pridefully completed productions — expecting them to go back to their key posts and tell the exhibitors. Sounds more like business.

★

Saying It With Product

(Editorial in Showmen's Trade Review Feb. 5th Issue.)

From every standpoint of the business, it seems smart operating to have the men who will sell and service the theatres with MGM films become well acquainted with the pictures they will offer. And there's no better way to find out than to see the show itself unreel right on a screen.

But that's the strictly business side of it. The phase of the event which strikes this corner as significant in a more general sense, is the encouragement it offers for everybody who wants to see more pep, enthusiasm, confidence in the product the industry has to offer. This element has been sadly lacking; has been smothered under the nebulous gloom and vapors steamed up by accents on the negative.

So, hooray! we say, for the good cheer there is in this slightly terrific demonstration of enthusiasm—cockiness, if you will—over the pictures they've finished and are bringing to completion at the MGM studios in Hollywood.

★

OPTIMISM AND FAITH

(Editorial in Greater Amusements Feb. 11th Issue.)

This "Chins-Up" expedition of Metro is not only a sales hypo for its own organization, but it is a challenge for other companies to return to the principles of showmanship, and the greatest kind of public relations! Hats off to MGM for its great display of courage in again taking the initiative in leading the motion picture industry out of the wilderness.

TALK OF



"COMMAND DECISION"
Clark Gable • Walter Pidgeon • Van Johnson
Brian Donlevy • Charles Bickford
John Hodiak • Edward Arnold

"LITTLE WOMEN" *(Technicolor)*
June Allyson • Peter Lawford • Margaret O'Brien
Elizabeth Taylor • Janet Leigh
Rossano Brazzi • Mary Astor

"TAKE ME OUT TO THE BALL GAME"
(Technicolor)
Frank Sinatra • Esther Williams • Gene Kelly
Betty Garrett

"NEPTUNE'S DAUGHTER"
(Technicolor)
Esther Williams • Red Skelton • Ricardo Montalban
Betty Garrett • Keenan Wynn • Xavier Cugat

"THE SECRET GARDEN"
Margaret O'Brien • Herbert Marshall • Dean Stockwell

"THE STRATTON STORY"
James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"THE BARKLEYS OF BROADWAY"
(Technicolor)
Fred Astaire • Ginger Rogers • Oscar Levant

"ANY NUMBER CAN PLAY"
Clark Gable • Alexis Smith • Wendell Corey
Audrey Totter • Barry Sullivan • Frank Morgan
Mary Astor • Lewis Stone

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"THE GREAT SINNER"
Gregory Peck • Ava Gardner • Melvyn Douglas
Walter Huston • Ethel Barrymore
Frank Morgan • Agnes Moorehead

"CONSPIRATOR"
Robert Taylor • Elizabeth Taylor

AND LOTS MORE!

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THE INDUSTRY!

"Thank you, gentlemen of the trade press! You have helped the new M-G-M spirit to sweep the nation!"



The Lion Roars

(Editorial in Film Daily Feb. 7th Issue.)

● ● ● METRO'S "PREVIEW-OF-PRODUCT" sales convention which gets under way in Los Angeles today is of interest to everyone in film biz, whether they play the product for which Leo roars or not, or whether they're on the Loew's payroll or not. . . . How come? you ask. . . . An easy question to answer, that. . . . For lo, these too many months by far, you've been hearing the blues sung. . . . And the crying towels, too, have been much in evidence. . . . Film biz, one sourpuss after another has lamented, is hanging on the ropes. . . . Which of course it is not. . . . But the repetition of the sad lament registered psychologically, and things had come to a pretty pass indeed before some folks, topside, realized that pessimism begets pessimism with a rabbit's fecundity. . . . But you know how it is—there's gotta be a sign, to convince many. . . .

▼ ▼ ▼

● ● ● WELL, SIRS, that's where the Metro sales conclave comes in. . . . There's a sign for you. . . . A healthy sign. . . . A sign o' promise of good things to come. . . . Meaning box-office pictures. . . . Putting it succinctly, Metro has guts enough to spend money, and a Coast sales convention obviously cuts a pretty penny. . . . (And perhaps you've noticed Metro is also spending more money to sell the exhibitor where he is best sold—in the industry press). . . . It follows, obviously, that Metro sees biz to be gotten, profits to be made for the friendly company . . . and its friendly customers. . . . So its chin is up. . . . It's out to do a job. . . . And surely, the possibilities are there. . . . Eighteen odd thousands of 'em, incidentally. . . . And now the question becomes, and rightly: Who's next? . . . Will the band please strike up the theme song, "Now is the Hour?". . .

★

Twenty-five Years Of Leadership!

(Editorial in Independent Film Journal Feb. 12th Issue.)

For the past quarter of a century, the M-G-M trademark has reflected the highest standards in motion picture entertainment. It is therefore fitting that the company's slogan for its Silver Anniversary should be "Twenty-five years of motion picture leadership."

But Metro is not content to rest on its laurels. There could be no finer expression of confidence in the future, both for the industry in general and for its own product in particular, than was evidenced by M-G-M this past week.

A trainload of top sales personnel and home office executives, representing every exchange area in the country, was transported to the coast to celebrate the first formal occasion of M-G-M's 25th Anniversary and participate in the "Preview of Product" conferences. These men are certain to carry back with them to their respective territories a fresh enthusiasm for the product to be sold in the year ahead.

Leo Starts To Roar

(Editorial in Exhibitor Feb. 9th Issue.)

AT A TIME when any optimism within the industry is more than welcome, the decision of MGM to hold a "Preview Of Product" on the coast should be hailed eagerly by theatremen everywhere.

AS FAR AS MGM is concerned, it is definite proof that the company is confident of the merit of its product. Otherwise, why take more than 70 men from all parts of the country to see future pictures? Definitely, Leo must feel that he has what the boxoffice needs.

AS FAR AS the industry in general is concerned, this also serves notice that MGM, at least, is going to do considerable shouting this year. It is already heralding its Silver Anniversary, marking "25 Years Of Leadership In The Motion Picture Industry," which probably means that Leo will be roaring through all of 1949.

AT A TIME when some companies are talking in whispers, a roar is a novelty.

EVERY SEGMENT of MGM and Loew's is represented at the coast confabs, both from the United States and in the international area, and they will all get the same message, that MGM thinks that the best way to combat any letdown in theatre going is by supplying the kind of product that makes patrons regular customers, regardless of television or any other kind of opposition.

THIS DEPARTMENT, for one, is ready to hail any tendency on the part of any unit within the industry to get the business back on a showmanship level, and MGM, through its coast confab, is observing the one fundamental rule, "come through with pictures that mean dough, and no one will have to worry".

IT IS TO BE HOPED that others of the business will also endorse the MGM idea, backing their own product, and showing the business that there is nothing wrong with this industry that good pictures will not cure.

★

"As goes M-G-M, so goes the picture business."

(Editorial in Hollywood Reporter Feb. 7th Issue.)

● THE ACTION of Bill Rodgers in bringing more than one hundred MGM sales representatives out here for a convention starting today, has real significance. This is the first time in twelve years that MGM has had a sales meeting here and coming at a time when, seemingly, much of the bottom has dropped out of the picture business in the minds of too many, it should tell the entire industry, that MGM has full confidence in its current progress.

The MGM sales executives will be shown all the new product which the studio heads, Mayer, Schary and Mannix, believe compares favorably with any program the studio has ever put together. The studio wanted the men who guide the sales of its product to see for themselves, rather than be told in that old routine convention pep talk, that's now grown a bit corny through wear over a period of years.

Dore Schary, up until now, has accomplished one very important task in the administration of his job at MGM. He has the entire line-up of pictures set and scheduled for production for the entire year of 1949. The scripts are all prepared, requiring only casting and stage space to get them into production. This IS an accomplishment and is looked on by Mayer, Mannix and the rest of the executive staff at that plant as just that. The studio has never been so far ahead in finished scripts, all of which will be outlined to the sales executives during their current convention sessions.

There used to be a saying, "as goes MGM, so goes the picture business," and if the enthusiasm now being shown by this company, which is reflected in bringing all this sales crowd to Hollywood, is any indication, the business, generally, should react to the lead and jump back out of its slump.


An Epic of Courage
JOHN WAYNE
JOHN CARROLL • ANNA LEE
FLYING TIGERS
A RE-RELEASE
A REPUBLIC PICTURE
with
PAUL KELLY · GORDON JONES
BILL SHIRLEY · MAE CLARKE
AND A CAST OF THOUSANDS
Associate Producer EDMUND GRAINGER
Directed by DAVID MILLER • Screen play by Kenneth Gamet
and Barry Trivers • Original story by Kenneth Gamet
ROMANCE OF THE SEVEN SEAS!
JOHN WAYNE • SUSAN HAYWARD
THE FIGHTING SEABEES
A RE-RELEASE
with
DENNIS O'KEEFE • WILLIAM FRAWLEY
J.M. KERRIGAN · GRANT WITHERS · LEONID KINSKEY
Directed by EDWARD LUDWIG
A REPUBLIC PICTURE
WE'RE ALL BEHIND BROTHERHOOD WEEK —
FEBRUARY 20-27. NO BIGOTRY IN AMERICA!

These pictures have grossed millions of dollars!

TWO GREAT

JOHN WAYNE SMASHES

PLAYING ACE HOUSES

EVERYWHERE

TO TOP GROSSES!

ALL REPORTS INDICATE THAT WAYNE IS ONE OF THE BIGGEST DRAWS IN PICTURES TODAY!

REPUBLIC PICTURES

1949's FIRST BIG HOLDOVER HIT!

'By Night' Mighty

'By Night' Robust Gross

'By Night' Biggest

'By Night' Record

'By Night' Big

4 WEEKS

Stanton, Philadelphia; Orpheum, El Rey, Vogue, Belmont and Culver, Los Angeles (2 weeks), moveover, Palace (2 weeks).

3 WEEKS

Pilgrim, Boston; Imperial & Crest, Long Beach, Cal.; moveover, Long Beach Theatre.

2 WEEKS

Esquire, Oakland; State Lake, Chicago; Downtown, Glendale; State & Scarboro, Toronto; Paramount, San Francisco; (moveover to State).

TOPPING 'CANON CITY'

. . . at California and Iowa, San Diego; Warner, Memphis; Hippodrome, Baltimore; Joy, New Orleans.

"BASEHART AS A BABY-FACED KILLER . . . OUT-CAGNEYS CAGNEY!" —Dorothy Kilgallen Nationally Syndicated

"MOVIE OF THE WEEK!" —N. Y. Mirror

"HIS (BASEHART'S) ACTING MAKES IT SUPERIOR!" LIFE Magazine



Flash! New York CRITERION extended run leads Broadway. Reviews sensational!

BROUGHT THRILLINGLY TO LIFE BY THE MAKERS OF "CANON CITY"

HE WALKED BY NIGHT

Savage TRUTH! Stronger than Fiction!

Starring

RICHARD BASEHART · SCOTT "CANON CITY" BRADY

with Roy Roberts · Whit Bissell · James Cardwell · Jack Webb · Produced by Robert T. Kane

Directed by Alfred Werker · Screenplay by John C. Higgins and Crane Wilbur

Additional dialogue by Harry Essex · Original story by Crane Wilbur

A Bryan Foy Production · An EAGLE LION FILMS Presentation

JACK SCHLAIFER *Testimonial* DRIVE

IN '49 IT'S EAGLE LION!

THE EDITORIAL PAGE

Current Observations

Everybody seems to be spouting optimism these days except a few of the picture companies who are still acting as though the boogey-man is hiding behind every door. It's nice to hear optimistic talk and it is undoubtedly due to the startling discovery that despite the general jitters the industry is finding out that box-office receipts are far from bad. In fact, with any half-way decent show on the screen, theatres can and are still doing an excellent business.

We listened to a couple of major company executives a short time back and, brother, how they complained about sales resistance even towards their good pictures. When we reminded them that the particular good pictures they were referring to had not received the benefit of trade advertising consistent with pictures that good, they said they couldn't control the advertising expenditures. That detail seemed to be in the hands of an economist and efficiency expert who knows all the answers about high finance, but obviously doesn't know his elbow from his elbow about show business.

How on earth a sales executive can stand by and watch great product being loused up through inadequate promotion, is something we haven't been able to figure out. Advertising is and always has been the direct adjunct to sales and when one ignores the other, there just isn't coordination or efficiency in sales.

* * *

Morey ("Razz") Goldstein, sales manager for Monogram-Allied Artists, reports top theatre deals for his company's "Bad Boy" which are being hypoed via Variety Club premieres in many parts of the country spearheaded by the Dallas Tent's terrific opening campaign that netted that club well over fifteen thousand dollars.

* * *

Speaking of Tents, the New York Variety Club is rapidly gaining momentum through a group of smooth-running committees all nicely coordinated by Max Cohen, 1st chief barker of the new tent.

This new unit of a great organization is going to set a hot pace for other tents to match.

* * *

While still on the subject of Variety Clubs, the San Francisco Convention Committee, headed by Rotus Harvey, reports accelerated interest in the forthcoming International Meeting which will be held out there from May 2nd to 6th.

Those of you who intend going to the convention might keep in mind the experience of a lot of guys down in Miami last spring when so many showed up without advance registration or hotel reservations and, it seemed, everyone of them wanted that corner room on the sixth floor and wouldn't be happy anywhere else. (Note: They had to take the best the committee could offer).

* * *

Movies and motor cars are taking on a new, and not very happy, relationship in these days of choked traffic lanes. Prospective theatre builders in certain localities already have run head on into this traffic tangle. For there are towns where the city fathers will not approve permits for theatre buildings within certain zones unless the builder provides parking space. This poses a pretty problem when it carries a demand that space be provided to park one car for each 6 seats (as in one nearby town) or even one car for each 10 seats (as in another community). The space necessary for one car runs well over 100 square feet—which gives you an idea.

▲ ▲ ▲

From The Rumor Mill

They do say the parting of the ways between Mary Pickford and Sam Dembow, Jr., was really a humdinger and a dilly . . . but in spades. . . .

Almost two weeks went by without someone claiming they were going to buy U.A. and E.L. But the rumor mill this week made up for the temporary lull.

Vaudeville is staging quite a comeback in plenty of spots around the country. We don't believe theatremen are being smart when they take a double feature bill and throw in four, five or six acts of vaude to boot. It's just too damned much for any admission price and can only hurt in the long run.

According to several theatremen who ought to know, their Coca-Cola sales last year almost doubled. To match that information comes a rumor from the Coke Company itself that its installations and sales more than doubled in 1948 around the theatres. Seems as though "The Pause That Refreshes" ties in nicely with the theatre seat that relaxes. A pretty good combination at that.

Now that new theatre building still seems a long ways off, smart theatremen have stopped waiting for new buildings and are concentrating on making the old ones do through new seating, carpets, air-conditioning, drapes, etc., etc.

Seems like the right idea to us. Our last trek out into the field indicated too many pretty good theatres falling into bad shape (and probably bad business, too) through ancient seats breaking down, carpets worn thin and dangerous, ventilation that should be in museums, drapes that date back to when Joe Glutz was a little boy.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Litigation

Right of Paramount and the Justice Department to reach a consent decree which would allow Paramount to retain certain theatres was challenged in the New York federal statutory court this week by Partmar, Fanchon and Marco subsidiary operating the Los Angeles Paramount under lease. The corporation seeks to prevent Paramount from evicting it to regain this theatre, which it says the proposed consent decree will allow Paramount to keep, and apparently claims the house is the "instrument of monopoly" defined by the U. S. Supreme Court in that the lease required Partmar to play Paramount pictures, which it did until the high court declared this practice illegal. (P. 9).

Paramount officials late Thursday denied that their consent decree has been signed, but trade circles pointed to possible signature this week. RKO presented its stockholders with a reorganization plan which would make its consent decree effective if the stockholders accept it. Second round of William Goldman's anti-trust suit in Philadelphia in which he seeks $8,400,000 second damages is due to start March 28, and in Minneapolis the Granada sued a partner of Paramount, Minnesota Amusement Company, RKO, 20th-Fox, Columbia, Universal, United Artists, for $225,000 triple damages, claiming a monopoly forced the Granada into second-run.

Exhibition

Rental row over the industry public relations shorts appeared no nearer solution this week. Meanwhile the Pacific Coast Conference of Independent Theatre Owners added its voice of disapproval to the Proskauer Arbitration Plan and asked the Attorney General for a voice in any such plans.

Flesh shows seem to be gaining in certain areas, exhibitors reveal, a Walter Reade Theatre even going so far as to put in basketball on its stage. Ted Williams and Roy Gamble reportedly acquired four theatres of the Arthur St. John chain in Washington; the New York Astor revealed that it would remain a movie house excepting that in the future Sam Goldwyn pictures would not have priority.

And in Springfield both churches and theatres had dropped gambling at the request of the county attorney and in five states, exhibitions faced legislation affecting theatres. (P. 10.) Western Pennsylvania Allied re-elected Morris M. Finkle president.

Distribution

"Beating the bushes" with special salesmen is a good way to build up accounts, Screen Guild revealed this week, discussing its sales plan. Company also merged Lippert Productions into its fold and rejected an outside offer for finance.

Astor has acquired reissue rights to a new Dead End Kid series and several Bela Lugosis; Film Classics will distribute Laurel Films "C-Man" and RKO will distribute Armand Denis' "Savage Splendor." Columbia has added Henry Crown and Arnold M. Grant to its board.

Appointments: Andy Smith to 20th-Fox Vice-President with a long-term contract; John Joseph as assistant to MGM's Howard Dietz; David Golding as assistant New York publicity chief for 20th-Fox; Joseph L. Robert as public relations director for Motion Picture Sales Corporation.

General

Two happy opinions came out from the voices of those in the motion picture industry this week. In New York Gradwell Sears, who loves a fine phrase and has an alliterative sense, denounced the industry for being too preoccupied with the "three p's—pessimism, parsimony and profitlessness," and for tending to write off the big-budget pictures as a thing of the past. To prove his point, he cited "Red River," which incidentally is a United Artists release.

In Hollywood, Motion Picture Association of America President Eric Johnston, who also likes a fine phrase and uses it, told a meeting of studio and distribution chiefs that there was no slump in sight insofar as the industry was concerned and that domestic grosses for 1948 were off only 8½ per cent compared to the all-high of 1946. Johnston is to receive a plaque honoring him for his public relations work Monday night—from the Independent Motion Picture Producers Association, rival organization of small producers.

A. Pam Blumenthal quit as board chairman of Cinecolor and Film Classics, but will hold his directorships there while John D. Kerr replaces him in the board chairman post and Kerr and Max C. King are added to the board.

Walt Disney plans to produce "Treasure Island" in England as an all live character picture which won't even give Mickey Mouse or Pluto a look in. He's doing it to use up frozen coin.

And in England the Labor Government is said to have told the film industry that it would have to help itself and could not look to the Government for aid at the moment.

Financial: Quarterly dividend payments authorized by 20th-Fox — Prior Preferred $1.12½; convertible preferred, 37½ cents; common, 50 cents. By RKO—15 cents, common.

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John Joseph Joins MGM Staff

John Joseph, who for 11 years was national director of advertising, publicity and exploitation for Universal-International, will join MGM March 1 as assistant to Howard Dietz, vice-president in charge of advertising, publicity and exploitation, it was announced in New York Wednesday.



John Joseph

Joseph will maintain headquarters in the studio at Culver City, but the nature of his post, which will coordinate all publicity and exploitation, as well as guide special field promotion campaigns, will cause him to divide his time between the coast and New York. He will start his duties with a two weeks' study of product and exploitation possibilities at the studios and then shift to New York for several months to supervise the campaign tie-ins directly with the playing time of the films, it was stated at MGM.

The MGM promotion staff chiefs, in addition to Dietz and Joseph, now consists of Publicity Director Howard Strickling, Advertising Director Silas F. Seadler, Exploitation Director W. R. Ferguson, New York Publicity Manager Herbert Crooker, Studio Advertising Manager Frank Whitbeck and Studio Publicist-Promotion Manager Ralph Wheelwright.

Golding Joins 20th-Fox Publicity Organization

David Golding, one-time editor of the *Stars and Stripes* Mediterranean edition, publicity chief in London for Samuel Goldwyn and Sir Alexander Korda, this week became assistant eastern publicity manager for 20th-Fox, Home Office Publicity Manager Ulric Bell announced.

Don't Write Off Big Ones—Sears

Hollywood has been too quick to declare big-budget movies a thing of the past, United Artists President Gradwell Sears charged in New York this week.

Pointing to what he termed the success of "Red River"—a picture which he said had been backed with a $500,000 advertising budget—Sears said of the picture:

"In addition to proving that 'Big' movies can still reap big rewards, it ('Red River') is giving pause to a Hollywood preoccupation with what I call the three p's—pessimism, parsimony and profitlessness.

"In their eagerness to cut costs," he continued, "producers are inclined to forget that low-budget pictures can too easily become low-effort pictures. These, no matter how 'economical,' can be uneconomic. Added all up, they stand to make less and lose more. Parsimony can be as foolhardy as wastefulness."

Columbia Raises Board

In accordance with recent stockholder approval to increase its directorate from seven to nine, Columbia this week added Industrialist Henry Crown (Material Service Corporation, Hilton Hotels, Chicago Rock Island, Baltimore and Ohio Railroads), and Arnold M. Grant, New York corporate tax specialist, to its board.

Vice-President Andy

Conclusion of a long-term contract with Andy W. Smith as general sales manager for 20th Century-Fox was announced this week by President Spyros Skouras. Smith was also elected a vice-president. He became general sales manager in May, 1948, rising from eastern division manager after a five-year stint with the 20th-Fox sales force. Smith broke into the industry with Pathe.

'Bush Beating' Successful

Screen Guild To Keep Special Sales Plan

Screen Guild's policy of putting 11 special salesmen into the field to "beat the bushes" for bookings and to reach down to all possible accounts, has been successful and will be continued, the company's management declared following a visit of President Robert L. Lippert to New York.

Lippert, who arrived in the city from Chicago where Screen Guild held a board meeting, reported that the directors had by a 10-to-one vote rejected the offer of Carl Leserman to provide a million dollars for production provided he received complete control of the company.

The board, Lippert declared, unanimously decided to consolidate Screen Guild with Lippert Productions to assure sufficient product for the coming year. A program of the following was announced for release during 1949-50:

"Twenty Thousand Leagues Under the Sea" (in color), "Baron of Arizona," "Pillar Mountain," "The Ghost of Jesse James," "Mustang Fury," "Son of Shep," "Isle of Zorda," "Aloha," "Harbor Lights," "Deputy Marshal," "Top Secret," "Hollywood Square Dance," "Highway Westward," and eight Lash Larue westerns.

Partmar Attacks Paramount Right to Retain Theatres

Suit Says Proposed Consent Decree Ignores Supreme Court Opinion

The right of the Justice Department and Paramount to allow that film company to retain theatres through a consent decree was challenged in New York Wednesday as Partmar Corporation, a Fanchon and Marco subsidiary, filed suit with the federal statutory court to intervene in the Government anti-trust suit.

Partmar, which operates the Los Angeles Paramount Theatre under a lease with Paramount Pictures, seeks to prevent Paramount from evicting it from the theatre. The Paramount is one of the theatres the distributor defendant would presumably be allowed to retain under a consent decree.

The F&M subsidiary declares that the U. S. Supreme Court in ruling on the Government anti-trust suit appeal had sent the case back to the New York statutory court with orders to compel all theatre-owning distributor defendants to divest themselves of theatres which were the instruments of their monopolies.

Cite Court Opinion

Despite this high court order, Partmar Attorneys John Harland Amen and Russell Hardy contend, Paramount and the Justice Department are about to reach a consent decree which would allow Paramount to retain theatres in Los Angeles and elsewhere, a move which would presumably threaten Partmar's operation of the Los Angeles Paramount.

In what apparently is an effort to show that the Los Angeles Paramount is an "instrument" of "monopoly," the Partmar tells the court that it operated the Paramount Theatre under lease from Paramount since 1933 and with the requirement that it play Paramount Pictures, a requirement which Partmar had complied with until such practices had been outlawed as the result of the Government anti-trust suit.

The importance of the Partmar suit lies in the fact that should it be sustained, it might threaten consent decree structures and be the forerunner of similar other suits.

RKO Plan To Stockholders

Will Vote on Consent Decree Reorganization

RKO directors revealed this week that they had approved and sent to their stockholders for ratification, a reorganization plan which would separate the company's exhibition from production-distribution, in accordance with the consent decree agreed upon with the Justice Department.

The consent decree, signed by the New York federal statutory court on Nov. 8, 1948, cannot become effective until the stockholders approve the reorganization required by it. Unless the plan is adopted prior to March 30, 1949, RKO President Ned E. Depinet told the stockholders in a letter, the consent decree will fall through. In this event, the Justice Department would resume its anti-trust suit against RKO.

The majority of the stockholders will vote by proxy and the final result will not be officially known until probably March 28, 1949, at which time RKO will hold a stockholders' meeting at Dover, Delaware, which will also be called upon to reduce the RKO directorate from nine to seven and permit other changes to facilitate carrying out the proposed reorganization plan.

The proxy statement describing the reorganization suggests the following directors: Ned E. Depinet, Frederick L. Ehrman, L. Lawrence Green, George H. Shaw, J. Miller Walker, Howard Hughes and Noah Dietrich. All excepting Hughes and his associate, Dietrich, are on the present board.

Under the reorganization plan which the

(*Continued on Page* 18)

No Solution to Date in TOA Squawk Over Publicity Shorts Rentals

The rental row over the industry public relations shorts which has caused a delay in release of "Let's Go to the Movies"—first of the series which RKO was to have released March 1—appeared to have reached no solution this week.

The Theatre Owners of America, which had first voiced protests over the amount of the rentals, reportedly was going to submit the production-distribution facts and figures on the series to its directors by letter and allow them to decide on future action. At present there are divers opinion on what the rentals should be, ranging all the way from some exhibitor views that they should be rent free to others who argue for a minimum rental of $1 for houses seating less than 550 and $2 for houses seating more than 500. (STR, Feb. 17, p. 7.)

The chief exhibitor complaint is that there is a 22 per cent distribution cost included in the film rental of "Let's Go to the Movies." RKO, which postponed release of the short when the trouble first arose, has contended that it loses money on shorts distribution and from a distributor viewpoint industry observers believe that the 22 per cent fee is fair.

Exhibitors on the other hand believe that since they are giving their screen time free, which they look upon as the equivalent of a monetary contribution, the shorts should either be free or at much lower rentals.

A further confusing factor is the erroneous impression held by many that distribution of the series would be free as the contribution of that division of the industry to its public relations program. A similarly erroneous impression seems to prevail in some quarters as to the talent, writing and other production costs.

Costs

RKO, which had to do the initial experimenting to evolve a format for the series of six shorts, reportedly brought in "Let's Go to the Movies" for a negative cost of $12,500, or an overall cost of $45,000 when prints, exploitation, overhead and distribution costs are added. Twentieth-Fox, with the benefit of this experience, reportedly brought in "The Art of Director" for a negative cost close to $8,000 or an overall cost of $40,500, to date the lowest cost of any of the films produced.

Dream Comes True

Making dreams come true is one of the departments conducted by the San Francisco Call Bulletin. When a young lad wrote the publication that he would "like to run a show," the Paramount Theatre was selected by the paper. The youngster "operated" the house for a day both in a managerial capacity and in the projection booth.

Business Not So Bad

Theatre business really isn't so bad, despite the "bad business" moans throughout the country, said President Myron Blank of Tri-State Theatres and Central Theatres in New Orleans from Des Moines, Iowa. In fact, he said that "business is very good," and pointed out that the trouble is, some exhibitors keep comparing their nightly receipts now with the box-office during the war days, when, he said, many people who could not be considered regular theatre-goers flocked to the movies "because they couldn't drive their automobiles and had no place else to go but the pictures." Compare the box-office of today with pre-war levels, Blank advised, and the situation will probably look a lot brighter. Blank sailed from New Orleans last Friday (18) aboard the Steamship Alcoa for a Latin-American cruise.

Missouri Exhibitors Ready To Fight Aisle-Width Measure

Missouri exhibitors this week were set to support a bill which would take them out from under the "width-of-aisles" regulations of the present law and would abolish the provision that informers against theatres violating the measure are entitled to half of the fines collected.

The new bill is set for the legislature—a legislature which already has two wages-and-hours measure before it which would affect theatres. The first such measure provides a minimum of 75 cents an hour, has been introduced by Rep. Donnell L. Perryman of Jefferson County, and Delton L. Houtchens, Henry county, both Democrats. It would apply to all workers excepting farm labor, quarriers, ready-mix concrete concerns, saw mills or newspapers with a circulation of less than 4,000.

The second measure, introduced by Rep. Harry Schendel of St. Louis, and backed by the AFL and CIO as well as the Missouri Association for Social Welfare, would fix a minimum wage of 50 cents an hour for all intrastate employes not covered by federal wage and hour laws.

Raise Costs

Though both these measures would raise some aspects of theatre operation costs, the main exhibitor interest lies in the "width-by-aisle" law. This law, long-forgotten, gained attention recently when two Cape Girardeau, Mo. lawyers —R. G. Brady and T. R. Smith—filed suit against four theatres in Skieston, Charleston and Cape Girardeau.

Based on the law's provision of $20 to $5,000 fines for each violation the total penalties reach $63,875,000, half of which would go presumably to the informing attorneys, while the remainder would go to school districts of the communities in which the theatres are located.

Seek Change

Exhibitors are seeking to replace this measure with a new one which would omit any rewards for informers. Instead of requiring the center aisle to be a minimum of four feet wide and the side aisles a minimum of three feet, it would make their width depend upon the size of the theatre and include detailed requirements on the number of exits, a requirement not included in the present law.

Its chances were about even, exhibitor opinion thought with Sen. Anthony M. Webbe of St. Louis declaring that if it did not have sufficient safety precautions, he would fight it.

Ohio Showmen Face New Tax Levies

Ohio exhibitors this week were provided with additional headaches by the state's legislature. The first is a measure, introduced by Sen. Guthrie of Coshocton, which would authorize townships to levy an admission tax of not more than three per cent on all establishments within their boundaries. This would take drive-ins for some $100,000 to $125,000 a year, it was estimated, and has brought out a protest from the Independent Theatre Owners of Ohio scheduled for this week.

Another measure, which would repeal the right of townships to levy amusement taxes and restore the right to the state to levy not more than three per cent on admissions is also being viewed glumly. This would affect towns which are not now using their tax power since the state tax would be mandatory everywhere.

Stiff Iowa Tax Bill

A bill to levy a license fee of $1,000 on film distributors and to tax them $1 for each reel of film leased to theatres, was introduced in the Iowa legislature this week by Rep. Edward Burlingame (D., Elkader, Ia.). The bill also includes a theatre license fee on theatres. The measure is similar to that introduced in 1947 when it failed to receive favorable action.

Curfew Bill In Quintet Before Penn. Legislature

Pennsylvania's exhibitors were faced by additional headaches as the legislature at Harrisburg this week received more bills affecting theatres.

The first, in the house, would prohibit admission of children under 16 years to all places of amusement after 9 P.M. unless accompanied by an adult.

Another bill would impose regulations on manufacturers and distributors of candy and would require permits and certifications. The third is for an electrical minimum standards board to provide state regulation and inspection of all electrical equipment, excepting electrical equipment in theatres, sound recording and reproduction in which it is an integral part of the theatre or auditorium operated by a theatrical concern.

Senate Bill 620 would compel houses to flash a diagram of the interior with exits on the screen. Another, House Bill 620, would require exhibitors to furnish proof that they were able to satisfy possible judgments which might be handed down against them as a result of accidents.

In addition, one bill which might favor the exhibitor—a bill which would repeal the power of municipalities to tax anything not taxed by the state and which is the basis for some community amusement taxes—is before the senate.

Ga. Solons Study Censor Bill

A bill establishing a state censor board and levying a censor charge of $5 a feature plus $5 for the seal of approval, has been introduced to the Georgia legislature by Sen. Gus Stark of Monroe, Ga. The bill authorizes the governor to appoint the three-man censor board, covers all films and limits the board expenses to $3,600 a year.

Roy Gamble Buys 4 St. John Houses

Ted Williams and Roy Gamble of Portland were to take over four houses of the Arthur St. John chain in Washington this week. Houses were said to be the St. Helens and Fox at Chehalis and the Pix and Liberty in Centralia.

Hunt Film to RKO

RKO is to distribute Armand Denis' feature-length "Savage Splendor" dealing with African big game, the producer announced in Hollywood this week.

Fined for 'Unfit' Film

A sentence of six months in the workhouse, later suspended, and a fine of $500 were levied upon H. Paul Stroud, president of World Theatrical Enterprises and manager of its World Theatre in St. Louis, when he pleaded guilty of maintaining a public nuisance in exhibiting the film "Test Tube Babies." Arrested last October, he obtained a temporary restraining order and continued to exhibit the picture until a special jury of religious, civic and medical leaders named by the Circuit Court advised that the film was not fit for public showing. Stroud was fined by Judge David W. Fitzgibbon in the Court of Criminal Correction.

Harvey Hits Proskauer Plan

PCCITO Wants Voice In Arbitration Talks

Another exhibitor group opposed arbitration as described in the Proskauer Plan. As H. V. (Rotus) Harvey, board chairman of the Pacific Coast Conference of Independent Theatre Owners called upon U. S. Attorney General Tom Clark requesting exhibitor participation in formulating any arbitration system which the Government might set up for the motion picture industry.

Terming the Proskauer Plan "unacceptable," Harvey stated:

"The Arbitration Plan submitted to your department by Paramount, Warner Bros., 20th Century-Fox and Loew's defendants in the U. S. vs. Paramount suit is practically a carbon copy of the one used under the consent decree which was unacceptable to members of our association and in our opinion to all dependent exhibitors. If your department decides to consider an arbitration plan the PCCITO requests the opportunity to assist your department in formulating a workable and equitable arbitration system."

'Bury Us,' Say Pine-Thomas —But They Mean B's

Employing a dash of the dramatic which characterizes the pictures he and his partner, Bill Thomas, make for Paramount release, William H. Pine startled 29 circuit owners and executives at an informal luncheon Wednesday in New York, when he appealed to them to "help me bury Pine-Thomas."

After a double-take by some of his auditors, Pine brought a sudden switch of the mood by making it plain that he was referring to the Pine-Thomas of widespread fame in the production of "B" pictures.

"A year and a half ago," the dark-haired member of the famous Two Bills said, "I told Bill Thomas that after 25 years of making low-budget action films it's time to change the act." That was the beginning of a new production policy by Pine-Thomas—one which will be inaugurated with the release in April of "El Paso," first of the high-budget product the Two Bills will make for Paramount under a new contract.

Pine was the honor guest at the luncheon given by Paramount. The producer is making a 23-day tour of 16 exchange cities to meet exhibitors and Paramount exchange personnel in behalf of the release of "El Paso."

Ave Eric

Eric Johnston, president of the Motion Picture Association of America, the Association of Motion Picture Producers and the Motion Picture Export Association, will be honored Monday night by the rival Independent Motion Picture Producers Association for his "outstanding effort to bring fine public recognition to the motion picture industry." The IMPPA, an association of smaller producers, will present Johnston a plaque, the fourth such annual award, at a dinner in honor of the MPAA chief. Other plaque recipients have been Joe E. Brown, Jean Hersholt and Bob Hope.

No Trend to Slump, Johnston Tells Studio

There is no trend in sight toward a slump in the motion picture business, Eric Johnston, president of the Motion Picture Association of America told a special meeting of MPAA studio and distribution executives in Hollywood Tuesday.

Johnston repeated that domestic grosses for 1948 were only 8½ per cent off compared to the all-time high of 1946 and that foreign grosses were only 10 per cent off in comparison to the same year. Foreign remittances continue to be frozen in part, he pointed out, so some progress toward defrosting is being made. The industry, he said, faced serious problems but has unlimited possibilities.

A report on theatre attendance emphasized the fact that the Americans are better able to buy theatre tickets by 50 per cent than before the war and that the chief factor in theatre attendance is whether the public wants to go, not whether it can afford to go.

Set New Committee Heads For Savings Bonds Drive

Plans for film industry cooperation with the Treasury Department's Spring Savings Bonds sales campaign, May 16—June 30, were progressed last week with appointments announced by Chairman Maurice Bergman of the motion picture industry committee of the following committee heads:

Gael Sullivan, TOA, and Ed Lachman, Allied, co-chairman exhibitors; Andy W. Smith, distributors; Max Youngstein, advertising and publicity.

Announcement of the appointments was made at a luncheon in New York Thursday (Feb. 17), at which representatives of the Treasury Department, including Vernon Clark, national director of the Savings Bond Division, stressed the importance of the drive and asked the cooperation of the industry to further its goals.

Among the activities to be set up with committee appointments to be announced will be studio personnel cooperation for star appearances.

Blumenthal Resigns As Cinecolor Chairman

Resignation of A. Pam Blumenthal as board chairman for Cinecolor and Film Classics was announced in Los Angeles this week. Blumenthal, who resigned to look after other interests, is replaced by Cinecolor Director John D. Kerr, and two new directors have been added to the Cinecolor board—Max C. King, president of Pacific Finance, and Los Angeles Attorney Frank Hann. Blumenthal will retain a directorate in both companies.

Live Shows Back on Stages As Aid to Boost Attendance

Schine Time Is Backed By Community Ad Support; Flesh Seen Spreading

Schine time has been added to the list of those theatres in the United States which are restoring vaudeville as a business builder and apparently has not only been clicking in the houses which use it but has been meeting with community-supported advertising.

When Schine's Palace at Lockport, N. Y., announced the policy, merchants in the city ranging from the bank to the local television merchant, combined to take a full page of advertising in the *Union-Sun* and *Journal*.

The shows, which are booked by Al Dow in New York consist of several acts booked to play the full vaudeville time of the circuit, but do not follow the unit idea which seems to be the favorite form in the middle west and in the south where there has been a rebirth of stage shows.

In other sections the Warner circuit has been using amateur nights in the Pittsburgh area and Fox houses have been using talent quests. In Texas the Long Circuit is using "Nuggets of Knowledge," a quiz program and other independents to a lesser degree are also employing quiz shows.

Hillbilly Agin

Hillbilly shows are getting a good play throughout the south, especially in Florida and the Florida States Theatres are booking Dr. Neff's Mystery Show, a spook chiller into 55 houses. The independent Lake at Lake City, Tenn., is also using talent.

Vaudeville, name bands and acts are playing regularly at the Palace in Toledo, Ohio; the Palace in Youngstown, Ohio; the Stanley at Pittsburgh, Pa.; the Rivoli at Muncie, Indiana; the Orpheum at Omaha, Neb.; the Sipe at Kokomo, Ind.; the Manos at Monessen, Pa., and the Wood at Dunbar, W. Va.

Schine Time

Among the Schine time houses which are using vaudeville are: New York—Capitol, Ilion; Colonia, Norwich; Oswego, Oswego; Oneonta, Oneonta; Strand, Ogdensburg; Palace, Lockport; Melrose, Melrose; Seneca, Salmanca; Ashland, Ashland; Rialto, Amsterdam; Auburn, Auburn; Fox, Corning, Rialto, Glens Falls; Glove, Gloversville; Geneva, Geneva; Pontiac, Saranac Lake; Avon, Whitson, Babcock, Bath. Kentucky—Ben Ali, Lexington; Manning, Middelsboro; Maryland—Arcade, Cambridge; Strand, Cumberland. Delaware—Milford, Milford. Ohio—Bucyrus, Bucyrus; Kent, Kent; Mt. Vernon, Mt. Vernon.

The following Walter Reade houses are also playing acts: New Jersey—Oxford, Plainfield; Paramount, Long Branch; Majestic, Perth Amboy. New York—Broadway, Kingston; Congress, Saratoga Springs.

The Century circuit is trying vaude at its Patio in Brooklyn, and the bookings of a number of independent houses in New York state and Connecticut are being filled.



Sports It Is Now

Sports on the stage instead of entertainers proved a new one this week as abbreviated basketball games were tried out successfully by Walter Reade's Paramount in Long Branch, N. J. City Manager John Balmer staged two short games on the stage between the screen attractions, rigging a tape to keep the players from tumbling into the orchestra pit and setting portable baskets near both wings. Two alumni organizations played a regulation type game of 10-minute halves, with two teams of 85 pounders playing during the intermission. The entire sports program ran 40 minutes.

Hartford Area Shows Return of Vaudeville

There has been a marked return in Hartford, Conn., area on the part of motion picture theatres to vaudeville presentations, with several film houses, formerly not utilizing stage shows for a number of shows, currently offering vaudeville on a weekly basis.

Among the houses that have gone back to this policy are the Astor, East Hartford, using a western hillbilly unit every Friday night only; Loew's Poli, Waterbury, presenting name bands on occasional Tuesdays; Middlesex Theatre, Middletown, Conn., using five or six acts of vaudeville every Tuesday night.

In addition to the above three houses which have recently started new policy, such theatres as Victory, New London; Center, Hartford, and others have been using amateur units from time to time.

Klein Memorial, in Bridgeport, a city-owned auditorium which is used for movies, concerts, etc., tried vaudeville, but the shows didn't take.

The Shubert in New Haven, a legit house which also plays pictures, has from time to time presented name bands, but has no regular practice on such shows.

Chicago Shows Trend To Stage Shows

Some trend toward the return of vaudeville is reported in Chicago with the Schoenstadt circuit's Atlantic using stage shows to boost Wednesday night business.

Warners' Stratford and Lubliner's Booth Palace in Cicero, as well as the Englewood on Chicago's southside and the Miller in nearby Miller, Indiana, have adopted a policy of weekend stage shows while the Balaban and Katz Regal, catering to the Negro trade on Chicago's southside, have started to play bands and acts.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation





STILL SELL GROTT'S SHOWS. I.M.P.S. Member Harold Grott, manager of the Rialto Theatre, Baltimore, Md., has been using the same style of weekly program for years—and for good reason: the patrons like it. It's easy to understand why, if you study carefully the above reproduction of a typical cover (left) and a typical inside page. Grott combines eye appeal with selling appeal in cleverly-contrived layouts. Patrons grab these programs and hold on to 'em.

$300,000 Ad Budget Set on 'Tulsa'; Southwest World Premiere April 13

A $300,000 promotion budget allocated for Walter Wanger's Technicolor spectacle, "Tulsa," which will be world-premiered on April 13 at the Orpheum and Ritz theatres in Tulsa, Okla., as the spearhead of day-and-date showings in Oklahoma, Texas and Louisiana, will concentrate on Eagle Lion's successful pattern of concentration on trade paper advertising and point-of-sale cooperative campaigns, it was announced late last week by William J. Heineman, EL vice-president in charge of distribution.

All campaigns, Heineman pointed out, will be hand-tailored to the specific needs of individual theatres.

Plans for the premiere started more than a month ago when a group of nine leading circuit heads and executives representing a total of 676 motion picture theatres were flown to Hollywood for a special screening of the picture. Making the trip were Ralph Drury, Talbot Theatres, Tulsa; Raymond Willie and Ray Jones, Interstate Circuit, Dallas; Julius Gordon and Sam Landrum, Jefferson Amusement Co., Dallas; Bob Davis, Theatre Enterprises, Dallas; John Rowley and Harold Robb, Robb & Rowley Circuit, Dallas; and Frank McCabe, Griffith Theatres, Oklahoma City.

Eagle Lion executives present at the screening, following which plans were approved for the day-and-date showings, included Producer Wanger, President Arthur B. Krim, Southern Division Manager Herman Beiersdorf, Producer and Executive Bryan Foy and Oklahoma City Branch Manager Claude A. York.

Preliminary arrangements for the premiere and subsequent engagements are now being concluded in Oklahoma City by Leon Brandt, EL exploitation manager, and field exploitation representative Dick Owen, with Oklahoma's Governor Roy J. Turner, to turn the event into the biggest statewide celebration since the admission of the state into the Union. Following their conferences with Gov. Turner, Brandt and Owen will set up cooperative campaigns with officials of the State Chamber of Commerce,

(*Continued on Page* 16)



MUSIC SELLS TICKETS, and for proof we have the above photo and a report from I.M.P.S. Member Charles E. Daniels of the Paramount Theatre, Glens Falls, N. Y. The above window tieup was one of three promoted by Brother Daniels in a music store, variety store and department store on MGM's "Words and Music." Arrangements were also made with the district office of MGM Records to give away three "Words and Music" albums on a disc jockey radio program. Brother Daniels also had a lobby display featuring the picture's records and songs, and supporting all this was an extensive newspaper and radio campaign. Business was well over normal, and the cooperating stores found that their albums moved quickly.

I.M.P.S. Member Report

Deeb, Keppler Protest Transcription Charge

Recent experience of John J. Deeb and Richard E. Kepler, I.M.P.S. Members in the Meadville Theatre Corp., Meadville, Pa., has led them to proclaim that there is a new fly in the ointment for exhibitors. A recent step meant as a cutting of expenses looks more, they say, like a transfer of expenses from producer to exhibitor.

Since the opening of radio station WMGW in Meadville their Park Theatre has sponsored no less than 14 weekly spot announcements and often quarter- and half-hour programs. The cost, with the exception of a few cooperative campaigns, was defrayed by the theatre. Commercials consisted mainly of material taken from pressbooks and, even more, from electrical transcription records distributed gratis by the picture producing companies.

$2.50 Per Record

Early in February they were notified by the Blaine Thompson Co. of New York City, advertising agency, that beginning with Warners' "The New Adventures of Don Juan" they would be billed $2.50 per record.

"If other companies followed the same policy," they say, "it will cost a multiple-change house like ours hundreds of dollars annually. We notified the Thompson Co. that we would not be interested in further shipments of records for the fee charged since (1) the exhibitor paid for the radio time on which such records were used, (2) we concentrated on the picture and not on institutional copy, and (3) our station can be received over a large radius and thus pre-sells pictures for smaller situations."

Deeb and Kepler believe that the policy of charging for these records will cut down the amount of advertising done and will make the expense of producing them for free distribution seem small. They would be interested in the reactions of other I.M.P.S. members.

Newspapers, Radio to Herald 'James' Premiere

Emphasis on the advance campaign for the world premiere of Screen Guild's "I Shot Jesse James" at the Fox Midwest Esquire Theatre, Kansas City, on March 3, will be on a combination of newspaper and radio advertising. Details are being worked out by Esquire Manager Joe Redmond and Don Walker, Screen Guild exploiteer.

While Walker is also beating the drum for the picture in key towns in the area which will follow the Kansas City opening, Redmond will concentrate extra opening-day activity in front of the theatre with searchlights, sidewalk troubadours and other specialties.—KC.

Largest Sign

The Astor Theatre, Boston, has erected the largest local electric sign for the engagement of "Joan of Arc." The sign over the theatre on Tremont Street is 38 feet high and towers over the Boston Common and the downtown section.—BO.

I.M.P.S. Member Report

Waller Promotion Puts Town on the Map

I.M.P.S. Member G. G. Waller of the Prairie Theatre, Sun Prairie, Wis., sends us an example of a promotion "which helped to put our town on the map."

Envelopes colorfully illustrated with the traditional groundhog seeing his shadow and featuring the copy, "It's Groundhog Day in Wisconsin . . . Feb. 2, 1949" were apparently sent throughout the state, but Waller does not explain this. Apparently, the message inside the envelope was as follows:

"Official Weather Bulletin. Sun Prairie, Wis. Ground Hog Day State Headquarters. The groundhog saw his shadow today, Feb. 2, and there will be six more weeks of winter."

Incidentally, the envelope also had affixed to it a U. S. postage stamp honoring Wisconsin's centennial.

From the look of things, Waller certainly put his town on the map, and we'd like to hear from him as to how he is putting his Prairie Theatre on the map in the way of other exploitation activities.

Write Special Audience To Sell Special Films

When you have a film of rather special appeal, write the audience concerned, advises Manager Spencer Bregoff of Fabian's Palace on Staten Island, N. Y. He did that recently for "To Live in Peace," one of the top Italian dramas made since the war, and "The First Opera Film Festival," also Italian. One letter was sent to all Italian societies on Staten Island. Another went to the heads of music departments and colleges, selling the opera film and suggesting an essay contest about it. Heads of high school modern language departments received Bregoff's third letter, and another went to musical groups and clubs. A fifth was sent to private music teachers asking them to tell their pupils about the show.

Bregoff also obtained a window display on the opera picture with Staten Island's leading music store.

Win RKO Awards

The first RKO Showmanship Awards for the new year, 1949, were won by Harry Lyons, manager of the RKO Madison Theatre, in Queens, New York, and Raymond Langfitt of the RKO Orpheum Theatre, Dubuque, Iowa, for the most outstanding theatre activity during the month of January.

Tiny Error, Big Rush

Because of a very small error in an ad written in shorthand by a teacher of stenography, there was a rush recently on the box-office of the new La Tijera Theatre in Los Angeles for passes to see "My Dear Secretary." Copy for the ad, part of the exploitation campaign on the film, was supposed to read, "Any woman showing this ad at the La Tijera Theatre will be admitted free." The shorthand signs for "woman" and "one" are similar. So, because the ad writer failed to stretch the "n" at the end of the sign for "woman" far enough, "woman" became "one." Result: a deluge of men and women at the box-office for "Annie Oakleys." They had to be admitted free, too, except for the tax.

Up Pops That Problem of Small Advs.



SAMPLE OF SMALL ADVS. BY I.M.P.S. MEMBER LOFTHUS. Reproduced above are a few examples of display effects accomplished by sweat and imagination. Using printer's type and rules, these displays by Manager Norman W. Lofthus, Warners' California Theatre, Santa Barbara, managed to stand out against the competition of larger space ads on the amusement pages of the Santa Barbara News-Press.

Small newspaper ad layout offers special problems not confronted in large and colorful displays. Yet the majority of theatre operators —those with small theatres and limited budgets —depend heavily upon the little black-and-whites.

The usual sources of these ads are press books and mat services. There are exhibitors, however, who feel that these offerings are occasionally not worth running. This may be because they tend to be much of a sameness. Now similarity is an invitation to oblivion for the small fellow. A neat layout may become part of a neighboring advertisement when it appears in a publication.

Works Imaginatively

I.M.P.S. Member Norman W. Lofthus, manager of Warners' California Theatre in Santa Barbara, has faced this problem and taken steps of his own to lick it. He works imaginatively with line rules and different type styles and has succeeded not only in preserving the identity of his ads but in making them the most distinctive, space for space, on the theatre page of the local paper.

A study of Lofthus' ads indicates that he likes clean copy. His space rarely exhibits photos or cartoons and avoids disjointed phrases here and there which make it difficult for the eye to settle down and get the real sense of an ad. Usually the clean appearance within an attractive border suffices to distinguish the California's rectangular ad, but Lofthus has used another trick that is a good bet to keep an ad from being swallowed up by a neighbor. He divided a square space, except for theatre name at the top, into quarters and varied the quarters. It may be impossible to anticipate the nature of a neighboring layout, but this way it is almost certain to contrast with some part of Lofthus' ad.

Lofthus suggests that I.M.P.S. members can help each other on this problem of small ads by showing samples of their displays and making recommendations for type and layout which they have found most practical and effective.

AGAIN IN

Spot Paramount Pictures

The Polls Are
and the Final Cou
Majority

"Top Boxoffice Star of the Year, Bing Crosby."
—*Showmen's Trade Review Leaders*

"Top Favorite American of the Year, Bing Crosby."
—*Women's Home Companion Poll*

"Top Picture of the Year—'The Emperor Waltz.'"
—*Country Gentleman Poll*

"Top Male Star of the Year—Bing Crosby, for 3rd consecutive year."
—*Country Gentleman Poll*

"Top Writers of the Year—Brackett & Wilder."
—*Fame*

BE SURE TO BOOK "THE MOVIES AND YOU" SERIES OF INDUSTRY SHORTS.

"Top Grossing Picture of the Year—'Road To Rio.'"
—*Variety Survey*

"Top Percentage of 'A' Picture Hits of any company."
—*Boxoffice Barometer*

"Top Money-Making Star—Bing Crosby, for 5th consecutive year."
—*Fame*

"Top Company with 3 of the Top Grossing Pictures: 'Unconquered,' 'Road to Rio,' 'Welcome Stranger.'"
—*Boxoffice Digest, Annual August Survey*

"Top Company in Popular Stars with Bing Crosby (Star of Stars), Alan Ladd, Bob Hope."
—*Boxoffice Barometer*

for Another Year
The Overwhelming
Awards to

ount

"Top Company in Popular Stars with Bing Crosby, Alan Ladd, Bob Hope."
—*Photoplay Magazine Annual Elections*

"Top Character Actor of the Year, Barry Fitzgerald."
—*Showmen's Trade Review Leaders*

"Top Popularity Hollywood Star—by fan vote—Alan Ladd."
—*Modern Screen*

"Top Gold Medal Favorite—Bing Crosby, by vote of the public."
—*Photoplay Magazine Annual Elections*

"Top Action Picture of the Year, 'El Paso' (coming soon)."
—*Photoplay Magazine*

And the Top Honor Candidates for next year will be current toppers like "Whispering Smith," "Alias Nick Beal," "The Accused," "The Paleface"—and the coming big ones in

Paramount's

GOLD RUSH OF '49



HIGHLIGHTS OF 'DOWN TO SEA' PREMIERE. In connection with 20th-Fox's showmanship junket and world premiere of "Down to the Sea in Ships" at New Bedford, Mass., last week, crowds hold up the special train (upper left) at New Haven, Conn., for 10 minutes, while at Providence (top right) spectators were on hand as the party of press representatives transferred to buses for the remaining journey to New Bedford. Lower left, a scene outside the New Bedford Hotel; center, Richard Widmark crowns the "Queen of the Gam" at the Bourne Whaling Museum; lower right, crowds in front of the State, one of the three premiere theatres.

GRIST FOR THE SHOWMANSHIP MILL

A five-minute recorded interview featuring Howard Duff, who is co-starred with Ann Blyth in Universal-International's "Red Canyon," serves not only as promotion for the picture but also does a public relations job for Hollywood. As Sam Spade, the character he has made famous on his weekly CBS air show, Duff reports that he has just concluded an investigation of the film capital and that he has found "there's nothing wrong with Hollywood." The program cites Hollywood's part in the World War II effort, and also brings out the high percentage of successful pictures produced by Hollywood as compared with the percentage of successes of Broadway plays and publishing books. The company's publicity department anticipates more than 700 stations will give time to the program.

* * *

Universal-International has thus far set 157 day-and-date openings on "The Life of Riley," which has its world premiere March 4 at the RKO Grand Theatre in Cincinnati. Eighty of these dates are out of the Cincinnati exchange and 77 out of Indianapolis, with several more remaining to be set. The Cincinnati world premiere is being backed by an all-out promotional campaign keyed to help all of the day-and-date openings in surrounding territories. Mayor Albert D. Cash has proclaimed the week of February 28th as "The Life of Riley Week."

* * *

A special advance trailer on Warners' "Kiss in the Dark," is being made available free to exhibitors, to be used from one week to 10 days in advance of the regular production trailer on the feature. Theme of the special trailer is "Beloved Belinda Talks!" which is also the highlight of the newspaper advertising campaign on the picture, which is set for national release March 26.

* * *

In a tieup between Columbia Pictures and the Grossinger Hotel and Country Club, Ferndale, N. Y., where scenes were made for the Babe Didrikson pro golf short, "Mrs. Golf," Columbia is advising the hotel when the one-reel sports subject is booked at first-run and neighborhood theatres. In return, Grossinger's is relaying the information to 50,000 present and former guests. When "Mrs. Golf" opened at the Criterion Theatre on Broadway, Grossinger's sent out thousands of cards to its former guests in the metropolitan area, and the response to the novel selling angle was considered excellent.

* * *

In connection with Columbia's "Knock on Any Door," which had its world premiere this week at the Astor Theatre on Broadway, the American Fore Insurance Group has released a series of rules for housewives who face possible danger from "knock on any door" holdup men who pose as salesmen, gas and electric company repairmen, and delivery men. Exhibitors playing "Knock on Any Door" will have not only the opportunity to benefit by the America Fore Group warning, but can also win goodwill from their patrons by making the list of rules widely available.

* * *

MGM's Technicolor Cartoon, "Lucky Ducky" has been voted "The Best Cartoon of 1948" in the annual poll conducted by Canada's new *Liberty* magazine.

$300,000 Ad Budget

(*Continued from Page* 12)

local Chambers of Commerce, oil and historical associations and state legislators. Newspapers and state magazines are now setting up machinery for special souvenir and commemorative editions, and radio stations are being tied in to the statewide campaign, which will be climaxed by personal appearances of the three stars, Susan Hayward, Robert Preston and Pedro Armendariz.

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: AN USHER

By ROBERT GREENE

Mgr., Madison Theatre, Covington, Ky.

Starting as an usher in a small suburban theatre has come back to me in many ways. It taught me the problems of floor management along with the other activities of the theatre.

I learned the manager's ways with all of the personnel—his handling of the union men, a matter which "pops up" in the career of every showman at some time.

There are many times when the memory of looking back to those usher days has helped me in some small way to operate a theatre more efficiently and a service staff more smoothly.

'Red Canyon' Premiere Set for Salt Lake City

A gala World Premiere of Universal-International's Technicolor western, "Red Canyon," will be held in Salt Lake City on March 17, it was announced this week. Ann Blyth, Howard Duff, Edgar Buchanan and Chill Wills will journey to the Utah capital to attend the premiere and participate in advance activities now being planned.

The picture will open simultaneously in both the Utah and Capitol Theatres with the players making appearances at both theatres. Among promotional plans already set is the moving of the ABC radio show, "Breakfast In Hollywood," to Salt Lake City for its daily broadcasts on March 16, 17 and 18. George Fisher also will attend and make a tape recording of premiere festivities for use on his CBS show the following Sunday.

To insure everything possible being done to make the premiere an outstanding success, U-I has already sent Exploiteers Ben Katz from Chicago and Cliff Brown from San Francisco to Salt Lake City to promote ballyhoo that will include a gigantic parade, beauty contests, local radio coverage and widespread cooperative advertising in all local newspapers.



DOGGONE HAPPY. Little Joan Mosey, like other boys and girls who have been awarded collie pups in contests on MGM's "Hills of Home," seems happy and pleased at winning the little feller in the contest at Loew's Regent, Harrisburg, Pa. Joan, whose letter on why she would like to have a dog like Lassie was judged best, is shown here with Assistant Manager Bill Blankenship.

Whew!

According to Los Angeles Egyptian Theatre Manager Les Whittemore, his coke sales jumped 75 per cent during showing of "Three Godfathers" because of thirst engendered in audience during desert scenes.

Colleges Compete for Co-ed, Premiere Honors

Response to 20th Century-Fox's search for America's most beautiful co-ed on the nation's college campuses in connection with "Mother Is a Freshman," has proved so enthusiastic, according to General Sales Manager Andy W. Smith, Jr., that four more colleges and towns have been added to the honor roll. As planned now, the 16 winning colleges and their towns will be awarded premiere performances of the picture, while the winning co-ed at each college will be given lavish rewards in addition to having the opportunity to compete for an all-expense-paid, one-week vacation in Hollywood for the "Miss All-American Freshman." Exhibitors in the selected situations are planning full-scale premieres and are now at work with college editors to help spearhead local and national competitions. The 16 towns selected, the cities and the theatres where premieres will be held, follow:

Syracuse University, Syracuse, N. Y., Paramount, March 8; Pennsylvania State, State College, Pa., Chatam, March 10; University of Nebraska, Lincoln, Neb., Stewart, March 9; University of Wisconsin, Madison, Wis., Orpheum, March 10; University of Tennessee, Knoxville, Tenn., Tennessee, March 10; Southern Methodist University, Dallas, Tex., Majestic, March 10; Cornell, Ithaca, N. Y., State, March 9; University of Utah, Salt Lake City, Centre, March 10; Iowa University, Iowa City, Englert, March 10; Iowa State College, Ames, Ia., Collegian, March 10; University of Missouri, Columbia, Mo., Missouri, March 10; Oregon State, Corvallis, Ore., Whiteside, March 10; University of Texas, Austin, Tex., Paramount, March 10; University of Alabama, Tuscaloosa, Ala., Bama, March 13; University of Oklahoma, Norman, Okla., Boomer, March 10 and the University of Florida, Gainsvile, Fla., Florida, March 17.

Industry Cooperates on CARE 'Letter of Thanks'

The CARE film "Letter of Thanks" was made possible by the cooperation of the motion picture industry, CARE Executive Director Paul Comly French pointed out to representatives of the press, radio, consulates and the public at the special premiere Feb. 17 at the Museum of Modern Art in New York City. Without the help of the March of Time and the various newsreel companies, among others, the private relief organization could not have afforded the two-reel documentary which it plans to lend to church groups, civic organizations, schools, business organizations and the like. It is an Affiliated Film Production.

Columbia Exploiteers Hold 3-Day Meeting

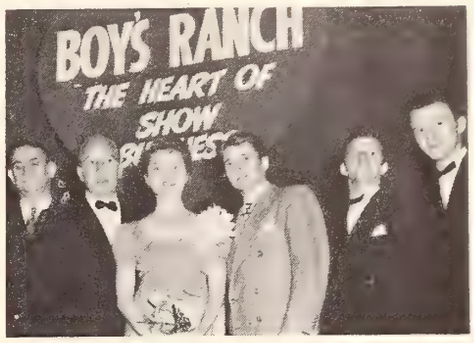
Columbia's field exploitation staff was called to New York this week for a three-day meeting at the home office with Exploitation Manager Harry K. McWilliams presiding. Purpose of the meeting was to plan campaigns for openings of "Knock on Any Door," "The Undercover Man" and "We Were Strangers," next trio of top-flight productions being released by Columbia.

Those attending were Milton Young, Sid Zins, Harry Bernstein, Jules Serkowich, William Shirley and Ed Rosenbaum.

'Bad Boy' in Colorful Premiere in Dallas; Advance Campaign Intensive



'BAD BOY' WORLD PREMIERE. Here are scenes at the colorful doings in and around the Majestic Theatre, Dallas, on Feb. 16—occasion of the world premiere of "Bad Boy" as a state-wide event. Above, front shot of the theatre just before beginning of the ceremonies. Right, stars of the picture in a personal appearance on the Majestic stage. In the group are: Chief Barker Julius Schepps of the Dallas Variety Club; Lloyd Nolan, Jane Wyatt, Audie Murphy, Stanley Clements and Jimmy Lydon.



Preceded by several weeks of intensive publicity and exploitation, the colorful world premiere of Allied Artists' "Bad Boy," produced by Paul Short under sponsorship of Variety Clubs International, took place February 16 at Interstate's Majestic Theatre in Dallas, Texas.

On hand for the opening were Lloyd Nolan, Jane Wyatt, Audie Murphy, Stanley Clements and James Lydon, who play important roles in the picture; they appeared on the stage and also before overflow crowds in front of the theatre. R. J. O'Donnell, head of Variety Clubs International and vice-president of Interstate, was among the local dignitaries who took part in the opening.

A parade preceding the premiere featured many bands and marching organizations. Over a statewide radio hookup, Governor Beauford Jester urged all Texans to see the picture and to read "To Hell and Back," Audie Murphy's book of his war experiences, which went on sale the day of the premiere.

Entire proceeds of the opening, amounting to $15,000, go to Variety Clubs of Texas and the organization's famous Boys' Ranch at Copperas Cove, devoted to the rehabilitation of boy criminals. The hour-long stage show which preceded the running of the picture was under the direction of Carl Dolsen, director of the Dallas tent of Variety Clubs, and admission prices ranged up to five dollars.

The publicity and exploitation campaign on "Bad Boy" covered about six weeks, with extended editorial space in the Dallas newspapers, supplemented by a heavy advertising appropriation. Local bookstores also cooperated by running large tieup ads on Murphy's book. Four different trailers were run in many Dallas theatres during the weeks preceding the engagement, with 19 houses using the regular advance trailer for a solid week preceding the opening.

Radio coverage included six Dallas stations, with 100 spot announcements daily, and 15-minute programs on three stations. Members of the cast also appeared on various programs. On the day before the premiere, the 24-year-old Murphy was introduced to the Texas House of Representatives by Governor Jester, and addressed the legislators on the activities of the Variety Clubs Boys Ranch.

4-Way Tieup in L. A. Exploits 'Command Decision'

The first public showing of the jet F-86, the world's fastest airplane, was the highlight of the exploitation of MGM's "Command Decision" at the Fox Wilshire in Los Angeles in a four-way tieup between the theatre, the U. S. Air Force, the MGM Studio and the Rexall Drug Company. Manager Bill Roberts and Dave Martin from MGM's ad department engineered the cooperative stunt, with Jack Atlas of Frank Whitbeck's studio exploitation department handling the major details.

In Front of Drug Store

The airplane was stationed in front of the Owl-Rexall drugstore, with posters plugging the plane and the picture. Included in the promotion were radio broadcasts from in front of the store with John Hodiak and Col. Phillip Cochrane as guests of honor; news shots of the plane featuring Betty Garrett; an Air Force band to play musical selections; two-color throwaways distributed from a film sound truck; a recruiting booth, and cooperative newspaper ads.

Also in the display were a radar trailer and demolition bombs, cutaway jet and gas motors. Radio spot announcements were paid for by Rexall. Air Force recruiting buses carried banners on "Command Decision." Special screening was held for the newsboys of the Los Angeles *Mirror*, with many stories and pictures; other showings were given for disc jockeys, for Air Force personnel, aviation executives and publicity directors and for aviation editors on various publications. Airlines officers were generous in the use of posters.

RKO Plan To Stockholders

(Continued from Page 9)

stockholders will vote upon, RKO (Radio-Keith-Orpheum), parent company of RKO Theatres and RKO-Radio Pictures, would go out of existence by Jan. 31, 1950. Prior to that it would create:

1) A New Theatre Company which would take over the assets of RKO Theatres and would, under the limitation of the consent decree, operate a circuit of possibly 102 theatres compared with the 271 theatres in the old theatre empire. The new circuit would consist of 79 houses, owned outright by RKO, plus 33 more which it could buy, if it chose, from its partners.

2) A New Picture Company which would take over the RKO-Radio distribution and production assets, including exchanges and studios. The New Picture Company, which is not presently enjoined from owning theatres, presumably could buy houses of its own in the future, the proxy statement tells the stockholders. (In legal circles this week there was some argument on this statement. One source made the point that the New Picture Company would be bound by the consent decree provisions applicable to RKO and that RKO is prohibited from acquiring theatres.) The New Picture Company would also receive $10,000,000 in cash for working capital from the assets of RKO Theatres, which in turn, would write this off through dividends and capital reduction.

RKO Picks Directors

Both new companies would be organized in Delaware and while interlocking directorates, identical directors and officers or any working agreements between them are forbidden by the consent decree, RKO, under the plan, has the right to name the first officers and directors for both companies.

RKO also has the right to determine how assets other than those which are strictly in the province of the New Theatre Company or the New Picture Company will be allocated, and how much of the cost of reorganization each company shall bear. It further will have the right to name the new companies and to determine whether or not the symbol "RKO" shall be part of their titles or not. If approved by the stockholders, the agreement would be consummated by Nov. 8, 1949.

All stockholders excepting Howard Hughes, who owns 24 per cent of the stock, would, under the consent decree, be allowed to hold stock in both the new companies.

Hughes has indicated that he will get out of the theatre company and RKO has made public an agreement he has with Atlas whereby Hughes will allow Atlas to match reliable outside offers for his theatre stock, and whereby, lacking such offers, he shall sell to Atlas for not more than $4,500,000 cash.

Other stockholders would receive one share in each new company for every share they own in the RKO parent company. RKO at present, has 8,000,000 shares of common at $1 par; the new companies would each have 8,000,000 shares at $1 par.

President Ned E. Depinet and Ex-President N. Peter Rathvon, both of whom had an "executive option" to buy 50,000 shares of RKO common at $8 a share regardless of the market and who to date have each purchased 35,000 shares, may each acquire the 15,000 additional shares at the rate of $8 for one share in both of the new companies. Both companies presumably would retain the RKO employe pension plan.

Loew's Fights Divorce

Loew's (MGM) presented a brief on the proposed decree to the federal district court late this week, which opposed theatre divorce and claimed that the Government had not made any point in this connection which showed that Loew's was a monopoly and should be deprived of its theatres. It further stressed the claim that change made by MGM in distribution had obviated most of the grounds of Government complaint and presented a plan for arbitration with the industry.

Not So Good?

Using the publicity attendant upon a narcotics trial as a ballyhoo for a narcotic film may be good showmanship but it almost cost Manager Jack Randall of the Strand in Vancouver and Milton S. Robert, representative of the National Film Board, a contempt sentence.

The pair had built up a front using newspaper clippings of a narcotics trial with some equipment said to have been used in the court. The only fly in the exploitation ointment was that the case apparently had not been finally settled and the court haled both showmen before it on the ground that their action might have tended to influence a verdict.

The Judge heard the apology offered, ruled that the showmen would have to pay the court costs and declared:

"Anything calculated to influence the course of justice that takes place outside the courts is a very serious matter." The picture thus ballyhooed was "Payoff in Pain."

Goldman Erlanger Suit Hearing Set for Mar. 28

Resumption of the second phase of the William Goldman Erlanger Theatre suit in Philadelphia against Warner Bros. and other distributors is scheduled to be heard on March 28 in the Federal court of that city. This phase involves additional triple damages amounting to $8,400,000 which Goldman claims over and beyond the first verdict in his favor.

Calendar

MARCH

1, Ascap semi-annual west coast meeting, Beverly Hills Hotel, Los Angeles.

1, Directors' meeting, Allied Rocky Mountain Independent Theatres, Denver.

24, Motion Picture Academy of Arts and Sciences annual awards, Academy Award Theatre, Hollywood

30, 40th anniversary conference, National Board of Review, New York.

APRIL

4-5, new date for first convention of Colorado Association of Theatre Owners, Denver.

4-8, 65th semi-annual convention, Society of Motion Picture Engineers, Hotel Statler (former Pennsylvania). New York.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

21-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

Ask $225,000 In Granada Suit

Charging a conspiracy to withhold product which they claim forced their Granada Theatre at Minneapolis into a second-run policy, Owners Rose and Louis Deutsch this week filed suit in the federal court of that city against Minnesota Amusement Company and six distributors for triple damages amounting to $225,000.

The distributors charged are Paramount, RKO, 20th Century-Fox, Columbia, United Artists and Universal. The Granada had been part of a pool with Minnesota Amusement Company, a Paramount affiliate, for 10 years but the pool was terminated at the Deutschs' request on April 26, 1946.

Dead End Kids, Lugosi Added to Astor Reissues

Astor has acquired 35-mm., 16-mm. and television rights from Producer Sam Katzman on a total of 16 features formerly released by Monogram, President Bob Savini announced upon his return from Hollywood. The agreement, which marks the biggest reissue deal in Astor's history includes:

Dead End Kid series—"Clancy Street Boys," "Spooks Run Wild," "Kid Dynamite," "Ghosts on the Loose," "Million Dollar Kid," "Follow the Leader," "Block Busters," "Bowery Champs."

Bela Lugosi—"Bowery at Midnight," "Black Dragons," "Invisible Ghost," "Voodoo Man." (Lugosi is also starred in several of the "Dead End Kid" series.)

General—"Zis Boom Bah," "Spotlight Scandals," "Three of a Kind," "Crazy Nights."

Laurel's 'C-Man' To Film Classics

"C-Man," first of the Laurel Films productions, will be distributed by Film Classics in May, Executive Producer Rex Carlton and Producer-Director Joseph Lerner announced in New York this week.

Laurel announces a series of pictures to be made in New York, with "Guilty Bystander" as its second and a series of documentary shorts to be released as "Admiral Zacharias' Secret Missions" based on Naval Intelligence files.

RKO Sets Canadian 16-mm. Deal

RKO this week concluded a deal whereby its new 16-mm. product will be distributed in Canada by Soverign Film Distributors. The old product will continue to be released through General Films and the Canadian deal will not affect the RKO United States policy of handling its own 16-mm. product for non-theatrical showings through its exchanges.

'Waukee Talkies

Milwaukee's foreign language speaking population proves a bonanza occasionally to motion picture theatres there which give them an occasional special attraction. About every six weeks Warners' Granada makes a play for the Polish-speaking group, which incidentally outnumbers the once-predominant German group. And occasionally the Fox Wisconsin World on the south side, cashes in on its Spanish speaking neighbors with a Spanish feature.

We're all behind BROTHERHOOD WEEK, February 20-27—NO BIGOTRY IN AMERICA!

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Miss Mink of 1949

20th-Fox Comedy 69 mins.

AUDIENCE SLANT: (Family) One of the best light comedies of the year, with laughs from start to finish. Very well made.

BOX-OFFICE SLANT: Exhibitors have a sleeper here, if they realize it. Cash in on the current contest craze in America.

Cast: Jimmy Lydon, Lois Collier, Richard Lane, Barbara Brown, Paul Guilfoyle, June Storey, Grandon Rhodes, Walter Sande. Credits: Sol M. Wurtzel Production. Producer, Sol M. Wurtzel. Director, Glenn Tryon. Screenplay, Arnold Belgard. Photography, Benjamin Kline.

Plot: The young wife of a chap in a loan office wins a $10,000 mink coat in a radio contest, and he agrees to sell it to his boss. The boss wants the coat for his greedy wife, who desires this particular mink and no other. Complications ensue when the chap finds it difficult to tell his wife, but eventually everything turns out satisfactorily.

Comment: This is one of the best light comedies of the year, with laughs from start to finish. Everybody in the cast acts with unusual relish and seems to be having a fine time, and so will most audiences. Arnold Belgard's original screenplay cleverly cashes in on the mania for radio contests now prevalent, and also throws in some hilarious takeoffs on everyday folk. Director Glenn Tryon, himself once a famous comedian, keeps things moving at a brisk clip, and brings things to a climax with effective pacing. Exhibitors have a sleeper here, if they realize it. Cash in on the current contest craze in America.

Little Women

(Color by Technicolor)

MGM Comedy-Drama 121 mins.

AUDIENCE SLANT: (Family) Honest, wholesome sentiment, founded on the homey virtues of family love, devotion and loyalty and the charm of simple hearts, has appealed to the public for three-quarters of a century, and this MGM version of Louisa M. Alcott's beloved classic, enhanced by Technicolor and beautifully acted by June Allyson as Jo March, will undoubtedly surpass previous successful adaptations in public popularity.

BOX-OFFICE SLANT: Will draw large and pleased audiences in all situations, for it is tops in its field. The long-continued popularity of the novel, plus Technicolor, the splendid cast and the outstanding performance of Miss Allyson, give the exhibitor ample scope for his exploitation abilities.

Cast: June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Rossano Brazzi, Mary Astor, Lucille Watson, Sir C. Aubrey Smith, Elizabeth Patterson, Leon Ames, Harry Davenport, Richard Stapley, Connie Gilchrist, Ellen Corby. Credits: Produced and directed by Mervyn LeRoy. Screenplay by Andrew Solt, Sarah Y. Mason and Victor Heerman from the novel by Louisa M. Alcott. Photography by Robert Planck and Charles Schoenbaum. Technicolor director, Natalie Kalmus; associate, Henri Jaffa. Art direction, Cedric Gibbons and Paul Groesse. Musical score, Adolph Deutsch.

Plot: The story of this Louisa M. Alcott children's classic, too well known to call for detailed outline here, concerns the family life, love and loyalty of the four March girls and their mother while the father and husband is a chaplain with the Union army; the death of the youngest girl and the romances of the other three. Millions have read the book and millions have seen it in previous screen versions and on the stage.

Comment: Produced and directed by Mervyn LeRoy with intelligence and taste, beautifully filmed in Technicolor, and with an actress who impersonates the role of Jo March with sympathetic understanding and fine artistry, "Little Women" is bound to achieve popularity with audiences all over the country—big cities as well as the villages and hamlets. It has charm, comedy, pathos, sentiment and some moments of poignant emotion. It is a home story of home girls and their mother, their friends and lovers—the types that have pleased a vast reading audience since 1870, as well as play- and moviegoers of succeeding generations. Its sentiment never deteriorates into sentimentality, nor its pathos into bathos, thanks to the skillful direction, though at times it skates on very thin ice. Praising the virtues of family love and loyalty, honesty and helpfulness to others, it affords a welcome change from the hard boiled females that have reigned conspicuously on the screen since the days of prohibition. Oversupplied, perhaps, with sentiment, in the Victorian literary-age manner, its sentiment is honest and wholesome; its emotion is true and genuine and will start the tear-ducts of women to flowing. The role of Jo March forms 90 per cent of the attractiveness of "Little Women" and in June Allyson MGM found just the right actress for the part. Jo March and June Allyson will be synonymous in the minds of those who see her impersonation to which she brings the vital fire that makes an excellent player stand head and shoulders above the just "good" actor. Margaret O'Brien brings to the role of the shy, pathetic Beth, destined to an early death, the touch of genius with which nature has endowed her. Janet Leigh as Meg and Elizabeth Taylor as Amy round out the March children and have some good moments that they put across with acumen. Mary Astor makes of Mrs. March a very sympathetic and understanding mother. Elizabeth Patterson makes Hannah, the servant, a real character, and Lucille Watson is the vinegary Aunt March to the life. The men do not come off so well, though C. Aubrey Smith and Harry Davenport are excellent as always in their few moments on the screen. Peter Lawford plays Laurie much as any other practiced player would—with never a vital spark of life. Rossano Brazzi as Professor Bhaer does the best acting of the lovers of the three girls. "Little Women" will again draw large and pleased audiences to the country's theatres and exhibitors will have occasion to thank MGM for a production that is tops in its field. There are some good marquee names for box-office draw, but exhibitors will do well to concentrate on June Allyson, the fame of the Alcott novel and its popularity with readers and audiences.

National Reviewing Committees' Classifications

BAD BOY (Monogram)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

DOWN TO THE SEA IN SHIPS (20th-Fox)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

Joe Palooka in the Big Fight

Monogram Drama 66 mins.

AUDIENCE SLANT: (Family) Right up there with the best in the Palooka series. Bogs down momentarily just past middle, but otherwise plenty of action.

BOX-OFFICE SLANT: Should do every bit as well as its predecessors in the firmly-established Joe Palooka series.

Cast: Leon Errol, Joe Kirkwood, Lina Romay, David Bruce, George O'Hanlon, Virginia Welles, Greg McClure, Taylor Holmes, Ian MacDonald. Credits: Producer, Hal E. Chester. Associate producer, Bernard Burton. Director, Cyril Endfield. Original screenplay, Stanley Prager. Additional dialog, Cyril Endfield. Fight sequences staged by John Indrisano.

Plot: Joe is knocked down in a sparring bout by a fighter posing as a bum in need of a few dollars. Actually, the fighter is in with a gang who try to force Joe to fight him for the title. Eventually, Joe uncovers the gang's leader, a supposedly respectable doctor who is trying to corner the fight game.

Comment: Right up there with the best in the Palooka series. It bogs down momentarily just past the middle, but otherwise there is plenty of action. Joe Kirkwood is really a perfect Palooka; he looks the part and he acts the role. He has improved rapidly in the series. Leon Errol scores as Knobby, and the rest of the cast is up to snuff, including a nice comedy job by George O'Hanlon. Virginia Welles deserves credit for pinchhitting for Elyse Knox, who usually plays the feminine lead. Photography is excellent, as is Cyril Endfield's direction. The fun house sequence has been particularly well handled. This film should do every bit as well as predecessors in the firmly-established Joe Palooka series.

A Connecticut Yankee in King Arthur's Court

(Color by Technicolor)

Paramount Comedy-Drama 107 mins.

AUDIENCE SLANT: (Family) Audiences will love it for its pageantry in brilliant colors, its comedy and many dramatic moments, for its song enrichment and the acting that keeps comedy to the fore. Though many things in the Mark Twain novel have necessarily been omitted, the spirit of Twain watching this screen version of his fanciful tale would be as entertained and amused as audiences will be.

BOX-OFFICE SLANT: A surefire offering for the nation's box-offices that will bring the cash customers flocking into the theatres. Exhibitors have such names as Mark Twain, Bing Crosby, Sir Cedric Hardwicke and William Bendix as ammunition for their exploitation big guns, nor should they overlook the sixth-century pageantry caught in beautiful colors by the Technicolor cameras.

Cast: Bing Crosby, William Bendix, Sir Cedric Hardwicke, Rhonda Fleming, Murvyn Vie, Virgina Field, Henry Wilcoxon, Richard Webb, Joseph Vitale, Alan Napier, Julia Faye. Credits: Produced by Robert Fellows. Directed by Tay Garnett. Screenplay by Edmund Beloin from the novel by Mark Twain. Photography, Ray Renahan. Technicolor Color Director, Natalie Kalmus. Lyrics by Johnny Burke. Music by James Van Heusen.

Plot: Story, fairly faithful to the Twain

(*Continued on Page 22*)

dennis
o'keefe



william
bendix



barbara
britton



"cover up"



spot it in your booking schedule for good, solid business thru ua

Box-Office Slants

A Connecticut Yankee

(*Continued from Page 20*)

novel, recounts the adventures of the modern Yankee Hank Martin (Bing Crosby) back in the sixth century of England's King Arthur (Sir Cedric Hardwicke). He saves his life by performing two tricks that Merlin the Magician (Murvyn Pye) can't duplicate. Sir Sagramore (William Bendix), who captured him, becomes Martin's devoted follower, and the king's niece. Alisande (Rhonda Fleming), loses her heart to the Yankee of a future century. When Martin and Sir Sagramore take the king, dressed as commoner, out to see for himself the hatred, poverty and misery of his subjects, Merlin has them captured and ordered to be executed. Martin saves their lives by making the sun disappear (in a convenient eclipse) but is knocked unconscious when he rides to rescue Alisande from Merlin, and comes to back in the twentieth century.

Comment: Screen versions of "Connecticut Yankee" have been made before but none that can vie with this one in color, panoply, comedy, song, drama and some exceptionally good acting. Technicolor adds greatly to its entertaining value, as does the stress on comedy. An entirely new introduction and epilogue have been supplied this version, but if Mark Twain's spirit were looking on, he probably wouldn't kick; in fact, he likely would be entertained and amused as much as the public will be by this new version of his fanciful tale. Audiences will love it. Production and direction are first-class, the screenplay diverting, though one misses many of Twain's humorous contrivings, either by design or by the cutter's shears. Tay Garnett's direction is expert, the several songs tuneful, and the acting generally excellent. Bing Crosby, while not so typically Yankee in appearance and speech as Will Rogers was, brings his own inimitable style into play and renders the songs composed for the picture to the satisfaction of his fans. He makes the part convincing through his quiet and humorous style. Audiences will also like the acting of Sir Cedric Hardwicke as King Arthur, for he interprets the part as comedy, playing every minute of it for laughs. Rhonda Fleming is beautiful to look at, acts and sings well. William Bendix helps the film's comedy along with his chucklesome grimaces and gestures, and Murvyn Vye's Merlin is properly villainous. The other cast members turn in good acting jobs. This "Connecticut Yankee" version is a surefire offering for the nation's box-offices and will bring the cash customers flocking into the theatres. With such names as Mark Twain, Bing Crosby, Sir Cecil Hardwicke and William Bendix to add pulling power to his exploitation campaign, the exhibitor in addition has the picturesque pageantry of sixth-century England, filmed in entrancing Technicolor as a "come-on" for patrons.

Cover-Up

United Artists **Mystery** **82 mins.**

AUDIENCE SLANT: (Family) An excellent murder mystery that will challenge the ability of the most apt murder-mystery fans. Excellent performances, plus top direction gives it plenty of suspense and absorbing interest.

BOX-OFFICE SLANT: Production quality and the draw of the top cast names makes this film strong enough for top billing in any situation. Word-of-mouth should bring in the kind of business every exhibitor is seeking.

Cast: William Bendix, Dennis O'Keefe, Barbara Britton, Art Baker, Helen Spring, Ann E. Todd, Doro Merande, Virginia Christine, Russell Armes, Dan White, Paul E. Burns, Ruth Lee, Emmet Vogan, Jamesson Shade, Henry Hall, Jack Lee, Worden Norten, George MacDonald. **Credits:** Directed by Alfred E. Green. Original screenplay by Jerome Odlum and Jonathan Rix. Additional Dialog by Francis Swann and Lawrence Kimble. Photography, Ernest Laszlo. Produced by Ted Nasser.

Plot: An insurance inspector arrives in a small town to check on the death of one of the native sons. He discovers that instead of the man having committed suicide, he was really killed, so he tries to clear up the murder. He gets no help from anyone, including the sheriff. The final solution comes as a surprise to him as well as to several other people.

Comment: One of the best mystery stories to come out of Hollywood in some time, this is a suspenseful, absorbing story of an insurance inspector who tries to solve a crime. It will challenge the ability of the most able armchair detectives, even those who pride themselves on being able to solve any mystery. Beautifully underplayed, the story reverses the usual procedure of the dumb cop being assisted by the private eye, for in this instance the private eye has his eyes opened up by the intelligent work of the slow-moving small town sheriff. Alfred E. Green's expert direction gives the picture plenty of edge-of-the-seat suspense, and his handling of the players has each and every one in natural, human characterizations. Production is the first for Ted Nasser, who proves that he has the know-how knowledge for this type of picture-making.

'Always Rains on Sunday'

Reviewed at a CEA Meeting, Birmingham, England (STR, Nov. 29, 1947), this picture was described as an "enthralling crook drama" that would "appeal mainly to the discriminating." From the box-office standpoint, it was predicted that "sordid incidents, artistic approach, Cockney slang and lack of stars" would "restrict its appeal despite overall excellence and a terrific climax." This J. Arthur Rank film, which features Googie Withers, Jack Warner, John McCallum and others, is being distributed here by Eagle Lion, and runs 92 minutes.

Knock on Any Door

Columbia **Drama** **100 mins.**

AUDIENCE SLANT: (Adult) A powerful preachment against juvenile delinquency. Based on the book of the same name, this is strong dramatic fare for general audiences. Those who read the book, however, may feel that the picture lacks the novel's stunning impact.

BOX-OFFICE SLANT: The Humphrey Bogart name-draw, plus the advance customers who read the book, should start this off at the box-office. Introduction of John Derek, a young edition of Tyrone Power, should be another draw, once the women get a look at him.

Cast: Humphrey Bogart, John Derek, George Macready, Allene Roberts, Susan Perry, Mickey Knox, Barry Kelley, Cara Williams, Jimmy Conlin, Sumner Williams, Sid Melton, Pepe Hern, Dewey Martin, Robert A. Davis, Houseley Stevenson, Vince Barnett, Thomas Sully, Florence Auer, Pierre Watkin, Gordon Nelson, Argentina Brunetti, Dick Sinatra, Carol Coombs, Joan Baxter. **Credits:** Directed by Nicholas Ray. Screenplay by Daniel Taradash and John Monks, Jr. From the novel, "Knock on Any Door," by Willard Motley. Photography, Burnett Guffey. Produced by Robert Lord. A Santana Production. Musical score, George Antheil. Musical direction, M. W. Stoloff.

Plot: Environment plays a big part in the life of any child, and this picture tells the story of a young boy brought up in the slums of a big city. A well-known lawyer, who also came from the same environment, tries to defend the boy when he is accused of murder. The lawyer deplores the conditions permitted by society that made the boy a criminal; but in spite of his eloquent plea, the boy must pay with his life.

Comment: Box-office returns on this powerful dramatic offering depend on the Humphrey Bogart name and the title "Knock on Any Door" taken from the Willard Motley best-seller upon which the film is based. It is strong dramatic fare for general audiences, for it is a preachment against society as we find it today and how it should be held to blame for our juvenile delinquency problems. It is a well-produced, well-cast production, absorbing enough to hold the interest throughout, although those who read the book may feel that the picture lacks the novel's stunning impact. Humphrey Bogart is excellent as the lawyer who defends the young hoodlum killer, played by Newcomer John Derek, a handsome young man who resembles Tyrone Power and does a fine job in an unsympathetic role. Other good performances are turned in by most of the cast, especially by George Macready, Allene Roberts and Barry Kelley. The understanding direction of Nicholas Ray arouses one's sympathy, which should help put the picture over with women audiences. Production was handled by Robert Lord, who with Humphrey Bogart comprise the company known as Santana Productions.

City Across the River

Univ.-Int'l **Drama** **90 mins.**

AUDIENCE SLANT: (Family) Not exactly pleasant entertainment, this is a hard-hitting, punch-packed preachment against juvenile delinquency. But for all its sordid realism, it is a compelling and absorbingly interesting film that seems certain to win the acclaim of the majority of moviegoers.

BOX-OFFICE SLANT: While there are no big marquee names, this picture's challenging theme makes it an exploitation natural for tieups with social and law-enforcement agencies. Exhibitors should get behind it with plenty of showmanship to realize a thumping success at the box-office.

Cast: Stephen McNally, Thelma Ritter, Luis Van Rooten, Jeff Corey, Sharon McManus, Sue England, Barbara Whiting, Richard Benedict, Anabel Shaw, Robert Osterloh, Sara Berner, Al Eben, Joseph Turkel and "The Dukes"—Peter Fernandez, Al Ramsen, Joshua Shelley, Anthony Curtis, Mickey Knox, Richard Jaeckel. **Credits:** Produced and directed by Maxwell Shane. Screenplay by Maxwell Shane and Dennis Cooper. Adapted by Irving Shulman from his novel, "The Amboy Dukes." Photography, Maury Gertsman. Special photography, David S. Horsley. Art direction, Bernard Herzbrun and Emrich Nicholson. Music, Walter Scharf. Associate producer, Ben Colman.

Plot: This is the story of a member of a boy gang in the Brooklyn slum district. Realizing that the environment is making a future criminal of their son, his honest and hard-working parents plan to move away but are frustrated by an emergency. The boy becomes involved in the murder of his vocational school teacher, tries to escape the law, but is eventually apprehended.

Comment: "City Across the River" is not exactly pleasant entertainment; it is a hard-

hitting, punch-packed preachment against juvenile delinquency. But for all its sordid realism, it is a compelling and absorbingly interesting film that seems certain to win the acclaim of the majority of moviegoers. Somewhat similar in theme to another current film ("Knock on Any Door") but differing in plot details, it drives home its message of the futility of crime and at the same time provides a thought-provoking challenge to society—what are you doing to insure the right kind of environment for your children so that they will grow up to be good citizens? With Brooklyn as its setting (it might be any city, declares Drew Pearson in an introductory commentary), the picture has the ring of authenticity, and Director Maxwell Shane, who also produced and collaborated on the screenplay, has peopled his cast with players who might have stepped right out of the pages, and the locale, of Irving Shulman's novel. There appears to be such a display of teamwork among the cast members in bringing this story to the screen that it would be difficult to single out any one individual for acting honors—they're all excellent in their true-to-life characterizations; a tribute not only to the players themselves but also to the splendid direction of Shane. While there are no big marquee names in "City Across the River," its challenging theme makes it an exploitation natural for tieups with social and law-enforcement agencies. Exhibitors should get behind it with plenty of showmanship to realize a thumping success at the box-office.

Man to Men

(French Dialog—English Titles)

Siritzky Int'l Biographical Drama 100 mins.

AUDIENCE SLANT: (Adult) Intellectual audiences will find this extremely moving. It has been ambitiously produced and well directed, and brilliantly acted by Jean-Louis Barrault.

BOX-OFFICE SLANT: A sure thing for any art house. Might succeed in other theatres, some of which used Barrault's "The Children of Paradise," especially if it could be tied in with the Red Cross drive. Too long and heavy for a double bill.

Cast: Jean-Louis Barrault, Bernard Blier, Helene Perdriere, Louis Seigner, Abel Jacquin, Denis D'Ines, Jean Debucourt, Serge Emrich. Credits: Producer, Albert Pink. Director, Christian-Jaque. Original scenario, Christan-Jaque and Charles Spaak. Dalog, Spaak.

Plot: In 1859 a 30-year-old colonial exploiter was shocked by the agonies of the wounded at Solferino. At the turn of the century he was sought out in an old man's home to be awarded the first Nobel peace prize. That man was Henri Durant, and this film is the story of his pioneer and saintly work in establishing the Red Cross.

Comment: "Man to Men," is, like "Monsieur Vincent," a story of a saintly man, played by a brilliant actor, and a topnotch French production. Unlike the other picture it's pace is usually fast, sometimes furious, and it mixes violent action with a gentle hero. Consequently it seems less a one-man display that "Monsieur Vincent" is for Pierre Fresnay. Ambitiously produced, with battle scenes like those of our own Civil War, well directed, with horribly graphic hospital scenes, and beautifully played by Jean-Louis Barrault, it is extremely moving. Much of it is depressing, but the same is true of "The Snake Pit" and "Paisan." Bernard Blier is good as an ordinary man, mindful of his comfort and somewhat comic, but loyal to Dunant and to France. Helene Perdriere is warm as the beautiful and wealthy woman whose hand the impoverished Dunant did not feel he could accept. "Man to Men" is a sure thing for art houses. It might succeed at other theatres, some of which used Barrault's "The Children of Paradise," especially if it could be tied in with the Red Cross drive. It is too long and heavy for a double bill.

'One Night With You'

Writing from London, STR Representative Jock MacGregor hailed this picture as a "wholesome, light-hearted romantic comedy with songs that should please general audiences" (STR, May 1, 1948). It was added, however, that it would "probably require the support of a stronger feature" and "should fit in nicely where comedies are required or be teamed with a drama." Nino Martini and Patricia Roc head the cast of this J. Arthur Rank presentation, and the running time is 92 minutes. Universal-International is the distributor here.

My Brother's Keeper

Eagle Lion Drama 88 mins.

AUDIENCE SLANT: (Adult) Main interest for audiences is in the prolonged manhunt, and the characterization by Jack Warner which he acts expertly. It affords entertainment through its swift action and Warner's desperate attempt to elude capture. The ending will startle attention.

BOX-OFFICE SLANT: Should achieve a moderately good audience reaction but should be dualled with a Hollywood production containing star names of proved box-office pull.

Cast: Jack Warner, Jane Hylton, George Cole, Bill Owen, David Tomlinson, Yvonne Owen, Raymond Lovell, Beatrice Varley, Amy Veness, Brenda Bruce, John Boxer, Garry Marsh and others. Credits: Presentation by J. Arthur Rank. A Gainsborough production. Directed by Alfred Roome. Produced by Antony Barnborough under the supervision of Sydney Box. Screenplay by Frank Harvey, Jr. Photography by Frank Bassill. Background music composed by Clifton Parker and played by the London Symphony Orchestra.

Plot: Jack Warner, hardened criminal, and George Cole, a weak youth charged with a crime he says he didn't commit, are handcuffed together but escape from the police wagon. They are sheltered for a night by Warner's former girl friend, Jane Hylton, who provides them with a hack saw. Interrupted by a hunter while Warner is freeing himself from the handcuffs, he kills the hunter. Freed from Cole he leaves the boy to his fate, telephones his wife, Beatrice Varley, for money and clothing. Just as she arrives, the police cordon closes in about Warner. To escape the law he walks into an army camp mine field, strikes a mine and is blown to bits.

Comment: This is a man hunt pure and simple that starts at the beginning of the story and pursues its course steadily to the fateful finish. There is no flashback to explain the criminal's character or how he became what he is. This treatment makes for heightened audience interest but fails to evoke sympathy for him or his ultimate fate. The interest lies in seeing him get his just desserts, in the story of the chase and in his desperate attempts to fulfill his boast that he would never be taken again. A change of title would help the film's success in the United States. Production and direction are well done, the story expertly fashioned to keep the interest on the man hunt, though some points are not sufficiently clear. Photography is very good. Warner gives a convincing and capable performance that will enhance his reputation in this country. Jane Hylton is a personable actress with much ability and shares acting honors with Warner. Capable performances are also turned in by George Cole, Beatrice Varley, David Tomlinson, Raymond Lovell, Brenda Bruce and John Boxer. On a bill with an American picture of good box-office strength, "My Brother's Keeper" should get by, achieving a moderately good audience reaction.

Prejudice

Motion Picture Sales Drama 57 mins.

AUDIENCE SLANT: (Family) Every person, not only in this nation, but throughout the world, should see this film with its theme that urges understanding and the elimination of blind hatred.

BOX-OFFICE SLANT: Any exhibitor who calls himself a true American will be proud to show this picture. Get civic groups to cooperate.

Cast: David Bruce, Mary Marshall, Tommy Ivo, Bruce Edwards, Barbara Billingsley, James Seay, Joe Crehan, Billy Kimbley, Jimmy Conlin, Sharon McManus. Credits: New World Films Presentation. Edmund L. Dorfmann Production. Executive Producer, Paul F. Heard. Original story, Jarvis Couillard. Screenplay, Jarvis Couillard, Ivan Goff, Ben Roberts. Director, Edward Cahn. Photography, Jackson Rose.

Plot: A young man of Scandinavian Protestant origin and his family move to a small town. He takes over as production manager of a factory, with a Jewish chap as his assistant. He thinks he is devoid of prejudice, but when his assistant starts getting merited recognition, he fears for his job and tells the boss it might be unwise to keep him. He finally sees his error and returns to the boss to right the wrong.

Comment: Every person, not only in this nation, but throughout the world, should see this film with its splendid theme that urges understanding and the elimination of blind hatred. Casting could have been better, and photography is hazy in parts; technical departments generally are not of the best. But the script is so meaningful and filled with important lessons that all can comprehend, that the deficiencies can be overlooked. This picture treats of such biases as anti-Negro feeling, anti-foreign born, anti-Italian, anti-semitic, anti-Swedish; it is presented just the way these harmful prejudices occur daily. Any exhibitor who calls himself a true American will be proud to show this picture. Get your civic groups to cooperate.

All Over the Town

(Reviewed in London)

Eagle Lion Comedy 88 mins.

AUDIENCE SLANT: (Family) A delightful British comedy which guys small town pomposity with many humorous incidents and excellent characterizations that will thoroughly satisfy the more discriminating cinegoer.

BOX-OFFICE SLANT: In view of the trend for essentially English comedies, this has much to offer discriminating cinegoers and has a strong selling angle in the pleasing performance of Winston Churchill's daughter, Sarah.

Cast: Norman Wooland, Sarah Churchill, Cyril Cusack, Fabia Drake, James Hayter, Edward Rigby, Patric Doonan, Eleanor Summerfield, Bryan Forbes and others. Credits: Adapted from R. F. Delderfield's

(Continued on Third Cover)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

THEN & NOW—LO, THE POOR MANAGER

By Jack Jackson

I think it must have been 'way back when I was taking my motion picture kindergarten lessons under Ned Depinet at Bill Oldknow's Consolidated Film and Supply Co., down in New Orleans, that I first noticed the wide detours and devious dodges made by the movies to avoid the plainly marked and well paved highways to success followed by other forms of commercial effort.

After having been part of the close cooperation and understanding that makes possible the purchase of a thoroughly edited and correctly printed newspaper from a corner newsstand only a few hours after the rolls of blank newsprint were unloaded from the warehouse—with a bit of side experience where a factory, a distributor, a dealer and a salesman cooperated splendidly to get autos in the hands of folks who didn't have money enough to buy 'em—the rugged and constantly raging battles between distributors and exhibitors was somewhat confusing to say the least.

That was back when the distributor had to use brass knuckles to get 25 per cent, and after he got it on the dotted line faced the insurmountable task of making sure he got it in the bank. If his deal was with a circuit theatre it was usually necessary—(at least it was in the circuit I have reference to) for him to permit immediate move-over to a lesser-priced house without participation in the gross of the latter engagement. He was supposed to have gotten enough from the first run to cover the wear and tear on the print during the move-over date. If he booked it to an independent—again those I have reference to—he needed mirrors and an adding machine to keep up with the ever-changing ticket rolls.

Admissions ranged from 10 to 50 cents and there was no tax. But there were not near as many folks educated to the movies as the preferred place to go for amusement and recreation, either, and the chase for customers was on with a vengeance. This was the one place where the exhibitor and distributor worked in concert. Of course, the distributor paid 50 per cent of the sales campaign costs plus the salary and expenses of the company exploitation man while receiving but 25 per cent of the gross. Managers and exploiteers worked diligently and many a long-snuggled dollar was lured from the pockets of wavering prospects by exploitation snares that ran the gamut of the combined imaginations.

Even then, the managers of theatres suffered considerably in salary and prestige in comparison with men in similar positions with five-and-dime stores, drug stores, taxi and trucking outfits, etc. However, his position as related to the balance of theatre help was considerably better than now. His non-union or union operator seldom drew higher salary and was required to put in practically the same hours. In fact, the operator had a little the worst of things as he had to do his open-to-close stretch, unassisted, in a cubicle boasting a minimum of automatic or electric driven projection helps. The pay was not big but 60 bucks would take a fellow along at a pretty nice clip at that time.

Seldom Exposing Their Scarred Noses in View of General Public

As time raced along life's highway, the exhib-distrib battle continued unabated, with each taking pokes and jabs, yet confining their sparring to the closed doors of the family and seldom exposing their scarred or scraped noses to the view of the general public. It seems to me that it was in the middle '20s or thereabouts that MGM's Cleveland branch manager, Frank Drew, uncovered the 30 per cent film rental possibility and convinced exhibitors that the "gouge" was warranted and "It wouldn't hurt a bit." (If Frank wasn't the guy, he sure took a lot of bows he didn't deserve.) Of course, some big independent operators were immediately crowded into high rental brackets to keep producer-distributor opposition from invading their exhibition areas. This is about my first recollection of any strident calls for the cops.

That was about the time of the boom in attendance and the consequent boom in theatre palaces (I'm talking about the middle '20s and not the early '40s). Everybody in theatre business seemed to be doing pretty well but all three factions were still stalking around with stillettos waiting for an opportunity to slice an extra slab of greenbacks (sometimes it was a pretty thin slice, too) from the ever increasing rolls of their partners. Other businesses were prospering also, but the relationship between manufacturer, wholesaler and dealer seemed purposely harmonious and concertedly directed toward high goals of mutual benefit. More customers and more dollars seemed only to intensify the dog fight between producers, distributors and exhibitors. The old

(*Continued on Page* 25)

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Reade Circuit Sets April Go-to-Movies Campaign

Walter Reade Theatres will undertake a campaign in April to stimulate theatre attendance and to revive patrons' interest in motion pictures as a prime source of inexpensive family entertainment, it was announced last week by Walter Reade, Jr., at a monthly meeting of city and district managers in New York. Rather than stress individual pictures, Reade declared, the campaign will emphasize the role of the theatre in the community's entertainment life.

The youthful circuit executive voiced optimism over exhibitor prospects for 1949 and called on his managers to make every effort to cultivate and reestablish the "movie habit" among their patrons.

With 1949 product promising to be as good or better than 1948's, Reade expressed his belief that business in 1949 will follow much the same trend. This view, he said, was shared by other exhibitors from all parts of the country with whom he had talked. He deplored the pessimism voiced by some segments of the industry and the "bad press" that has resulted.

However, Reade went on, courtesy and good public relations at a theatre level are becoming increasingly important factors in maintaining patronage. In this connection he charged his managers with the responsibility of using every means to establish the "movie habit" among young patrons, and win back those patrons who formerly went to the movies regularly but who now appear to be "shopping" for their screen entertainment.

Prizes were awarded in the new "Manager of the Month" contest instituted by the circuit in January. First prize went to Guy Hevia, city manager for Asbury Park; second prize to Harold Martz, city manager for Plainfield. Honorable mentions were given to John Balmer, city manager in Long Branch, and Tony Hunting, city manager in Red Bank. In future contests, consideration will also be given to patron courtesy, Reade said.

Collect Xmas Trees to Burn, Win Guest Tickets

Some 2,000 youngsters of Tucson, Ariz., won guest tickets to the Paramount and Catalina theatres in that city recently by collecting 6,200 discarded Christmas trees and taking them to nine burning centers throughout the city. Each child bringing three of the trees received a ticket as a reward. The Tucson Citizens Fire Prevention committee sponsored the collection and burning to rid the Old Pueblo of the fire hazard created by the dried-up, inflammable Christmas firs.—PHOE.

$1,000 Tri-States Award In Save-A-Life Contest

A first prize of $1,000 has been awarded by the Tri-States Theatre Corp. in Des Moines in connection with the Save-a-Life campaign it conducted from March 15 to Nov. 14 last year. The winner is the Boone, Iowa, Junior Chamber of Commerce, with Des Moines and Muscatine tied for second place and honorable mention going to Cedar Rapids and Marshalltown. —DMO.

Jackson . . .

(*Continued from Page 24*)

Film Boards of Trade, where we used to get our dirty linen washed in private, fell into disfavor and the job of tearing the public favor fibre of the industry to shreds was given over to the mangles of the public courts.

Managers of the period were considered of top importance to the success of theatre operations and remunerated accordingly. True, sound had entered the business and the I.A. had taken over the projection booths with its members tapping the tills for higher wages, better conditions, etc., but, in the vast majority of cases, the fattest pay envelope went to the chap charged with overall responsibility for profitable operation. Advertising, encompassing and intensive and rated second only to filming of pictures in importance and cooperation, left nothing to be asked for. Campaigns, many of them elaborate and expensive, were prepared far enough in advance for expert superiors to analyze and, if such analysis proved them meritorious, funds were placed at the disposal of theatres requesting them.

Holding the Bag

Most of the larger theatres had an advertising specialist attached to the staff who worked directly under the manager, with both cooperating on the planning and execution of campaigns but the manager holding the bag for success or failure. Salaries were from 60 to 125 dollars per week, ordinarily, and determined principally by the size of the house and consequent responsibility. However, according to last Federal figures, the dollar of that period compared to $1.42 of today which put even the lower house managers on a scale comparable to $85 as of now. Ad men, attached to theatres drew 60 to 75 and, in some theatres, up to $125. Managers in the $150, $200 and $250 class could be found without the use of spyglasses.

The depression came and with it skidding prices with box tops, bottle caps, free this-and-thats as a means of attracting patrons. When the business went to the cellar we were without the unity so helpful in bettering such situations. Each department hunted a hole all its own and tried to pull the holes in after them, with the result that theatre business plummeted below the take of hamburger stands. Whether or not industry unity would have softened the bumps is debatable, but few can dispute the premise that had we stood together we would not have fallen so far.

Warranted and Inevitable

During the depression, salaries and other expenditures submarined, due to abbreviated revenue, and some circuits established weekly highs of $35 (but the 35s then were the equivalent of today's 50s) regardless of position. Managers, service staffs, union help, etc., accepted the cuts as warranted and inevitable. However, concerns other than motion pictures never lost sight of the dire necessity of holding their advertising appropriations to the highest possible levels. In contrast, that department received the earliest and most severe cuts by the celluloid makers. This practice did much to make the road back to public favor a long, rugged and pitted one, and just about everybody connected with the industry in an executive capacity acknowledged it to be a gross and expensive error. Without definite commitment, it was emphatically inferred that the lesson had been a costly one and that "never again" was the answer.

The mailed fist of Mars shattered the serenity of Europe and its reverberations shook American industry from inertia to action. The tread of the War God followed and the motion picture industry was shoved through the recovery machinery and joined the march of American business to prosperity goals exceeding the fondest and wildest hallucinations of its most able and consistent dream specialists. Profits skyrocketed to unheard-of levels and the once rare million dollar film production became as commonplace as shamrocks in a St. Patrick's Day parade.

Had Our Big Chance

Here's where we had our big chance to show what we had learned from our experiences of the '20s and '30s. But what did we do with it? Instead of pursuing a course that would bring about the kind of three-way harmony that promised the greatest good for all over the longest period we went on a muck-raking, mud-slinging spree that assumed the proportions of an industry riot and brought the Federal cops in mass formation. Instead of setting up a three-way Public Relations department to seek public goodwill and thereby prevent intrusions from annoying busy-body reformers intent on instituting harmful restrictions, censorship, etc., we embarked on a program of legal entrenchment. Those cops we had been calling over the years had us on their regular beat and lawyers became as important to picture making and exhibition as film cans and ticket rolls.

Money flowed into the cash tills like water over Niagara and, while other forms of business were observing the restrictions on news print, curtailing advertising expense, and contenting themselves with "name perpetuation" campaigns, producers and distributors provided exploitation men in squads to beg the papers to take large ads and indulge in other expensive exploitation that the exhibitors didn't want and didn't need. While other concerns, because of Federal edict anent collective bargaining for labor organizations, were increasing salaries for all employes, the three branches of the motion picture industry met only the forced demands of those wielding an awesome "collective" stick. The compensation of the unorganized, such as management personnel, service staffs, etc.—the really important employes so far as the cash-paying ticket buyers are concerned—received a minimum of consideration and, with a modicum of exceptions, remained on salaries only partially restored to their pre-depression levels. That the money wasted on unneeded local assist advertising, rendered at a time when exhibitors were taxed to handle the flood of attendance by heretofore underprivileged but currently overpaid laborers and his family—would have done much to equalize salaries with living costs for the vast army of loyal but unorganized employes was totally ignored. That a lessening of inter-industry strife would have lowered legal expenses to a point where adequate salary raises would have worked to the long-range benefit of all concerned seems never to have reached beyond the pale of even momentary consideration.

I could go on, but to get through to the present.

Business Tobogganing

For some time past business has been with but few interruptions, tobogganing into the lower valleys, and once more the industry monarchs are religiously avoiding recourse to the aids and lifts that are holding other commercial endeavor at consistent or ever-rising levels. Just when assist newspaper advertising and exploitation aids are most needed—with producer, distributor and exhibitor benefiting—they fall under the retrenchment axe. Just when the exhibitor badly needs that shot-in-the-arm which effective and enthusiastic trade journal ads alone can give him, these also are seriously abbreviated or entirely eliminated.

But where the shoe pinches most—where the sins of the past are visited with telling effect on the present—is the existing attitude of the long neglected and almost forgotten management and service staffs. The manager, who must feel important, look important and act important in order to meet and beat existing conditions, has been "at heel" and "under heel" for so long that the transition is difficult to negotiate. These fellows, who for so long have suffered the ignominity of accepting full responsibility for, and administration over, institutions where organized labor such as projectionists, electricians, stage hands, engineers—and frequently even janitors—have enjoyed hours, conditions and salaries exceeding their own by 10 to 50 per cent, are the only hope of the industry for holding or bettering the business level.

Added Job of Concessions

Today's theatre manager, saddled with the added job of concessions and, in the great majority of cases, preparing and activating advertising and exploitation campaigns, finds his morale at an all-time low. Discouraged, disillusioned and dissatisfied, if not thoroughly disgusted, with the lack of consideration that has been consistently shown by superiors and owners for his personal family needs, his community status and, above all, his employe relations problems, he is ill-equipped to undertake the important task of leading the march back to the kind of attendance that means safety of investment and profit for all concerned. Envious of his contemporaries employed by neighbor establishments, and denied the respect of subordinates to his authority who get fatter pay envelopes, he stands ready—even those of long years of experience—to grab at the first offer of pay commensurate with his training and ability that promises security for the future of himself and his family.

What Will Happen

If and when such an exodus of trained management personnel should come to pass—and it is by no means beyond the realm of possibility because many commercial concerns are becoming aware of the need and value of showman effort in their retail trade contacts—your guess is as good as, and probably a lot more accurate than mine about what will happen to theatre revenue.

Why not follow the beaten success highway for once and immediately institute compensation practice for managers such as other forms of industry have found so profitable and satisfactory? Give the manager a salary guaranteeing existence at present cost of living levels (that will require a raise for most of them) and then offer incentive compensation based on what he is able to accomplish in attracting more business. If it's based on profit, please, please don't triple your own take when you make the deal.

Nickel Bar

The five-cent candy bar, a lot slimmer in size, but bearing that nickel pocket appeal, seems on the way back to theatres. St. Louis this week reported that a box of two dozen chocolate bars, which formerly sold for 80 cents a box, is now selling at 72 cents, a price which would allow exhibitor retailers to cut from the six cent present price to five cents. Penny candies have also been reduced from 72 cents to 68 cents a box. However, the trade believes that the penny candy will not be immediately available excepting in certain areas where greater production and distribution is possible.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CHICAGO

About 300 members of the Variety Club of Illinois and their guests attended the reception and dinner given last week by the club in honor of Variety Clubs International Chief Barker Robert J. O'Donnell and raised $30,000 for the La Rabida Sanitarium, the chief charity of the club's Heart Fund. Ben Lindheimer, racing and football king, gave an additional $10,000. The club had previously given $76,000 to La Rabida. Chief Barker Henri Elman presided, Van Nomikos was toastmaster and Columnist Irv Kupcinet emceed the entertainment which was provided by John Balaban from star acts at the Chicago and Eddie Silverman from Oriental's stage acts.

O'Donnell told the members and guests there was nothing more inspiring that the work Tent 26 is doing for La Rabida, and referred to the great work also being done in New England for cancer sufferers.

Westerns only will be shown at the Dale being remodeled by Harry and Elmer Balaban. A wildwest motif will prevail throughout the house with a covered-wagon candy counter, box-office of logs and ushers in chaps. Perfume vendors are going in at the Marbro and the Uptown.

Les Walrath, Uptown manager, lost the nail from an index finger while trying to remove a battery from his son's flashlight. Allied Theatres of Illinos, Inc. was to elect officers and directors at its 19th annual meeting at the Congress hotel, Feb. 24. Variety Club will give a Barn Dance March 9 at Sheraton hotel.

Ann Flaherty, former Garrick cashier, who married Jack Howlett of White Way Signs, expects an arrival in May. Ray Carsky, head of B and K candy sales, is vacationing in Florida and spending most of his time at Ringling Bros. winter quarters. Mrs. Carsky was a trapeze performer with her sister who is still with the circus. Elmer Immerman, who did a long turn at Franklin Boulevard Hospital, is mending at home.

David Niven came from England, where he had been visiting for two months with his wife and children, for the Chicago premiere of his "Enchantment." Theatremen have been invited to attend the Chicago World Trade Conference at Hotel Sherman, Feb. 28, which will be addressed by Secretary of Commerce Charles Sawyer.

For the stimulation of patronage, Warner Bros. will soon have stage shows at the Capitol and Avalon, on the South Side, and B and K in its houses in outlying districts. Paul Ash, whose band filled the Oriental several years ago, underwent surgery at Park West Hospital, New York. Johnny O'Connor, ASCAP head, visited here between trains. Irving Mack, Filmack head, was made granddad again through his son Donald's new Phil Mack. John Balaban, B and K and WBBM-TV head, is vacationing with his wife at Palm Springs.

ATLANTA

The bill recently filed in the House here for three members of a censor board was killed. Several hundred citizens of Norcross, Ga., have filed a petition with the mayor and the city council for Sunday movies. The police department of Knoxville, Tenn., recently warned drive-in theatre patrons not to leave the motors of their cars running as six persons recently were almost asphyxiated from carbon monoxide poisoning.

Ralph Edwards, formerly with Warner Bros. and later with Cannon Theatres, Lake City, Fla., has been appointed a salesman for Screen Guild. Work has started on the new headquarters for the Atlanta Variety Club at the Hotel Atlantan. B. W. Smith, former Paramount representative in Tennessee, has resigned. MGM Jacksonville Manager Clarence Deaver has resigned to go with Dick Beck, Florida theatre owner.

Monogram Southern Exchanges President Arthur C. Bromberg is back from a flying trip to Jacksonville. J. S. Carscallen, formerly of Screen Guild and owner of the Skyway drive-in at Tampa, called on friends in the Atlanta industry. Monogram Charlotte Manager Hal Jordan was another recent visitor here. South ern Automatic Candy Company President Charlie Durmeyer has returned from a Florida trip, and Charlie Moore of the Wilson and Moore Enterprises checked in at his office after out-of-town trip.

Among recent exhibitors seen on film row were Hap Barnes, Forman Rogers, John Carter, Paul Engler, J. E. Martin, L. A. Stein, Mrs. V. M. Edwards, Sidney Laird, P. L. Taylor, J. H. Thompson, K. Porter, E. D. Martin, Johnnt Harrell, Pat Patrick, Johnny Thompson and Pete Brice.

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TV Scholarships

A New Orleans report states that the University of Mississippi will grant eight scholarships for a tuition-free summer course in audio-visual education, through the Encyclopedia Britannica Films of Chicago. Newspapers of the area have given the announcement considerable publicity.

PORTLAND

On top of heavy snows and freezing weather unemployment in Portland was increased by the shut-down of both local dailies, the *Oregon* and the *Oregon Journal,* due to a mechanical strike, adding 1,800 employes to join the ranks of the idle, with a cut in box-office receipts resulting. Warner Western Division Manager Henry Herbel was in Seattle conferring with Seattle Manager Vete Stewart. Republic Assistant General Sales Manager Eddie Walton was a west coast visitor from New York. Universal Western District Manager Barney Rose visited the U-I exchanges in Portland and Seattle. Veteran Theatreman John Hamrick came up from Palm Springs for business matters in Seattle.

Sterling Theatres announced that Jim Bonholzer has been named manager of the Beacon, Wayne Longbehn of the Madrona and Ted O'Brien of the Mission. Stan Goodman, who formerly managed the houses has left for Wisconsin. Harold Brown from Oklahoma has been named assistant manager of the Palomar. William Bouton, assistant manager at the Admiral, is now filling the same position at the Roosevelt. Sterling Theatres City Manager Zollie Volchok is recovering from a short illness.

Jean Spear was elected president of the film salesmen's Colosseum at its annual meeting; Buck Seale of Spokane was elected vice-president, and Ed Cruea re-elected secretary. Leonard Raatz, treasurer.

Harold A. Wenberger, was here on special assignment in the Oregon and Washington exchanges for MGM. Jack and Mrs. Kloepper have moved into their new home at Hawthorne Hills.

On Seattle row L. L. Barnett and Bing Fournier of B & B Theatre, Grayland; Eldon Pollock, Jr., and Eddie Snow, Mt. Vernon; John W. Nordenberg, Ferndale, Howard J. Taylor, Sequim.

Jimmy Fidler and Mr. and Mrs. Fred Bohling (June Storey, actress), are incorporating 190-acre ranch on Rogue River in Oregon.

CINCINNATI

Theatre Owners Corporation, booking and buying outfit formed three years ago to serve this area, recently completed a reorganization which resulted "in an increase of 200 per cent in the number of shareholders in the company," President Louis Wiethe announced. The reorganization places the company on a co-operative basis and officers are: President Wiethe, Vice-Presidents Herman Hunt, Willias H. Vance, Treasurer F. W. Huss, Secretary Charles Ackerman, who with the following also comprise the directorate—Williard Gervers, Maurice Chase, John W. Hewett, Don Reda. Rex A. Carr continues as general manager and assistant secretary

The Ladd Theatre in Jenkins, Ky., has been closed by the owner due to loss of a court suit. Harris Dudelson, former branch manager for Eagle Lion, has been promoted to district manager in the Metropolitan district, New York and has left for his new post. Albert R. Glaubinger, El salesman here, is the new Cincinnati manager. He was formerly in Cincinnati as Dayton salesman for RKO-Radio.

REGIONAL NEWSREEL

The Colosseum of Film Salesmen, Cincinnati, will hold its installation of officers at a dinner on March 7, at the Variety Club. The original date was canceled because of a big fight match in town. Maury White will do the buying for Jack Goldman's three colored theatres in Cincinnati—Lincoln, Roosevelt, and Regal. Joe Miller, will handle the booking. Carl Braun, who formerly handled booking and buying, will join the staff of the Bein Theatres.

The second drive meeting of the current Ned Depinet Drive was held in Cincinnati last week (16-17), and Eastern Division Manager Nat Levy, was on hand, also his assistant Frank Drumm, and Eastern Central District Manager Morris Lefko. The Cincinnati branch is in one of the top positions in the current drive. J. L. Wetzel and John Holokan, Dayton, Ohio, have opened offices in Cincinnati, fourth floor of the film building, and will operate a branch of Theatre Equipment Co. in conjunction with Al Boudouris, Toledo; and also Globe Theatre Service, which is a booking and buying combine.

Mrs. Caroline Petersen Niedenthal, 76, died Wednesday, Feb. 16. She was the widow of Andrew J. Niedenthal, who built the Evanston Theatre, Cincinnati; and the mother of Andrew J. Niedenthal, Jr., who is director of sales for WLW.

KANSAS CITY

Colleen Townsend put in a busy day last week while she was guest of honor at the Midwest Feed Manufacturers convention. The appearance at the convention dovetailed nicely with her current tour publicizing the "Chicken Every Sunday" in connection with the Poultry and Egg National Board. While here Colleen did three radio broadcasts, had an interview with the Kansas City *Star,* and was guest at both luncheon and dinner of the MFM schedule. One secret got out while she was here—at one of the public dinners she ate a steak instead of chicken. Other stops in her itinerary in this area included St. Joseph, Topeka and Omaha.

Howard Burkhardt, manager of Loew's Midland Theatre, had a timely tie-up with the Civil Air Patrol during opening days of "Command Decision." The CAP set up a large standee display in the lobby and furnished attendants who explained the workings of the CAP and also sought enlistments in the organization.

The motion picture industry locally played an important part in Brotherhood Week, with newsreels, trailers and shorts carrying the theme in theatres, movies being used in schools, and theatremen taking active part. Registration of members of the National Conference of Christians and Jews was held each afternoon and evening last week in the lobby of the Orpheum Theatre, which is showing "Joan of Arc," considered especially appropriate because of its religious theme.

He Means Everybody

Reports from Springfield, Ill., this week were to the effect that not only the Orpheum Theatre but also the local churches had dropped their money give-away games following a request from Sangamon County Attorney George P. Coutrakon to "stop your gambling." Coutrakon has also banned the games in clubs, etc.

TORONTO

There seems little possibility of relief from the Ontario amusement tax, inaugurated last April as the hospital tax, although the exhibitors' committee, headed by Odeon President J. Earl Lawson has moved to petition for relief from that 20 per cent levy. Provincial Treasurer Leslie M. Frost has indicated there would be no reduction in Ontario taxes, and Toronto theatre executives are far from hopeful of any relieving action.

Motion Picture Theatres Association of Ontario President H. C. D. Main has received many commendatory letters from exhibitor associations throughout Canada for his work in obtaining a three-year agreement with the Composers, Authors and Publishers Association of Canada providing for but moderate increases in fees paid for performing rights for music. Main was appointed to the National Committee of Motion Picture Exhibitors Association to which the subject of television in relation to movie attendance was referred.

The Hyland is the third Odeon theatre in Toronto to give a one-night stage show weekly in a tieup wth a broadcasting company. Its show is "Kemp Calling," presented by station CFRB. Five circuit and independent theatres in Toronto presented reissued films during the

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fourth week of February. A man who attempted to hold up the Tivoli, Hamilton, Ont., while patrons were purchasing tickets was overpowered by a by-stander, Dennis Lussier, despite the bandit's flourishing of a loaded revolver.

Mayor E. A. Bourque of Ottawa has proposed the adoption of daylight saving time for the whole year in Ontario to conserve electric power. Cardinal Films President Harry J. Allen, following a recent serious illness, has been forced to take a long rest. His son, Leslie, has taken over charge of the company's branch offices across the Dominion.

LOUISVILLE

The three-minute trailer, "United We Stand," made to explain the income tax law, was viewed by a special committee of the Kentucky Association of Theatre Owners and will be delivered to each theatre in the state between Mar. 1 and Apr. 15. Serving on the committee were Willard Gabhart, Andy Anderson, Harold Sliter, Nelson Ward and Willie Vance. Also viewing the film were Katherine Overstreet, Nell Bodden, Clyde Reeves, Nelson Perry, Ken Lane, David L. Walker and William E. Carrell.

Permits to put drive-ins on Poplar Level Road near the city line were sought by two groups at a public hearing of the Planning and Zoning Commission. H. C. Schmeing, assistant Louisville postmaster, wants to build on a site at Quarry Road, and Bremer Ehrler and Joseph W. Meagher have in mind a spot near the Post and Paddock Club.

New chairs have been bought from the Falls City Theatre Equipment Co. here by Lyel Webb for his Ritz in Burkesville. Considerable remodeling, which will also include the addition of a new front and marquee, is in progress there.

Charlie Wells of the Falls City company has left for Atlantic City to compete in the American Bowling Congress tournament. While in the East he will visit his brother, Malcolm, who is making quite a name for himself on the New York stage. Owner-General Manager Clyde Marshall of the Columbian in Columbia has left for an extended vacation in Florida. W. E. Carrell and Frank Riffle of the Falls City company made a quick trip to Springfield, Dayton and Cincinnati. J. E. Elliott, Jr.., has taken a temporary leave of absence from his job as chief projectionist at the new Lincoln, Hodgenville, to operate a restaurant in the theatre building. During his absence from the projection room his duties will be handled by understudy Jackie Lewis.





For Variety's Ladies

A Hawaiian theme will be introduced for the special Ladies Night at the Tonga Room of the Fairmont Hotel, San Francisco, on May 4, as part of the entertainment for wives of delegates to Variety Clubs International meeting. An aquacade will also provide entertainment for them, while Variety delegates are attending the Humanitarian Award Dinner at the Palace Hotel.

Arrangements are being made by Ellis Levy, Telenews official, and Jay Golden, RKO executive, to line up stars for a gala show to be held at the War Memorial Opera House during the convention. A thousand seats are being held for Variety members with the remainder slated for public sale.

INDIANAPOLIS

James H. Kaylor, former salesman for the Selznick organization here has joined Eagle Lion as city salesman. Warner District Manager Charles Rich spent Thursday and Friday in the city, and called on Fred Dolle, Louisville, Ky., on Friday accompanied by Manager Claude McKean in the interests of business. Ed Campbell, operator of the Lyric, Lexington, Ky., and buyer for the Drive-In Theatres Service of America, was in the city over last weekend buying and booking.

C. E. South, operator of the Dream Theatre here, is confined at home by a virus infection. J. Paul Janney, announces the opening of his new 300-seat theatre, Feb. 22, in Gaston, Ind.

Auditor D. J. Collins, 20th-Fox home office representative, is checking the local branch. Lucinda Anderson, has been appointed executive secretary to Oscar Fine, of the Premier Circuit, Evansville, Ind. Henry Reiss, of the Reiss Circuit, Louisville, Ky., has gone to Miami, Fla., for an extended vacation. Vernon Powell, manager of the Airway, Louisville, Ky., is planning to remodel his Orpheum. ,

A bright new front, marquee and combination box-office and concessions stand, has been completed at the Vogue, operated by Carl Niesse. The auditorium also has been re-decorated. The Vogue is celebrating its eleventh anniversary. The mother-in-law of Ted Mendlessohn, manager, Universal-International exchange here, died Feb. 10, at her home in Chicago.

SAN FRANCISCO

Considered an "upheaval" in local Eagle Lion Exchange circles, John Leo, sales manager of the San Francisco branch, was appointed the special representative and west coast assistant to General Sales Manager Jack Schlaifer of the EL company.

Extension of the "Mike Naify Salute," the United California Theatres, Inc., exploitation drive with $3,000 prizes, was announced by circuit officials. The campaign will last through April 26 to retain activity throughout the Lenten season which is traditionally slow.

More than 500 acts have been auditioned by the Loew's Warfield staff in the current Talent Quest conducted Monday nights from the stage of the Warfield. Veteran James Weiss, singer, won the opening night contest at which time Supervisor Marvin Lewis spoke to the audience congratulating the Fox West Coast Circuit for its promotion of civic spirit with the contest.

It was too "hot" a show at the Tulare Theatre, a burlesque and picture house in Sacramento, Calif. Manager Harold Greelan reports that fire destroyed the first 10 rows and the floor of the house.

Dick Colberg, former Universal city salesman, takes over San Joaquin territory for the firm to replace Paul Schonuck, who resigned. Tony Grabowy, office manager, assumes the city sales post with Eddie Smithye named new U-I office prexy. Edward Calhoun, formerly at Vallejo, was announced as new manager of Golden State's Verdi. Melvin Hawksworth, Porterville theatreman, is now officiating at El Rey Theatre in Tulare, Calif.

The Blumenfeld Esquire in Oakland recently underwent a $10,000 remodeling program including a new marquee according to Hal Niedes, purchasing agent. Don Lee-Mutual will open its S. F. television outlet within six to nine months and will start almost at once exchanging live programs with Los Angeles.

NEW YORK

The New York Variety Tent 35 has postponed the date for its "Bad Boy" benefit premiere at the Palace from March 9 to March 22, Chief Barker Max Cohen announced this week. New York *Daily News* Columnist Ed Sullivan has accepted the general chairmanship of the affair.

The Tent has started out its activities with the appointment of Cohen, Hal Klein, Sol Trauner and Morris Sanders to attend the Variety Clubs International Convention at San Francisco and set up the annual dues at $25 with a $15 initiation fee for new members. Membership committee comprises Leo Brecher, Chairman, Fred Schwatz, Jack Farkas, Ed Lachman, William German and a new constitution, by-laws committee, consisting of Ira Meinhardt, Bert Sanford and William Murphy has been appointed.

Harris Dudelson, formerly Eagle Lion manager in Cincinnati, has been named New York district manager.

Film row visitors—Ike Levy of the Greenwood, Trenton; Maurice Ellis of the Center Street, ditto; Jules Resnick of the Park, Trenton; Charles Moss, B. S. Moss Circuit; Irving Kaplan, Randforce; Lube Fischler, Cinema circuit; George Schaefer.

United Artists Salesman Dick Perry got his pants almost scared off recently in an upstate hotel when someone tried to clamber into his room through the window. It turned out to be an employe who had been locked out (the hotel locks front doors at night) and was trying to get into his room.

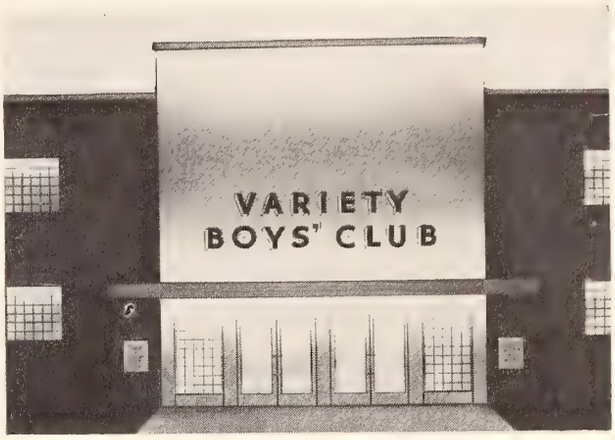
Budd Rogers was honored Thurs. (Feb. 24) at a luncheon at Toots Shor's in celebration of his 25th anniversary in motion picture business.

Harry LaVine of Monogram was elected president of the Colosseum of Motion Picture Salesmen, New York lodge, succeeding Charles Penser, with Harry Fellerman reelected vice-president, Lee Mayer, secretary, Howard Levy, treasurer. Tony Ricci is sergeant-at-arms.

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Fifty industry representatives are to serve on the motion picture committee of Cardinal Spellman's Committee of the Laity for the 1949 Catholic Charities Drive. Chairman John J. O'Connor and Vice Chairman Bert Sanford, appointed the following:

Charles B. McDonald, RKO Theatres; Joseph E. McMahon, Republic Pictures; John Murphy, Loew's; William P. Murphy, Republic Pictures; William J. Murray, Hayes Printing; Douglas Netter, Altec Service; Leon Netter, Paramount Theatres Service Corp.; John Nolan, Comerford Theatres; Paul O'Brien, O'Brien, Driscoll and Raftery; Robert H. O'Brien, Paramount Pictures; Thomas F. O'Connor, RKO Theatres; Charles L. O'Reilly, A.B.C. Vending Corp.; E. K. O'Shea, Paramount Pictures; Martin Quigley, Quigley Publishing Co.; Charles Reagan; Phil Reisman, RKO Radio Pictures; Herman Robbins, National Screen Service; W. F. Rodgers, MGM Pictures; George J. Schaefer; C. J. Scollard, Paramount Pictures; William A. Scully, Universal Pictures; George Skouras, Skouras Theatres; Spyros Skouras, 20th Century-Fox; A. W. Smith, 20th Century-Fox; E. J. Smith, Jr., RKO Radio Pictures; Nick Tronolone, Pathe Laboratories; Richard F. Walsh, IATSE; and William White, Skouras Theatres.





NEW VARIETY CLUB PROJECT. Los Angeles youths ranging in age from 8 to 16 have an up-to-the-minute recreation center and the Variety Club Tent No. 25 of Southern California has another achievement added to its imposing list of community welfare activities with the opening Feb. 24 of the Variety Boys' Club. Above, a sketch of the exterior of the club whose facilities include a gymnasium, game room, showers, craft shops, library, photo lab and a radio-television room. At right, Martha Vickers, star of "Bad Boy," and three of the 2,000 youths the Club's membership rolls can accommodate. The project cost $200,000, and adds to the Spastic Children Foundation and awards of 65 scholarships to city school teachers for special UCLA courses in teaching handicapped youngsters, as works sponsored by Tent No. 25.

OMAHA

A 16-inch snow knocked local business off 40 per cent. With Army personnel taking over most hotels in key "operation snowbound" towns, film salesmen are having to spend their nights in private homes.

Norman H. Moray, manager of short subjects and newsreels for Warner Bros., was in the city. Bill Keith, United Artists district manager from Kansas City, stopped here and pushed on through 16 inches of snow to Des Moines. James Friedman is new Universal-International assistant booker, replacing Ronald Swanson. Geraldine Griesing steps in as Paramount biller, succeeding Mary Reed.

Eagle Lion Branch Manager Ed Cohen, journeyed to Des Moines. Excluding the grandstand stake, the Nebraska Fair Board hung up a new record in 1948 with a take of $349,052. Variety Club of Omaha joined with the Junior League to give a complete motion picture outfit to the Hattie B. Monroe Home for Crippled Children.

Permit fees for local theatres have been upped by the City Council from $25, to $40; motion picture operator permits from $5 and $2 renewal to $10 and $5 renewal; apprentice from $1 and $1 renewal to $5 and $3 renewal; and soft drink and popcorn concessions similarly.

Colleen Townsend, 20th-Fox starlet, will be brought here by the National Poultry and Egg Board for the showing of "Chicken Every Sunday."

Don Henry, owner of the Sutherland Theatre, Sutherland, Ia., is one of the few exhibitors in the Omaha territory who have been experimenting with a vaudeville return. He booked a regular Sunday program out of Sioux City, Ia., in hopes of pepping business. It didn't pan out, so he dropped it.

LOS ANGELES

The recently opened La Tijera Theatre had to eliminate its first-run policy after only five weeks. The house, which now has second-runs, hopes to return to first-run or at least begin a seven-day move-over policy as a result of a suit it has filed.

Emerson McKenzie was named executive director of the Variety Clubs' new boys' center on Cincinnati Street which will accommodate 2000 youngsters. The new Opp-Car Drive-In will be built near Monrovia by Big Sky Drive-In Theatres, Inc. Ezra Stern incorporated the company. Here for his annual winter vacation is Col. Fred Levy, of Louisville, Ky., associated with Sol Lesser in a number of productions, and prominent southern theatreman.

The Southern California district of the American Federation of Women's Clubs this week presented Olivia de Havilland with its first merit award for her work in "The Snake Pit" and similarly cited 20th-Fox for "courageously using the screen as a medium of expression by producing a picture high in social and ethical as well as entertainment values." The awards will be presented at the district convention in the Hotel Biltmore, April 6.

NEW HAVEN

David Leff from United Artists Buffalo exchange has been appointed branch manager of United Artists in New Haven succeeding Frank Meadow resigned. Charles Levy, special representative for Walt Disney, made a stop over in New Haven and conferred with RKO Branch Manager Barney Pitkin and Warner Brothers theatre officials. Hilda Rottman of Monogram will marry Dr. Morton Lazaroff.

Mrs. I. J. Hoffman, wife of Warner Brothers Theatre head, gave a tea at her home for the Sisterhood of Mishkan Israel Temple. Mrs. Morris Rosenthal, wife of Poli manager, acted as one of the hostesses. Morton Katz, in charge of booking and buying for the B and Q theatres in Connecticut and Mrs. Katz, weekended at Westbrook. Harry F. Shaw, division manager of the Loew Poli New England theatres, and Mrs. Shaw celebrated their 25th wedding anniversary.

MGM Manager Harry Rosenblatt, who attended company convention in Hollywood, reports the weather was plenty cool. Following the convention he joined Mrs. Rosenblatt in San Francisco to visit his son, daughter-in-law and grand-children. Joe Mansfield, New England exploiteer for Eagle Lion, dropped off in New Haven to say "hello" to local theatre managers while enroute to Boston. Ralph Banghart, N.E. exploitation representative for RKO, is off for Houston, Texas, on a special assignment.

New Theatres

Alabama City, Ala.—Crescent Amusement Co., a $100,000 theatre here on the site of the former Ritz.

Omaha—Amusements, Inc., a 500-car drive-in to cost around $80,000 south of Hastings, Neb.

Indianapolis—R. S. Weilert, ground broken for a 600-seater at Alexandria, Ind.

Minneapolis—Louis Roesner and Al Smith, start a 500-car drive-in in March at Winona, Minn., with space for 200 more cars.

Los Angeles—Big-Sky Drive-in Theatres, a new Opp-Car drive-in near Monrovia, Calif.

Cincinnati—William Thalheimer, Roy Letsinger and W. B. Urling, plan a new theatre in Jenkins, Ky.

York, Pa.—Bertram R. Moore, new Elmwood Theatre here to be managed by his son, Bertram R. Moore, Jr.

Albuquerque, N. M.—Albuquerque Theatres, a 1,200- to 1,400-seater on East Central Street here; also the 66 Drive-In Theatre on West Central to accommodate from 750 to 1,000 cars.

Vancouver, B. C.—Local business men of the Okanagan district of British Columbia, a 600-car drive-in at Penticton.

MILWAUKEE

Doc Honeck has left his job as salesman for Screen Guild here to take up other work as yet not announced. The Theatre Equipment and Supply Co., operated by Hugo Vogel here, has moved to a new location nearer film row, 1009 N. Seventh St.

Screen Guild Manager William Benjamin injured his shoulder when he slipped and fell while shoveling snow at his Whitefish Bay home. In addition to being painful, the injury keeps him from his billiard games, but he hopes to be entirely well by the time golf comes around in this area. Local MGM Promotion Man Louis Orlove is still at Mount Sinai Hospital here after his gallstone operation, but expects to be able to continue his rest at home soon. Ray Smith of the Ray Smith Theatre Supply Co. here has left the hospital, is recuperating at home and expects to be on the job again soon.

PITTSBURGH

F. D. "Dinty" Moore has rejoined Warner Bros. as manager of the Pittsburgh exchange, having sold his interests in the theatrical supply business back to James H. Alexander, who will again become the partner of Sam Fineberg in that enterprise. Paul Krumenacker, who succeeded Moore as branch manager here when the

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latter was appointed district manager in New England for Warners, will return to his former post of sales manager of the Pittsburgh branch.

Shea's Fulton Theatre, first-run downtown house, will close on May 1 for approximately six weeks, during which time the house will be completely renovated, including the installation of all new seats and an air-conditioning system. It is reported that the Fulton may be converted into a legitimate theatre for stage plays when the Nixon Theatre, which has been sold and will be dismantled next year, closes.

M. A. Silver, zone manager for Warner Theatres in this territory, with his wife and daughter, left last week for an extended visit to New Orleans and Los Angeles. George Cochran has resigned as business manager of the Allied Motion Picture Theatre Owners of Western Pennsylvania, with no successor yet named. Before joining the AMPTO, Cochran was affiliated with the Pennstate Amusement Company of Uniontown, Pa.

Douglas Fairbanks, Jr., spent several days in the city last week making personal appearances in connection with his forthcoming picture, and in behalf of Share-Through-CARE, of which he is national chairman of the committee.

WASHINGTON

"Command Decision" premiere at Loew's Palace on Feb. 16, drew an impressive guest list of official Washington, including Vice-President Barkley, Secretary of State Acheson, Presidential Assistant and Mrs. Steelman, Air Secretary and Mrs. Symington, Gen. and Mrs. Hoyt S. Vandenberg, British Ambassador and Lady Franks, Army Secretary and Mrs. Royall, Interior Secretary and Mrs. Krug, Mexican Ambassador and Mrs. de la Colina, and Mme. Koo, wife of the Chinese Ambassador. Major General C. R. Smith, president of the Air Force Association, presented Eric Johnston with a meritorious service award for furthering the cause of air power in the interest of national security. Johnston accepted the honor in behalf of MGM.

Washington's Cherry Blossom Festival will be held on April 2-3, and the Cherry Blossom Ball on March 31. Carter T. Barron, eastern division manager for Loew's Theatres, and George A. Crouch, Warner Bros. Theatres general zone manager, have been appointed co-chairmen of the pageant and music committee. Gene Juster and Bryson Rash will handle radio and television.

CLEVELAND

George Tarassoff succeeds George Matthews at Eagle Lion and is succeeded on Schine's booking desk by John Oswalt. Harry Henderson has resigned as manager of the Yorktown Theatre and is wavering between several managerial offers.

MGM Manager Jack Sogg's trip to the coast turned out to involve a family reunion as well as a company convention. He visited with his brother Paul, who runs the Westwood Manor Hotel in Los Angeles, his brother Sam, in the mercantile business in that city, and his daughter Shirley, in Santa Fe. Paramount District Manager Harry Goldstein has been in Gloversville conferring with Schine officials. General Manager Dave Sandler of Theatrecraft Manufacturing Corp., makers of Mobiltone in-car speakers, was in Gastonia, N. C., last week to supervise installation of his new heater-speaker unit for F. B. Grigg. He was also in Atlanta to consult with officials of the Dixie drive-in circuit, extensive users of his speakers throughout the South.

All local theatres owners are cooperating 100 per cent in Brotherhood Week. Although no collections are made, contribution facilities are provided in lobbies with attendants to accept membership. Jack Getz of Premium Enterprises reports increasing interest in china giveaways as business builders. The Mt. Pleasant and the Yale are the latest houses to go into dish deals.

Astor Manager Nat Freiberger, who recently suffered a slight heart attack, is now resting at home with expectations of resuming his regular duties shortly. Paramount Office Manager George Bressler has moved into his own home on Invermere Road.

No Anti-Film Bill

As not even the enabling bill to permit municipalities to pick up any portion of the federal tax, should it be dropped, has yet been introduced in the Minnesota legislature, exhibitors in Minnesota and other north central states are beginning to wonder if any anti-film measures will be introduced during the current legislative sessions. However, Minnesota Governor Luther Youngdahl, in his budget message, advocated the imposition of luxury taxes to meet the state soldiers' bonus which might include a tax of admissions, though the message did not so indicate.

OKLAHOMA CITY

The government's 10-year-old anti-trust suit against Griffith Amusement Company in Oklahoma City has been recessed until April 20 by Judge Edgar S. Vaught. The recess was made after Morton Lane, New York City, representative of Paramount testified on matters relating to competitive bidding. Lane also said that Paramount has attempted to comply with the government order calling for competitive bidding on all films. Griffith attorneys are expected to open their full defense on April 20.

The Gem theatre, Tulsa, Okla., has completed remodeling after its sale to R. J. McKenna, Jr. Associated Independant Theatre Owners Coop, Oklahoma City, has increased its capital stock to $10,000 from $5,000. The Home theatre, Oklahoma City, has booked the stage play, "Man and Superman," for Feb. 22.

The Oklahoma state tax report shows that in the months of October, November and December 1948 there were 16 new theatres, 11 quit business and two changed ownership.

HARTFORD

Herman M. Levy, general counsel of Theatre Owners of America and executive secretary of Motion Picture Theatre Owners of Connecticut, registered with the Secretary of State here to act as lobbyist during the current session of the state legislature for the Hamden, Conn., Board of Sewer Commissioners. Levy sometime ago registered to act as lobbyist for the United States Brewers Foundation, the Connecticut Association of Public Accountants, and the Motion Picture Theatre Owners of Connecticut.

The Dreamland Theatre, New Haven, filed with the Secretary of State a plea to reduce its issued capital from $60,000 to $50,000.

Hy Fine, for many years Connecticut district manager for the M&P Theatre Corp., of Boston, is now supervising the Metropolitan, Fenway, Paramount, and Scollay Square Theatres, Boston, for the New England Theatres Corp., of Boston. Hy's replacement in this territory is Ben Rosenberg, for many years Rhode Island district manager for M&P Theatres Corp. In his new capacity, Rosenberg will supervise both Rhode Island and Connecticut theatres for the New England Theatres Corp.

Jerome Beatty, whose name may be recalled by many of the oldtimers in the New York City and Connecticut motion picture industry scene, is now State Representative (from Roxbury, Conn.) in the State Legislature at Hartford. Back in the earlier days of this industry, Beatty did advertising and publicity for such firms as Essanay, Paramount, and First National. He also was Will Hays' public relations representative.

A meeting of Local 84, IATSE (Stagehands Union), was held at the Hartford Labor Union Temple, with Charlie Obert, Allyn stage manager and president of Local 84, presiding. The Bridgeport Central Labor Union will honor Peter Benard, for many years with motion picture projectionists in Bridgeport, at a testimonial dinner in March. Local 486, IATSE, (Projectionists Union), Hartford, will hold its annual election of officers in April. Charlie Albee, projectionist at the State, is president of the Local now.

A proposal to amend a section of the zoning laws of West Springfield, Mass., to prevent the location of a drive-in within any business district comes up for discussion at the community's annual town meeting on March 7.

MINNEAPOLIS

The World Theatre got a $15,000 dress-up for its roadshow presentation of "The Red Shoes," which opened this week. Installed were 100 new balcony seats, new drapes and new lighting equipment, while the auditorium was repainted and the theatre redecorated.

Morton Ives, former Minneapolis film salesman for several years with Columbia in Omaha and Des Moines, has been named manager of the Omaha branch of Saveriede Theatre Brokers of this city.

Included in the remodeling program of the Ritz Theatre which recently reopened, is a popcorn booth which is specially sound treated to deaden the sound of the popping.

William A. Clark, 63, division manager for RKO Theatres here for the past 18 months, died last week. A native of Cincinnati, he had been a newspaperman and radio executive there before joining the RKO Theatres organization 15 years ago. He had served with RKO in Cincinnati and Dayton before coming to Minneapolis. Services were held in Paris, Ky.

HARRISBURG

Lobby and foyer collections in Harrisburg theatres for the March of Dimes campaign totaled $2,300 and this sum was turned over to the campaign chairmen, Mrs. George A. Getty and Mrs. Merle A. Faust at a special ceremony at the State Theatre. Attending the presentation of managers' checks for the amount were Fabian City Manager E. G. Wollaston, Colonial Manager Jack O'Rear, Loew's Regent Manager Sam Gilman, Senate Manager Bob Sidman, National and Rialto Manager Ira L. Schiffman. Other theatres that took part in the

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drive were the Rio, Penway, Grand, Roxy, Capitol and Paxtang.

All Harrisburg theatres are also cooperating in the Heart Association's drive for funds through the display of the heart-shaped plastic containers, while several theatres, including the Senate, have thought up various unusual methods of soliciting patrons for contributions.

Fabian Area Publicity Man Edgar Goth has taken up chafing-dish cooking and entertains his friends with delicious and unusual meals. Fabian theatres in the area are displaying decals on their box-offices reading: "Fabian theatres welcome you."

Manager Sam Gilman of Loew's Regent screened "Command Decision" for the military authorities of the region and for representatives of the newspapers and radio stations, while Manager Sidman of the Senate screened "Joan of Arc" for the Catholic clergy.

NEW ORLEANS

Herman Goldberg, of Warners' New York office, spent several days in New Orleans last week, visiting Manager Luke Connor and looking over the territory situation. Primary purpose was to confer concerning the new one-story building now under construction which will house the Warner exchange. The new building is expected to be ready for occupancy in July.

Columbia District Manager Robert Ingram with headquarters in Atlanta, visited the New Orleans Columbia branch last week. Lou Langlois, New Roads, La., exhibitor, and Exhibitor O. C. Hauber, of Pineville, La., were among other visitors to film row.

The Lake Theatre, Milton Guidry's house at Lake Arthur, La., is the town's only operating house now. Owner Ben Smith sold the Grand Theatre and the new owner closed it.

New Orleans school teachers will attend an in-service course in New Orleans in March at which instruction will be exclusively by means of film. The course will mark the first time that films have carried the entire teaching responsibility for a teacher-course in New Orleans, said Mrs. Camilla Best, assistant in the department of instruction in charge of audio-visual aids of the Orleans parish school system. Subject matter of the course will deal mainly with understanding children.

BOSTON

Chief Needahbeh, real Penobscot Indian from Oldtown, Maine, made a personal appearance at local theatres this week and lectured at several schools on the value of motion pictures in the education of youth.

William Shilling who began in 1943 as a booker for half a dozen acts is now booking 64 separate amusement enterprises and entertainment projects in the United States. William Canning of Fall River, district manager of six theatres, spent the weekend visiting friends on Boston's film row.

Henry Kalis, at one time leader of the Metropolitan Symphony, is now manager of the Modern Theatre in downtown Boston. The Modern is now modernized and equipped with new seats. Al Horwitz was in town this past week visiting friends on film row. Ken Prickett has returned from Texas where he and Mrs. Prickett were called by the sudden death of their daughter, Mrs. Gloria Bell.

Art Moger came in from New York at the weekend and spent three days with his family here. Douglas Ferriss of RKO spent the week-end in New York with friends. Rudolphe Elie, Jr., columnist on the Boston *Traveler* wrote an entire column devoted to the work of RKO Publicist Ralph Banghart.

Shakespeare Week

Last week was Shakespeare Week in Kansas City, Mo., with "Hamlet" playing the Midwest Apollo, switched over from its usual subsequent policy, at $2.40 top on a two-a-day basis, "Henry V" back for a third time and ending a nine-day run at the Dickinson Kimo at $1.20 top, and an Italian version of "Measure for Measure," titled "Dente per Dente," having had its local premiere at the Kimo just preceding "Henry V." "Hamlet" will likely be held for a second week at the Apollo. All three played to good money.

Happy to Oblige

It was the case of the stunt must go on no matter the price at the Midtown Theatre in San Francisco. Manager George Lewis had all the arrangements set for a stage wedding to exploit his showing of "June Bride"—but no couple. But, true to the show tradition, Assistant Manager John Martinson obliged his boss. Without having to change out of his tuxedo, Martinson weds Miss Elaine Olhiser March 14, 8:00 P.M., on the Midtown Theatre stage.

DENVER

Bill Hobson, until recently branch manager for Selznick Releasing Organization, has been made Denver manager for Film Classics, with supervision also over Salt Lake City. Hobson succeeds Philip Monsky, who came here a few months ago from California where he had been recuperating from a lengthy illness. He was taken suddenly and seriously ill again and was flown to the Mayo Hospital, Rochester, Minn., for treatment. Here to make the change was Robert Ableson, western division manager for Film Classics.

A late evening thug got about $600 from the Ogden theatre. He appeared at the office just as Charles C. Mulcahy and Dwight Householder had completed counting the receipts.

Railroads and roads in Wyoming and Nebraska are open again for the most part after the most severe blizzard that part of the country has known. Some theatres in the portion affected benefitted from the storm, opening at early hours to take care of the thousands of tourists stranded by the storm.

On discovering a fire in a room under the balcony, Dick Conley, Fox Intermountain Theatres city manager, rushed to the stage of the Fox, La Junta, Colo., and reassured the audience into making an orderly exit. The show was resumed after a 15-minute lapse.

James Mooney, 20th Century-Fox salesman, has resigned. Ashley Bennett, 29, Paramount artist, died at his home here.

VANCOUVER

There was no sign of improvement in the power situation, with shorter theatre hours and winter weather still giving show business a tough break. Two pictures, however, did excellent business, "Yellow Sky" at the Orpheum and "The Red Shoes" in its fourth week at the Odeon-Vogue.

The Vancouver Film Board of Trade at a recent meeting elected the following slate of officers for 1949: Earl Dalgleish of Warner Bros., president; Harry Wolfe of United Artists, vice-president; and Bob Murphy of Paramount, secretary.

When the new 448-seat Studio in downtown Vancouver opens in March it will be staffed by four oldtimers from IATSE 348, Ted Foley, Scotty Wallace, Howard Fletcher and Charles Richards. The first drive-in in the Okanagan district and the second in British Columbia will be built at Penticton this summer by local business men. The 600-car theatre breaks into a town that has previously depended solely on the Famous Players 733-seat Capitol. The other B. C. drive-in is the 1,000-car Cascades near Vancouver.

Parents and teachers alike are praising Peter Egan, veteran manager of the F. P. Palace in Calgary, Alberta, who has made his Saturday morning Good Deed Club for kids the largest thing of its kind in the Dominion. Membership has jumped from the 180 of organization date in 1947 to over 4,000.

Bill Rogers of Empire Agencies Theatre Equipments in Vancouver died suddenly at 67. He had been in show business for 45 years here and in Winnipeg.

SALT LAKE CITY

Universal-International's "Red Canyon," which was made in southern Utah, will have its world premiere at Manager Charles Pincus' Utah Theatre about March 18. U-I Hollywood publicity executives have been here working with Pincus and U-I Manager C. R. Wade on the promotion. Nevin McCord, formerly with Intermountain Theatres in Boise, Idaho, is the new manager of the local Capitol and has been packing patrons in with a double-feature policy of reissues and first-run pictures. Nevin was previously an Intermountain manager here.

Bob Shaw has been added to the Utah staff as one of Manager Pincus' assistants. Manager Harry Ashton of the Uptown will present a "command performance" of "Command Decision" next week for military officers and state dignitaries. The drive for funds to fight poliomyelitis was concluded here with a basketball game between the 20th-Fox team and the Phillips Oilers at Ute field. The fund bene-

(*Continued on Page* 34)

Elk Steak, Too

Tent 32 of Northern California Variety Club has prepared a true touch of the "wild west" for delegates to the International Convention to be held in San Francisco May 2-6 with a full-scale barbecue and rodeo as one of the featured attractions.

With more than 500 horses, including numerous white palomino stallions, a parade and three-hour rodeo is now scheduled May 5 at the famous Rowell Ranch at Hayward near San Francisco, according to Rodda and Julian Harvey, heads of the committee. An additional atmospheric touch will be the serving of elk, deer and antelope steaks from the barbecue pits. Western Singer "Dude" Martin and his orchestra will play for the delegates and their wives.

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

A very attractive young lady named Adele Mara had a lucky break last week, all because of another beautiful woman named Dolores Del Rio. Seems that Miss Del Rio was set to play the feminine lead in Republic's "The Avengers," but her assignments conflicted. So, Miss Mara won a trip to Buenos Aires, where the bi-lingual film was slated to roll March 2. She plays opposite John Carroll in the studio's initial venture into overseas production. Adele joined Carroll and associate producer John Auer in the Argentine capital. She'll be used for both English and Spanish versions of the film adaptation of the Rex Beach story. Rest of cast and crew, except for an American production manager, will be from Peron's country.

* * *

Roddy McDowall is serving as associate producer on "Thunder the Great" at Monogram, and also will star in the animal picture. Roddy and Producer Lindsley Parsons are scouting locations for the film, scheduled to start soon.

* * *

Bob Lippert means to take advantage of the Jules Verne books. He already has scheduled "20,000 Leagues Under the Sea" for Screen Guild release, and now tells us that Verne's "Isle of Zorda" has been added to his 1949-50 program.

* * *

The famous writing duo, Phoebe and Henry Ephron, have completed the script of "Career Girl," and already started on another, "Broadway Revisited," all-star musical on Jerry Wald's Warner Bros. schedule.

* * *

If you don't think that time passes by faster than a jet plane zooms through space, consider Claude Jarman, Jr. Remember him as a youngster in the "Yearling"—the part that won him a special Academy Award? Now he's going to play his first grown-up role at MGM, after he completes "Intruder in the Dust." Jarman will portray a young G. I. in "Battleground," rated by MGM as one of its most important projects. Filming gets underway this summer, and it will be the first film dealing with Europe's invasion following D-Day landings.

* * *

Janis Carter has been assigned the part of "the other woman" in the comedy, "Miss Grant Takes Richmond," in which Lucille Ball and William Holden will co-star. S. Sylvan Simon will produce for Columbia, with Lloyd Bacon directing.

* * *

Writers have every reason to sing the praises of Universal-International. Four scenarists were signed last week by U-I, bringing to 18 the total number of writers now on the lot working on 17 different stories. New assignments have Martin Ragaway and Leonard Stern collaborating on a treatment of "Abbott & Costello in the Foreign Legion," Bob Richards doing the screenplay on an untitled original, and George Zukerman scripting "Shoplifter."

* * *

RKO Radio announces purchase of an original screenplay by Norman Panama and Melvin Frank, entitled "A Woman's Place," a comedy in which a career woman abandons a high-salaried executive job for the simple delights of marriage—for a while at least. The studio maintains it will be one of their major attractions this year.

* * *

Joe Kirkwood has given up his beloved golf game—he's one of the nation's better golfers—to go into heavy training in preparation for Monogram's "Joe Palooka in the Return Bout." He's doing road work and weight lifting to get into solid shape for those fistic scenes. He moves up to co-star billing with Leon Errol.

* * *

W. R. Burnett has written a new novel, "The Asphalt Jungle," which MGM has purchased. It deals with the efforts of a public official in tracking down an underworld faction, led by an international criminal who performs a daring robbery in the Midwest.

* * *

Walter Wanger's one-picture deal with Columbia is getting started. James Mason and Joan Bennett will co-star in "The Blank Wall," based on a book of crime and punishment by Elizabeth Sanxay Holding. Wanger will produce, with Max Opuls directing. Film will roll next week in all probability.

* * *

Just about the busiest star in Hollywood, or any other place, is John "Duke" Wayne. His latest contract is to star in RKO's "Black Canyon," a tale of the west just prior to the turn of the century.

Hedy on the Range

Hedy Lamarr has been signed by Paramount for her first western screen role, starring with Ray Milland and Macdonald Carey in the Technicolor "Copper Canyon," which will be produced by Mel Epstein and directed by John Farrow.

Studio Roundup

There are only 22 pictures before the cameras this week, as compared to 34 last year at this time. However, Warner Bros. is typical of some of the big ones from the small group now shooting. That studio has "The Octopus and Miss Smith" before the cameras, with Robert Douglas, an English importation, playing an important role. The studio made arrangements for several weeks' ocean front shooting near Malibu for the Jane Wyman-Dennis Morgan comedy.

At MGM, Director George Sidney was whispering his plans for "The Red Danube" (formerly "Storm Over Vienna"), currently being lensed. It isn't that the plans were secret—just that Sidney had contracted a severe case of laryngitis. "Operation Malaya," story of a daring adventure in smuggling rubber out of Japanese-occupied Malaya early in the war, went before the cameras Feb. 21. One feminine role remains to be filled at this writing, with male parts being handled by Spencer Tracy, James Stewart, Lionel Barrymore, Sydney Greenstreet and John Hodiak. Richard Loo has the role of the villainous Col. Tomura, Japanese leader. Two-way radio telephones are keeping MGM's "Border Incident" as close to producer Nicholas Nayfack's desk as the Culver City sound stages; the company is 200 miles from the studio, near the Mexican border.

RKO put its third picture to work March 1 when Tim Holt's "In Old Capistrano" got the green light. At the Goldwyn lot, Lloyd Gough, playing one of the feuding McCoy clan in "Roseanna McCoy," sang a new Frank Loesser tune More I Cannot Wish You, composed in the style of old Kentucky folk-songs.

Via Hollywood-to-New York telephone, Hal Wallis last week signed stage star Joan Tetzel for a top role in "Thelma Jordon." Paul Kelly, fresh from 70 big weeks on the stage in "Command Decision," also was cast for the Paramount release. Husky ex-fisherman John Bromfield won his most important break in the same film when

'Give 'Em What They Want,' Advises Joe Pasternak

"Give 'em what they want," advises MGM Producer Joseph Pasternak, who doesn't believes in cycles and maintains there'll never be an end to the public's liking for kissing, pretty girls and the other ingredients of musical comedies and musical romances.

"What we need," he told this reporter, "is a little more hog-calling. The exhibitor and the producer must be partners. We have enough enemies on the outside without fighting amongst ourselves. I wish exhibitors who criticize us could come out here. They'd see it isn't a machine-like process—we're dealing with more human elements, like warmth and the heart."



Joseph Pasternak

One of Hollywood's most colorful figures, Pasternak declares quality should not be sacrificed, but he revealed economies such as cutting shooting time from 66 to 48 days. Some films do not turn out as well as planned, he admitted, but insisted that "no producer deliberately sets out to make a poor picture, and exhibitors must help on the ones that don't quite pan out by more ballyhoo." He added: "Many people forget that films still come before popcorn and candy. I aim my productions at the people who support me and I try to come up with exhibitors' titles."

The man who started Deanna Durbin on the road to fame has a prospective new star in Mario Lanza, whom he terms the "exhibitor's dream." He is now editing "Good Old Summertime" and is shooting "That Midnight Kiss," which introduces Lanza. On his future slate: "Duchess of Idaho," "His Excellency From Brazil" and "Summer Stock." — JAY GOLDBERG.

PICTURES STARTED LAST WEEK

PARAMOUNT. My Friend Irma — Principals: Marie Wilson, John Lund, Diana Lynn, Dean Martin & Jerry Lewis. Director, George Marshal.

REPUBLIC. Frontier Investigator — Principals: Allan "Rocky" Lane, Eddy Waller, Francis Ford. Director, Fred Brannon.

20th CENTURY-FOX. Everybody Does It—Principals: Linda Darnell, Celeste Holm, Paul Douglas. Director, Edmund Goulding.

TITLE CHANGES

"Storm Over Vienna" (MGM) now THE RED DANUBE. "East Side Story" (20th-Fox) now HOUSE OF STRANGERS. "Melody Roundup" (Mono.) now STEAMBOAT RHYTHM. "Fighting Mike McCall" (Allied) now STAMPEDE. "Man's Country" (Allied) now MASSACRE RIVER.

cast as the third side of a romantic triangle with Barbara Stanwyck and Wendell Corey. Another Wallis Production, "My Friend Irma," adapted from the radio program, has Diana Lynn as Jane, close pal of Irma. Marie Wilson, who created the title part, returned to screen work after an absence of over two years.

Robert Buckner's Technicolor picture, "Desert Legion," began at Universal-International, with at least half of the shooting scheduled for locations. First film about Israel, it stars Marta Toren as the heroic Israeli underground leader and Stephen McNally as the tough American sea captain. Paul Christian, who just arrived from Vienna, plays Miss Toren's male cohort. Sites near the studio will be used to simulate story locales.

Twentieth Century-Fox had some tough luck when Richard Conte became ill during shooting of "House of Strangers," formerly called "East Side Story." Troupe was set to move to New York for location work. Meanwhile, the studio started another film, "Everybody Does It," with Nunnally Johnson producing. Cast is headed by Linda Darnell, Celeste Holm and Paul Douglas.

Remaining dark are Allied Artists, United Artists, Screen Guild, Monogram and Film Classics. Eagle Lion had to postpone "Alimony," an Orbit Production, because of script run-in with the Breen Office; but ex-studio head Bryan Foy was scheduled to roll two new ones in the East on March 1. These are "Trapped" and "Port of New York."

U-I to Construct New Western Street

A new western street will be constructed at Universal-International on the same site of the studio's two-block long Western Street, built in 1921, now being razed. The oldest standing movie set in Hollywood, this famous street served as a setting for scenes in more than 1,000 pictures. Hoot Gibson was the first actor to use it. The new street will have all the latest improvements.

20th-Fox May Make Picture in China

Although secretive as to details, 20th-Fox's Darryl F. Zanuck last week revealed plans for making a picture in China, and has dispatched Producer-Director Otto Preminger and Writer Philip Dunne there to look over possibilities. Upon their return after several weeks, they'll report their findings.

Finish 'Jet' Script

Liam O'Brien and Vincent Evans have completed their screenplay of "Jet," which Anthony Veiller will produce for Warner Bros. J. Redmond Prior wrote the original story.

LONDON OBSERVATIONS

British Crisis Laid to Disregard of Public Taste, Impractical Union Agreements and Poor Legislation

By JOCK MacGREGOR

The crisis is now such that it can hardly worsen. Studios are either closed or only partially occupied. This has been caused by producers filming without regard to potential returns or public taste, impractical union agreements and poor legislation.



Jock MacGregor

The 45 per cent quota has boomeranged. This ill-conceived act puts an enormous burden on the circuits and practically frees many independents, thereby restricting economic production. Once, the circuits paid for the studios. Now their average takings have dropped, and this is not entirely due to depleted spending power. The situation is aggravated by exhibitors who are holding out for better terms and plan to claim the protection of Clause 13 (proving hardship). As a result, cash is only trickling back.

The producers have adopted a cold, aloof manner and endeavored to dub the exhibitor the villain, overlooking the fact the patron chooses what he sees. They make overtures to government departments but do not seek joint action. I am told on good authority this attitude has been taken, as they will energetically follow up defaulters and offer technical evidence at prosecutions.

This is fine. But unless they act much quicker than the civil service, there will be precious little production to protect. It would be far better to regain the CEA's goodwill immediately and save the position before it is too late. This is an immensely powerful and united body, and the wholehearted cooperation of the members would reopen the studios. Past decisions have had far reaching effects, have even banned films.

The CEA London and Home Counties Branch annual meeting did not pass without hard words at the producers. The new chairman, Sir Sidney Clift, described the BFPA's director general, Sir Henry French, as the "biggest menace to exhibiting interests" and appealed to the CEA to appoint a public relations officer to state their view and contradict misleading statements.

Never have I heard Col. Theo Fligelstone, M.C., vice chairman, speak so forcefully as he did against the continual producers' jibes at exhibitors. He maintained they were doing their utmost to fulfill their obligations and added, to the obvious approval of the meeting, "We are showing British films to empty houses." Continuing, he reminded members that two years ago many considered the new quota act unnecessary, as British pictures were attractions and automatically booked. Today, he wondered how many would be played without it.

Sir Henry countercharges that one never sees an exhibitor describe an American picture as bad in the trade press. I feel he misses a point here. With the Hollywood product, the showman has choice, can bargain and has no obligation to book. With the British he does not know how many will be available, thereby restricting his selection, and he alleges higher terms.

Unfortunately in the mud slinging the success of many fine films like "Guinea Pig," "Silent Dust," "Glass Mountain" and "Never More" ("Passionate Friends") is apt to be overlooked.

While the independent has a headache over his quota, it is nothing like the circuit bookers' with the first half year ending next month. Morally, they must not fail, for their production affiliates framed the act. It is still touch and go, especially with the supporting program which is calculated on footage, and the teaming of long films like "Man Eater of Kumaon" and "Mr. Peabody" with British features has thrown out calculations. Incidentally, product for this purpose will be in even shorter supply next period, for J. Arthur Rank has now shown all his Highbury efforts.

Casting has long been a weak spot in British films. This week, a really vital personality who has been idle under their noses for ages, has been given a chance and she has taken it. She is none other than Winston Churchill's daughter Sarah who gives a charming performance in "All Over the Town." Congratulations to Producer Ian Dalrymple for taking the initiative to give her a break.

* * *

Glad to hear from exhibitors that they are feeling much happier towards GFD these days. I understand that Sidney Caverson has been acting on Mr. Rank's behalf clearing up the complaints that have been lodged to the mutual advantage of both parties. Honest efforts such as this to regain goodwill are to be applauded.

* * *

Looked in at the Gainsborough studios where Mr. Rank produces some of his most profitable pictures and was shown around by Geoffrey Foster, the new publicity chief. Betty Box, who has moved over from Islington, was busy on "Don't Ever Leave Me," a domestic comedy, while Tony Darnborough was putting the finishing touches on "Travellers Joy."

Back in the office, the conversation turned to Geoffrey's exhibition days, and I much enjoyed his story of a stunt. Prewar at Brighton, he was showing a race film to coincide with the local race meeting and dressed his staff as jockeys. He procured a horse for the lobby and a woman was so thrilled she went into the cafe, took a handful of sugar and gave it to the animal which also ate her ticket. He handed her a complimentary, but she refused to have charity and insisted on another "two bob" one!

* * *

On one side of Leicester Square, John Mills stars in "Scott," on the other in "Mr. Polly," with both houses reporting excellent business. 'The Paleface" is doing terrifically and "Sorry, Wrong Number" has been held a third week, thereby delaying "Whispering Smith." Lines can be seen most of the day outside the little Rialto where "Walter Mitty" is continuing its run after twelve weeks at the Prince of Wales.

* * *

Selznick's London office is now accommodated in the Korda block at Hyde Park Corner.

Bickford Signed

Charles Bickford has been signed for one of the principal roles in Frank Capra's Paramount production, "Riding High," which will star Bing Crosby.

Regional Newsreel

(*Continued from Page* 31)

fitted quite well from the proceeds.

Free films were recently shown to the public at Manti, Utah, in the high school auditorium and the following day to the student body. Pictures were "Family Outing" and "You Take the High Road," released through the bureau of individual instruction of the Brigham Young University, and also "The Forest and Grazing" released by the U. S. forest service.

Warmer weather has resulted in the opening of many closed roads in the Intermountain region, but many localities are now concerned with the threatened floods resulting from the heaviest snowfall in history in the area.

COLUMBUS

A meeting of drive-in owners was called for Feb. 24 by P. J. Wood for the purpose of discussing the bill permitting townships to assess admission taxes up to three per cent. Wood estimates that the bill, introduced by Senator Guthrie of Coshocton, would affect over 100 drive-ins and would net the townships as much as $125,000 a year. Hearing was scheduled for Feb. 22 on Senator Sawicki's bill to permit the state censorship division to censor television films.

A two-day public hearing was scheduled for Feb. 25-26 by the special committee of the Ohio Congress of Parents and Teachers studying the effects of "objectionable" movies, comic books and radio programs. Held in the Hall of Mirrors in the Deshler-Wallick Hotel, it followed similar hearings in Akron and Toledo and will be followed by others in Cincinnati and Cleveland. Mrs. Frank Noe, president of the Columbus and Franklin County PTA Council, was in charge of local arrangements.

A furnace or boiler blast wrecked the boiler room, buckled partition walls, blew out plate glass doors and struck the cashier's booth at the Indianola, neighborhood house of the H & S circuit owned by Lee Hofheimer and Al Sugarman. No one was injured but the theatre was closed for several days.

Organist-Manager Roger Garrett of the University gave an organ recital at the Chillicothe Veterans' Hospital.

Following their honeymoon Charles Sugarman and his wife, the former Harriet Jean Fishman of Huntington, W. Va., will reside at 775 E. Broad Street. He manages the World Theatre.

DES MOINES

Myron Blank, Tri-States and Central States Theatre Corporation executive, and Mrs. Blank, sailed from New Orleans Feb. 18 on the S.S. Corsair on an 18-day cruise in the West Indies.

Martin L. Holzman of Oglesby, Ill., has purchased the Dodge Theatre at Fort Dodge, Ia., from C. C. Dunsmoor. Fay French has purchased the Coggon at Coggon, Ia., and will close the house for a month for remodeling. Jack Kennedy, former Des Moines exchange manager, has purchased the Lake at Lake View, Ia., from E. W. Kerr.

Robert Malmquist, manager of the Cresco, Ia., theatre was awarded a $200 first prize at the recent managers' meeting of Central States Theatre Corp. His theatre showed the highest percentage of increase in business over his quota during November and December.

The Des Moines exchange of United Artists will observe Manager Lou Levy's 28th anniversary in the Moines territory from March 20 to April 2.

Harris and John Wolfberg have opened a Des Moines office, with Robert Herrell as manager, to serve both this city and Omaha. The Wolfbergs also hold the Realart franchise in Kansas City.

ST. LOUIS

Colleen Townsend arrived in St. Louis Feb. 15 for a number of personal appearances at Fanchon and Marco's Ambassador in conjunction with the current engagement of 20th Century-Fox's "Chicken Every Sunday." She also attended a luncheon of the Advertising Club, held a press conference and appeared on several radio programs. Publicity Staffer Stirling Silliphant from the head office was to accompany her on a tour back to the west coast.

Two East St. Louisians were arrested on charges of attempted burglary when they were caught removing a door panel in the foyer of the Uptown Theatre here. Federal authorities will be advised of the case, since there may have been a violation of the Dyer Act relating to interstate transportation of stolen automobiles.

B. Temborius of Lebanon, Ill., was seen along film row with Allen Keith, manager of his Avon Theatre in Breese, Ill. Lee Norton of Sullivan, Ill., was back from a month's vacation trip to California, where he visited his brother.

Fire destroyed the 350-seat Ozark, an Edwards and Plumlee house in Eldon, with damage runing into five figures. It was reported that the fire followed an unaccounted-for explosion in the rear of the theatre. Tom Smith managed the house, the only permanent one in town.

A 500-car drive-in, expandable to 800, will be started on the outskirts of Jacksonville, Ill., within a few weeks by the recently incorporated Central Amusement Corp. of Jacksonville. Incorporators were Edward Bonacorsi, Howard F. Busey and Elmore Suter. Legal details were handled by Edward J. Flynn.

Plans are nearing completion and work will be started as soon as weather permits on the 300-500-car drive-in near West Frankfort, Ill. Entrepreneurs are J. R. Minton, local electric appliance dealer, and I. A. (Jack) Palmer, for the past eight years assistant director of the Illinois Department of Public Works and Buildings. Equipment will include a non-glare, rainy weather screen, portable speakers with volume control for each car and service call buzzers. Provision will be made for use of television shows.

Jackson and St. Louis counties would be authorized to levy an occupational tax on the sale of cigarettes by a bill introduced in the State Senate by Senators John D. Fels and Hartwell G. Crain, Republicans of St. Louis County. Maximum rate would be $1 for each 1,000 weeds.

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet Frankenstein.	U-I
Abbott & Costello Meet the Killers..	U-I
Accused, The	Para.
Act of Violence	MGM
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
All's Well	Ind.
All the King's Men	Col.
Amazing Mr. X	EL
Amazon Quest	FC
An Act of Murder	U-I
An Old-Fashioned Girl	EL
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I
Arkansas Swing, The	Col.

B

Babe Ruth Story, The	Allied
Bad Boy	Allied
Bad Men of Tombstone	AA
Bad Sister	U-I
Baltimore Escapade	RKO
Barkleys of Broadway	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Berlin Express	RKO
Beyond Glory	Para.
Big Cat, The	EL
Big City	MGM
Big Fight, The	Mono.
Big Jack	MGM
Big Punch, The	WB
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Town Scandal	Para.
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Blanche Fury	EL
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Reward	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canon City	EL
Canterbury Tale, A	EL
Caught	MGM
Champion	UA
Checkered Coat, The	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Coroner Creek	Col.
Counterfeiters, The	20th-Fox
Countess of Monte Cristo	U-I
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key*

(B) Biographical	(C) Comedy
(D) Drama	(Doc) Documentary
(G) Gangster	(M) Musical
(H) Horror	(W) Western
(My) Mystery	(Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

Massacre River	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48
My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
Stampede	R. Cameron-G. Storm		5/1/49	a12/11/48

ASTOR PICTURES

Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Arkansas Swing, The	H. Hot Shots-G. Henry-S. Hart	63	7/29/48	
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Reward (C)F	Singleton-Lake-Simms-Kent	67	6/3/48	b8/21/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Fuller Brush Man, The (C)F	Red Skelton-Janet Blair	93	June '48	b3/8/48
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Air Hostess	G. Henry-W. Wright-R. Ford		a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland		a2/5/49
Anna Lucasta	P. Goddard-O. Homolka-B. Bishop		
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	b2/5/49
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms	68	a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake		a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms		a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	b1/8/49
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne		a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki		a1/15/49
For Those Who Dare	G. Ford-I. Lupino E. Buchanan		a2/5/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton		a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt		
Johnny Allegro	G. Raft-N. Foch-G. Macready		a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest		a2/5/49
Kazan	William Bishop-Lois Maxwell		
Knock On Any Door	H. Bogart-J. Derek-S. Perry		a9/18/48
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne		a12/4/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent		a9/11/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84	b4/3/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo		a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey		a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes		a9/18/48
Mutineers, The	J. Hall-A. Jergens		a2/5/49
Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd		a7/31/48
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.		a2/5/49
Rusty Saves A Life (D)F	T. Donaldson-G. Henry	67	b2/12/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran		
Secret of St. Ives, The	Richard Ney		a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox		a2/19/49
Undercover Man	G. Ford-N. Foch		a7/31/48
Walking Hills, The	R. Scott-E. Raines-W. Bishop		a7/3/48
We Were Strangers	Jennifer Jones-John Garfield		a12/11/48

Westerns

Blazing Trail	Charles Starrett-Smiley Burnette				
Desert Vigilantes	Charles Starrett-Smiley Burnette				
El Dorado Pass	Charles Starrett-Smiley Burnette			10/14/48	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys				a2/5/49
Laramie	Charles Starrett-Smiley Burnette				
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys		61	12/16/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48		b7/31/48
	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49		
	Amazing Mr. X, The	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48		b8/7/48
	An Old-Fashioned Girl (C-D-M)F	G. Jean-J. Lydon-F. Rafferty	82	Jan. '49		b12/18/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48		b9/11/48
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49		b3/20/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	9/12/48		b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48		b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48		b10/9/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49		b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48		b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48		b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48		b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48		b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48		b6/19/48
908	Million Dollar Weekend (D)F	G Raymond-S. Paull-F. Lederer	73	Nov. '48		b10/16/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48		b7/3/48
902	Olympic Games of 1948 (Doc)F	Athletes of 58 Nations	136	9/12/48		b9/18/48
	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48		b12/4/48
	Red Stallion in the Rockies *C	Red Stallion-Arthur Franz		Jan. '49		a11/6/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49		a11/6/48
	Ride, Ryder, Ride	J. Bannon-P. Stewart-E. Lynn		Jan. '49		
	Roll, Thunder, Roll	J. Bannon-N. Gates-P. Stewart		Feb. '49		
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48		b8/14/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49		
829	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48		b7/24/48
	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48		b10/30/48
823	Sword of the Avenger (D)A	R. Del Gado-Sigrid Gurie	72	6/2/48		b5/15/48

COMING

	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49		
	Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90			b2/5/49
	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90			b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108			b10/2/48
	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92			b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery				
	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49		b4/10/48
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92			b8/28/48
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95			b1/22/49
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
	Quartette (D)A	H. Baddeley-D. Bogarde	120			b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133			b7/31/48
	Saraband for Dead Lovers *T (D)A	S. Granger-F. Rosay-J. Greenwood	94			b10/2/48
	Scott of the Antarctic (D)A *T	J. Mills-D. Bond-H. Warrender	111	Apr. '49		b12/18/48
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95			b11/6/48
	Tulsa *T	S. Hayward-R. Preston-P. Armendariz		Mar. '49		a10/2/48
	Waterloo Road (D)A	John Mills-Stewart Granger	85			b1/29/49
	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93			b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49		b1/29/49
Amazon Quest	T. Neal-C. Matthews-C. Donne		3/1/49		
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48		b10/16/48
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49		
"G"-Man	D. Jagger-J. Carradine				
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48		b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49		b2/5/49
Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney		4/15/49		
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48		b8/14/48
Search for Danger	J. Calvert-A. Dekker		4/8/49		
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48		b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49		b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48		b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
827	Big City (D)M	M. O'Brien-R. Preston-D. Thomas	103	June '48		b3/27/48
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48		b6/19/48
829	Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48		b5/29/48
909	Hills of Home (C)F	Lassie-E. Gwenn-D. Crisp	91	Dec. '48		b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48		b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49		b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48		b8/21/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48		b10/9/48
828	On An Island With You *T (M)F	E. Williams-P. Lawford	107	June '48		b5/1/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49		b8/31/47
825	Pirate, The *T (M)A	J. Garland-G. Kelly-W. Slezak	102	June '48		b4/3/48
830	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48		b3/27/48
905	Secret Land, The (Doc)F	U. S. Navy	70	Oct. '48		b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48		b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49		b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48		b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48		b12/11/48

COMING

	Any Number Can Play	Gable-Smith-Corey-Totter				
	Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		May '49		a10/2/48
	Big Jack	Wallace Beery-Marjorie Main				a1/29/49
	Border Incident	G. Murphy-R. Montalban-A. Bedoya				
	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49

Title	*Company*

D

Daredevils of the Clouds	Rep.
Dark Past	Col.
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Date With Judy, A	MGM
Dear Wife	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down to the Sea in Ships	20th-Fox
Dream Girl	Para.
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para

E

Easter Parade	MGM
El Paso	Para.
Embraceable You	WB
Emperor Waltz, The	Para.
Enchantment	RKO
End of the River	UI
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Feathered Serpent, The	Mono.
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Father Dunne	RKO
Fighting Fools	Mono.
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
For Those Who Dare	Col.
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Fountainhead, The	WB
Frontier Investigator	Rep.
Fuller Brush Man	Col.

G

"G"-Man	FC
Gallant Blade	Col.
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Give My Regards to Broadway	20th-Fox
Golden Eye, The	Mono.
Good Sam	RKO
Grand Canyon Trail	Rep.
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Manhunt, The	Col.
Great Sinner, The	MGM
Green Grass of Wyoming	20th-Fox
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para
Hazard	Para.
He Walked by Night	EL
Heiress, The	Para.
Hellfire	Rep.
Henry, the Rainmaker	Mono.
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highland Lassie	MGM
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col.
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Le Silence est D'Or	RKO
Leather Gloves	Col.
Letter From An Unknown Woman	U-I
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col

Conspirator	Robert Taylor-Elizabeth Taylor		May '49		
Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
Great Sinner, The	G. Peck-A. Gardner-W. Huston		Apr. '49		a1/29/49
Highland Lassie	Edmund Gwenn-Donald Crisp-Lassie				
In the Good Old Summertime *T	J. Garland-V. Johnson-S. Z. Sakall				
Little Women *T	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		a10/9/48
Madame Bovary	J. Jones-J. Mason-L. Jourdan				
Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore				
Scene of the Crime	V. Johnson-G. DeHaven-T. Drake				
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall				a1/22/49
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan				a1/29/49
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		Apr. '49		a10/9/48
Tale of the Navajos *T	Navajo Indians	58			

MONOGRAM

CURRENT

4823 Feathered Serpent, The (My)F	L. Gorcey-H. Hall-G. Dell	60	12/19/49		b1/29/49
4720 Golden Eye, The (My)F	L. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4830 Henry, the Rainmaker (C)F	W. Douglas-J. Frazee-J. Compton	64	2/13/49		b2/5/49
4829 Incident (G-D)A	R. Walburn-W. Catlett-W. Tracy	68	1/23/49		b1/8/49
4811 Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717 Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4802 Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725 Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719 Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721 Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718 Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801 16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48		b6/12/48
4726 Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4715 Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4727 Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4803 Big Fight, The	J. Kirkwood-L. Errol-D. Bruce	66	3/6/49		a2/19/49
4806 Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/20/49		a12/11/48
4816 Fighting Fools	R. Winters-K. Luke-M. Moreland	69	4/17/49		a8/21/48
4824 Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49		
4810 Steamboat Rhythm	J. Davis-J. Marston-V. A. Borg		5/29/49		a2/5/49
4826 Temptation Harbour (D)A	R. Newton-S. Simon	110	2/27/49		b3/29/47
4804 Tuna Clipper	R. McDowall-E. Verdugo	77	4/10/49		a2/5/49

Westerns

4768 Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841 Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862 Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861 Gun Runner	J. Wakely-C. Taylor		1/30/49		
4758 Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851 Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4852 Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
4764 Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4767 Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754 Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4853 Trails End	Johnny Mack Brown		4/3/49		

PARAMOUNT

CURRENT

4808 Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4726 Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722 Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806 Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721 Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4809 Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4720 Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724 Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718 Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4716 Hazard (C)F	P. Goddard-M. Carey-F. Clark	100	5/28/48		b3/20/48
4802 Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805 Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810 My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803 Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807 Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804 Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4717 Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4723 So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801 Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4719 Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48
4811 Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

After Midnight	A. Ladd-W. Hendrix				
4812 Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816 Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/6/49		a9/25/48
Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814 Connecticut Yankee, A *T (C)	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		a1/31/48
Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
4815 El Paso *C	J. Payne-G. Russell-S. Hayden	92	4/1/49		a1/1/49
4820 Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
4821 Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817 Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49		
My Friend Irma	M. Wilson-J. Lund-D. Lynn				
Red, Hot & Blue	B. Hutton-V. Mature				a2/19/49
Rope of Sand	Lancaster-Calvet-Rains-Lorre				
Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818 Sorrowful Jones	B. Hope-L. Ball		7/4/49		a7/10/48
4819 Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49		a6/26/48
4813 Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				
Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

CURRENT

				Trade Shown	
815	Berlin Express (D)R	Oberon-Ryan-Korvin-Lukas	86	June '48	b4/10/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Feb. '49	b11/20/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48	b12/11/48
816	Fighting Father Dunne (D)F	Pat O'Brien-Darryl Hickman	93	June '48	b5/15/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
864	Le Silence est D'Or (C)A	Maurice Chevalier-M. Derrien	89	June '48	b10/25/47
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48	b5/22/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
822	Mystery in Mexico (My)F	W. Lundigan-J. White-R. Cortez	65	June '48	b6/26/48
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48	b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48	b5/15/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48	b9/4/48
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48	b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
909	Blood on the Moon (W)F	R. Mitchum-B. Gel Geddes-R. Preston	87		b11/13/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60		b2/19/49
	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63		b2/12/49
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84		b11/13/48
	Follow Me Quietly	W. Lundigan-J. Corey			a2/12/49
	Green Promise, The	W. Brennan-M. Chapman			a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			a2/12/49
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Rustlers	Tim Holt-Richard Martin			
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Savage Splendor	African Travelogue	63		
	Set-Up, The	R. Ryan-A. Totter			a2/12/49
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
992	So Dear To My Heart *T (D)F	B. Driscoll-L. Patten	83		b12/11/48
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce-E. Ankers	73		b1/22/49
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	84		b2/12/49

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49	a10/30/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
711	Secret Service Investigator (D)F	Lynn Roberts-Lloyd Bridges	60	5/31/48	b6/5/48
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48

COMING

	Duke of Chicago	T. Brown-A. Long-P. Harvey		3/10/49	a2/19/49
	Hellfire	W. Elliott-M. Windsor			a2/12/49
	Hideout	L. Bridges-A. Booth-A. Carney		3/17/49	a2/19/49
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80		b2/19/49
	Montana Belle	Jane Russell-George Brent			
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald			
	Susanna Pass *U	R. Rogers-Trigger-F. Willing		4/29/49	
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

Westerns

	Death Valley Gunfighter	Allan Lane-Eddy Waller		4/19/49	
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
757	Desperadoes of Dodge City F	A. Lane-B. Jack-E. Waller	60	9/15/48	b9/11/48
	Frontier Investigator	A. Lane-E. Waller-F. Ford			
	Law of the Golden West	M. Hale-G. Davis-S. Elliott			
	Prince of the Plains	M. Hale-S. Davis		4/8/49	
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
863	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft	60	1/22/49	
741	Son of God's Country F	M. Hale-P. Blake	60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48	
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.
Mystery in Mexico	RKO
N	
Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL
O	
Oh, You Beautiful Doll	20th-Fox
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
On An Island With You	MGM
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outpost in Morocco	UA
P	
Paleface	Para
Parole	E-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pirate, The	MGM
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep
Q	
Quartette	EL
R	
Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para.
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rim on the Canyon	Col.
Rimfire	SGP
River Lady	U-I
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col
Rusty Saves a Life	Col
Rusty's Birthday	Col.
S	
Sam Wynne	RKO
Samson and Delilah	Para.
Saraband for Dead Lovers	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Secret Service Investigator	Rep.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Silver River	WB
Sin of Abby Hunt	Para.
Singin' Spurs	Col.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Steamboat Rhythm	Mono.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Wonderful Urge	20th-Fox
Thelma Jordon	Para.
They Live By Night	RKO
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Up in Central Park	U-I
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will James' "Sand"	
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48	
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo	P. de Cordoba-Ron Randell-L. Kincaid		3/4/49	
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	81	8/13/48	b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes-R. Hadley		3/18/49	
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	60	12/3/48	b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
4809	Thunder in the Pines	George Reeves-Ralph Byrd	62	12/10/48	

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48	b8/14/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
819	Counterfeiters, The (My)A	John Sutton-Doris Merrick	74	June '48	b6/5/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48	b7/3/48
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
827	Give My Regards to Broadway *T (C)F	D. Dailey-C. Winninger-N. Guild	89	June '48	b5/22/48
818	Green Grass of Wyoming *T (D)F	P. Cummins-C. Coburn-R. Arthur	89	June '48	b4/24/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48	b12/6/47
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48	b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48	b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan		June '49	a2/5/49
908	Canadian Pacific *C	R. Scott-J. Wyatt	97	Apr. '49	a10/16/48
	Come to the Stable	L. Young-C. Holm		Sept. '49	a2/12/49
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
	Everybody Does It	L. Darnell-C. Holm-P. Douglas			
	Fan, The	Crain-Sanders-Carroll-Greene		May '49	a7/24/48
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		June '49	a2/12/49
	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Oct. '49	a2/5/49
	Impulse	D. Andrews-M. O'Hara		Apr. '49	a1/1/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas		July '49	
912	Miss Mink of 1949	J. Lydon-L. Collier-R. Lane	69	Mar. '49	a12/4/48
911	Mother Is a Freshman *T (C)	L. Young-V. Johnson-R. Vallee		Mar. '49	a9/25/48
	Mr. Belvedere Goes to College	C. Webb-S. Temple		May '49	a2/5/49
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood		Nov. '49	
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix		Aug. '49	a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin		July '49	a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			a2/5/49
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa		Apr. '49	a1/22/49
	Tucson	J. Lydon-P. Edwards-C. Russell		May '49	a7/17/48
	Will James' "Sand"	M. Stevens-C. Gray-C. Grapewin		July '49	a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter		June '49	a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11/6/48
	Cover-Up	W. Bendix-D. O'Keefe-B. Britton	83	Feb. '49	a8/21/48
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48	
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
	Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

Africa Screams	B. Abbott-L. Costello-H. Brooks	
Champion	K. Douglas-M. Maxwell-R. Roman	
Crooked Way, The	J. Payne-E. Drew-S. Tufts	

Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood				
Impact	Donlevy-Raines-Walker-Coburn	109			
Indian Scout	George Montgomery-Ellen Drew				a8/21/48
Jigsaw	F. Tone-Danziger-Tower	77			
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton				
Outpost in Morocco	George Raft-Akim Tamiroff				
Too Late for Tears	Scott-DeFore-Miller-Corey				
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead				

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez				
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61			a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49		b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48		b7/3/48
686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49		b8/28/48
663	Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48		b12/6/47
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48		b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48		b8/7/48
	End of the River, The (D)A	Sabu-Bibi Ferreira	80	June 48		b11/29/47
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48		
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48		b8/28/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48		b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48		b8/7/48
659	Letter from an Unknown Woman (D)A	Joan Fontaine-Louis Jourdan	90	June '48		b4/10/48
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48		b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48		b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48		b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48		b8/21/48
661	River Lady *T (D)A	Y. DeCarlo-D. Duryea	78	June '48		b5/8/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48		b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48		b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48		b6/26/48
662	Up in Central Park (C)F	D. Durbin-D. Haymes-V. Price	87	June '48		b5/29/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49		b10/30/48

COMING

	Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			
	Arctic Manhunt	M. Conrad-C. Thurston			a2/5/49
	Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
	City Across the River	P. Fernandez-A. Ramsden-B. Whiting			a1/1/49
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
	Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			a2/5/49
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
692	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long		Apr. '49	a1/15/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
	Take One False Step	W. Powell-J. Gleason			a2/19/49
	Western Story, The	Yvonne de Carlo-Scott Brady			
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
	Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48		b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48		b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48		b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48		b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48		b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48		b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48		b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48		b8/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49		b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48		b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48		b8/28/48
725	Silver River (W)A	Errol Flynn-Ann Sheridan	107	5/29/48		b5/8/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48		b9/18/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48		b8/7/48
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49		b12/25/48

COMING

	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide	R. Douglas-H. Westcott-R Alda			
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
	Kiss in the Dark	Jane Wyman-David Niven			a6/26/48
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	My Dream Is Yours *T	Carson-Day-Bowman-Arden			a6/26/48
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88		b2/19/49
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

MISCELLANEOUS FEATURES

Listing of features of foreign and U. S. origin not distributed by major outlets. Titles are followed, in parentheses, by name of country of origin and U. S. national distributor, names of stars, running time, and date of issue in which review appeared, in that order.

A FRIEND WILL COME TONIGHT (Lopert) Michel Simon, Madeleine Sononge. 92. b7/17/48.

ALL'S WELL (U. S.-Independent) D. Lamour-C. Laughton.

BLIND GODDESS, THE (England) E. Portman - H. Williams. 88 b9/25/48.

BONNIE PRINCE CHARLIE (England). D. Niven-M. Leighton. 126 b11/13/48.

BRIGHTON ROCK (England). R Attenborough - H. Baddeley. 92. b1/3/48.

CESAR (France - Siritzky Int'l) Raimu-P. Fresnay. 120. b11/6/48.

CHIPS ARE DOWN, THE (France-Lopert). M. Presle-M. Pagliero. 93. b2/12/49.

CONCERT MAGIC (U. S. - Concert Film Corp.) Y. Menuhin-E. Beal. 72. b10/23/48.

DAY OF WRATH (Denmark-Schaefer). L. Movin-T. Roose. 104. b5/1/48.

EAGLE WITH TWO HEADS (France-Vog Film Co.). E. Feuillere-S. Monfort. 91. b12/18/48.

ELIZABETH OF LADYMEAD (England). A. Neagle-H. Williams. 97. b1/8/49.

ETERNAL HUSBAND, THE (France-Vog Film Co.). Raimu-A. Clariond. 91. b12/4/48.

FOOLISH HUSBANDS (France - Siritzky Int'l). F. Gravet - M Presle. 106. b11/6/48.

FOUR STEPS IN THE CLOUDS (Italy - Distinguished Films). G. Cervi-A. Benetti. 88. b11/6/48.

FRIC-FRAC (France-Oxford) Fernandel-Arletty. 90. b6/5/48.

GHOSTS OF BERKELEY SQUARE (England). R. Morley-F. Aylmer. 90. b11/1/47.

GUINEA PIG, THE (England). R. Attenborough-S. Sim. 99. b10/30/48.

HONORABLE CATHERINE, THE (France - European Copyrights Inc.) E. Feuillere-A. Luguet. 85. b9/25/48.

INTERLUDE (Sweden-Globe Film) V. Lindfors-H. Ekman. 83. b1/15/49.

JENNY LAMOUR (France - Vog Films) L. Jourdan-S. Renant. 102 b2/14/48.

LIFE AND LOVES OF TCHAIKOVSKY (Germany-UFA). H. Stuewe-Z. Leander. 85. b11/6/48.

LONG IS THE ROAD (Mixed Dialog-Astoria Films) I. Becker-B. Moissi. 77. b12/4/48.

LOUISIANA STORY (U. S.-Lopert Films) J. Boudereaux-L. Le Blanc. 77. b10/2/48.

LOVES OF CASANOVA (France-Vog Film) G. Guetary-A. Clariond. 101. b10/2/48.

LOVES OF DON JUAN (Italy-Superfilm) A. Rimoldi-D. Sassoli. 93. b9/25/48.

LOVES OF JOANNA GODDEN, THE (England). G. Withers - J. Macalium. 85. b6/21/47.

MALACARNE (Italy-Vesuvio Film Co.) M. Lotti-O. Tosi. 103. b12/4/48.

MAN OF THE EIFFEL TOWER, THE (U. S. - Independent). C. Laughton - F. Tone - B. Meredith. Ansco color.

MARIUS (France - Siritzky Int'l) Raimu-P. Fresnay. 128. b5/15/48.

MARK OF CAIN, THE (England) E. Portman-S. Gray. 88. b1 17/48.

MARRIAGE IN THE SHADOWS (Germany - Gramercy Films). I. Steppat-A. Balthoff. 89. b12/18/48.

MONSIEUR VINCENT (France-Lopert Films). P. Fresnay-A. Clariond. 102. b1/1/49.

MONTECASSINO (Italy-Superfilm). A. Lolli-G. Severi. 93. b11/6/48.

MRS. FITZHERBERT (England). P. Graves-J. Howard. 99. b2/14/48.

NAIS (France-Siritzky-Int'l). Fernandel-J. Pagnol. 105. b6/19/48.

PAISAN (Italy - Mayer - Bur.). O. Sazio-R. Von Loon. 118. b2/28/48.

PIRATES OF CAPRI (U. S.-Independent) L. Hayward-M. Lotti-A. Curtis.

PORTRAIT OF INNOCENCE (France - Siritzky - Int'l). Louise Carletti-Gilbert Gil. 90. b6/12/48.

PREJUDICE (U. S.-Motion Picture Sales Corp.). D. Bruce-B. Edwards. b9/25/48.

PRIVATE LIFE OF AN ACTOR (France - Siritzky). S. Guitry - L. Marconi. 102. b9/18/48.

QUIET ONE, THE (U. S.-Mayer-Burstyn). Documentary.

QUIET WEEKEND (England-Distinguished). D. Farr-F. Cellier. 83. b8/28/48.

ROOM UPSTAIRS, THE (France-Lopert). M. Dietrich-J. Gabin. 90. b6/5/48.

RUY BLAS (France-Discina Int'l). D. Darrieux - J. Marais. 87. b10/30/48.

SCORNED FLESH (Italy - Foreign Screen Corp.). L. Solari-F. Gianchetti. 145. b12/4/48.

SECRETS OF A BALLERINA (France-Distinguished). P. Blanchar-M. Presle. 84. b1/8/49.

SHOWTIME (England - English Films). A. Todd-R. Greene. 91. b6/5/48.

SILENT DUST (England). S. Gray-S. Murray. 83. b1/29/49.

SMALL VOICE, THE (England). V. Hobson-J. Donald. 83. b11/27/48.

SPIRIT AND THE FLESH, THE (Italy-Variety). G. Cervi-D. Sassoli. 98. b8/28/48.

STORY OF LIFE, THE (U. S.-Crusades). J. Crehan-W. McKay. 67. b7/10/48

STRANGE VICTORY (U. S.-Target). V. Richardson-C. McGregor. 73. b7/24/48.

STREET CORNER (U. S.-Viro Pictures). J. Crehan-M. M. Jones. 70. b12/18/48.

SYMPHONIE PASTORALE (France-Film Rights). M. Morgan-P. Blanchar. 105. b10/9/48.

TRAGIC HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

WEAKER SEX, THE (England). U. Jeans-C. Parker. 84. b10/2/48.

WHEN LOVE CALLS (Italy-Superfilm). G. Bechi-S. Pampanini. 105. b11/6/48.

WHERE WORDS FAIL (Argentina-Lopert). E. Muino-I. Bertini. 90 b8/28/48.

WINSLOW BOY, THE (England). R. Donat-Sir C. Hardwicke. 117. b9/11/48.

WOMAN HUNT (Italy-Films Int'l). V. Gioi-A. Checchi. 100. b10/23/48.

ZAMBA (U. S. - Independent). J. Hall-G. Cooper.

ADVANCE DATA
On Forthcoming Product

Highland Lassie (MGM) Technicolor. Principals: Lassie, Edmund Gwenn, Donald Crisp. Director, Richard Thorpe. This is a factual story of a dog that remains a Scottish hero, of a stray canine without a pedigree and its devotion to one man—the first and only dog ever to become a free citizen of the city of Edinburgh.

Madame Bovary (MGM) Principals: Jennifer Jones, James Mason, Van Heflin, Louis Jourdan. Director, Vincente Minnelli. A story laid in France in 1857 about the trial of the most famous writer of the day, and how he was acquitted.

Champion (UA) Principals: Kirk Douglas, Marilyn Maxwell, Ruth Roman. Director, Mark Robson. The story of a handsome and ruthless man who becomes king of his division in the fight racket. No one who knows him escapes uninjured.

Impact (UA) Principals: Brian Donlevy, Ella Raines, Helen Walker. Director, Arthur Lubin. A drama about an industrialist deeply in love with his beautiful young wife, who is romancing a young parasite; a murder ensues, with the plotting wife sent up for 10 years and her lover killed.

The Crooked Way (UA) Principals: John Payne, Ellen Drew, Sonny Tufts. Director, Robert Florey. A drama involving a returned war hero suffering from amnesia, who prefers death rather than return to the despicable character he was before the war.

Outpost in Morocco (UA) Principals: George Raft, Akim Tamiroff, Marie Windsor. Director, Robert Florey. A story, beginning in 1919 at French military headquarters in Africa, of how a Foreign Legion captain restores order to the Moroccan outpost.

Conspirator (MGM) Principals: Robert Taylor, Elizabeth Taylor. Director, Victor Savile. A drama about a young English girl who falls desperately in love with a handsome Englishman, only to discover he is a traitor to his country and has orders from his superiors to liquidate her.

In the Good Old Summertime (MGM) Technicolor. Principals: Judy Garland, Van Johnson. Director, Robert Z. Leonard. A musical comedy set against a background of Chicago in the early 1900s, with a music shop proprietor who takes a fatherly interest in his employes' lives bringing together a boy and girl.

RE-ISSUES (Nationally Released)

			Time Mins.	Rel. Date
ASTOR PICTURES				
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott		3/1/49
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott		4/1/49
EAGLE LION				
738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
734	International Lady	G. Brent-I. Massey	102	Sept. '48
737	My Son, My Son	B. Aherne-M. Carroll	117	Sept. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48
FILM CLASSICS				
	Gun Justice	Ken Maynard	61	9/15/48
	Hairy Ape, The	William Bendix	91	Sept. '48
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Last Stand	Bob Baker	57	9/15/48
	Wolf Man, The	Lon Chaney, Jr.	70	Sept. '48
METRO-GOLDWYN-MAYER				
	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48
MONOGRAM				
	And So They Were Married	R. Mitchum-S. Simon		
RKO RADIO				
912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
913	She	H. Gahagan-R. Scott		Dec. '48
REALART				
1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1320	Crazy House	Olsen & Johnson	80	9/48
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
365	I Cover the War	J. Wayne-Abdulla	68	9/48
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1037	My Little Chickadee	W. C. Fields-M. West	84	9/48
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1203	Saboteur	R. Cummings-P. Lane	108	9/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48
REPUBLIC				
873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
	Ranger and the Lady	Roy Rogers		4/10/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48
SCREEN GUILD PRODUCTIONS				
S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-5	Flirting With Fate	J. E. Brown-B. Roberts	70	9/3/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48
S-6	That's My Boy	J. Durante-R. Tauber	81	9/3/48
UNITED ARTISTS				
	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49
WARNER BROS.				
807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

NEWSREEL SYNOPSES

(Released Wednesday, Feb. 23)

ALL AMERICAN (Vol. 7, No. 331)—New church in Kansas City; Tumblers; Women learn leather work; Charles Anderson in Kentucky post; Harlem youngsters box.

MOVIETONE (Vol. 32, No. 15)—Truman reviews air power; Oil tank explosion in Jersey City; Military equipment to China; Paris publishing house ransacked; Tubeless tire; Tea experts; Magazine cite movies; Dog show; Gratitude Train in Chicago; French wrestling; Muscle men.

NEWS OF THE DAY (Vol. 20, No. 249) — Truman reviews air power; Fighter group on winter maneuvers; DeGaulle denounces Reds; Tubeless tire; Dog show; Tribute to jockey.

PARAMOUNT (No. 52) — Consistory in Rome denounces Mindszenty trial; Baseball's Gardella case; Dog show; Truman reviews air power.

TELENEWS (Vol. 2, No. 8)—World housing problem; Left v. Right in France; Mexican Constitution Day; Journey to the past in Australia; New British governor in Malaya; English army equipment test; DPs in America; Skirts up; Bulls beat bullfighters; Czech winter sports.

UNIVERSAL (Vol. 22, No. 223)—Truman reviews air power; Fighter group in winter maneuvers; DeGaulle denounces Reds; Military supplies to China; Makeup magic; Dog show.

WARNER PATHE (Vol. 20, No. 54)—Truman reviews air power; Tubeless tire; Holland's Prince Bernhard in Alps; Berlin Mayor seeks help in Paris; DeGaulle denounces reds; Gratitude Train speeds west; Fanny Blankers-Koen in Australia; Dog show; Great Americans quiz: Daniel Webster.

(Released Saturday, Feb. 26)

MOVIETONE (Vol. 32, No. 16)—Consistory in Rome denounces Mindszenty trial; B-17 ditched in test; Navy demolishes blimp hangar; Royall reports on Pacific tour; Widmark and Romero at "Down to the Sea in Ships" premiere; 'Copter chases raiding elk; School for umpires; Sailfishing; Bobsled for 100.

NEWS OF THE DAY (Vol. 20, No. 250)—Royall reports on Pacific tour; Navy demolishes blimp hangar; London charwomen march; German ballet revival; Bobsled for 100; Ottawa winter sports festival; School for umpires.

PARAMOUNT (No. 53)—Royall reports on Pacific tour; Fashions; Princess Margaret romance rumor; Magazine honors Bob Hope; First Israel Assembly.

UNIVERSAL (Vol. 21, No. 224)—B-17 ditched in test; Miss Truman 25; Navy demolishes blimp hangar; Fashions; London charwomen march; Snowshoeing; Skiing.

WARNER PATHE (Vol. 20, No. 55)—First Israel Assembly; London charwomen march; Western Allies tighten counter-blockade; Vareggio prepares for carnival; Navy demolishes blimp hangar; Pets in news; Surfboarding; Motorcycle on skis; Czech winter sports.

SHORT SUBJECT BOOKING GUIDE

1947-48

ASTOR PICTURES

Jimmy Fidler's Personality Parade (20) .....12/20 .....
Boss Comes to Dinner (10). 4/1 .....
Makers of Destiny #1(17½) 5/1 6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

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(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
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(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
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SPORTSCOPES (13)
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MUSICAL JAMBOREES (Revivals) (7)
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LEON ERROL (4)
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Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data
	EDGAR KENNEDY (6)		
	(Rel. Nos. 83401 to 83406)		
	RAY WHITLEY REVIVALS (4)		
	(Rel. Nos. 83501 to 83504)		
	SPECIAL (4)		
	(Rel. Nos. 83601, 83801, 842 and 83901)		
	MY PAL FEATURETTES (2)		
	(Rel. Nos. 83201 and 83202)		
	WALT DISNEY CARTOONS (6)		
	Reissues		
	(Rel. Nos. 84701 to 84706)		

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

TECHNICOLOR CARTUNES (5)
Reissues
(Rel. Nos. 3321 to 3325)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381	Spotlight Serenade (10)...	3/29	.....
3382	Singing the Blues (10)....	5/	7/31
3383	River Melodies (8).....	7/5	7/31
3384	Songs of the Season (8)...	10/11	1/22
3385	Hits of the Nineties (9)...	10/18	.....

NAME BAND MUSICALS (13)

3301	Alvino Rey and Orch. (15).	10/22	2/14
3302	Drummer Man (15).....	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15).	6/23	7/31
3308	Jimmy Dorsey & Orch. (15).	8/18	9/25
3309	Red Skin Rumba (15).....	9/15	9/25
3310	Buddy Rich & Orch. (15)..	10/13	1/15

SPECIALS (2)

3201	Snow Capers (19).....	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

Rel. No.	Title	Rel. Date	Data
	ADVENTURE SPECIALS (6)		
	Technicolor		
	(Rel. Nos. 4801 to 4806)		

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719	Hot Cross Bunny (7).....	8/21	10/16
4720	Hare Splitter (7).....	9/25	1/29
4721	My Bunny Lies Over the Sea ( )	12/4	.....
4722	Hare-Do (7)	1/15	.....

1948-49

COLUMBIA

THREE STOOGES COMEDIES (8)

1401	Heavenly Daze (16½)....	9/2	9/25
1402	I'm A Monkey's Uncle (16).	10/7	10/23
1403	Mummy's Dummies (16)...	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	.....
1405	The Ghost Talks (16).....	2/3	.....
1406	Who Done It?.....	3/3	.....

ASSORTED & ALL-STAR COMEDIES (12)

1421	Billie Gets Her Man (17).	9/9	9/25
1422	Go Chase Yourself (17)....	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	.....
1424	Radio Riot (16).....	2/10	.....
1425	Sunk in the Sink (16).....	3/10	.....
1431	A Pinch in Time (16).....	11/11	...
1432	He's In Again (16½).....	1/13	.....
1433	Miss In A Mess (16½)..	1/13	....

CAN YOU TOP THIS? (2)

1411	#1 (13)	11/18	....

COMEDY FAVORITES (6)
Reissues

1441	Pest from the West (18½).	9/30	....
1442	Ay Tank Ay Go (16).....	10/21	....
1443	Static in the Attic (19)...	12/23	..
1444	Nothing But Pleasure (17).	3/31	.....

FOX AND CROW (8)
Technicolor

1701	Robin Hoodlum (7).....	12/23	
1702	Magic Fluke (7).....	3/24	.....

ONE-REEL SPECIAL

1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	.....

COLOR RHAPSODIES (8)

1501	Pickled Puss (6½).....	9/2	9/25
1502	Lo, The Poor Buffalo (6½).	11/4	1/1
1503	Coo-Coo Bird Dog (6).....	2/3	.....

COLOR FAVORITES (8)
Reissues

1601	The Stork Takes a Holiday (8)	9/9	....
1602	Swing Monkey Swing (8)..	10/14	...
1603	The Little Match Girl (8½)	11/25	....
1604	Glee Worms (7½).....	12/16	....
1605	A Boy and His Dog (7)...	1/6	...
1606	Spring Festival (8).....	3/17	.....

FILM NOVELTIES (8)

1901	Rhapsody on Ice (9).....	12/23	...

VERA VAGUE LAFF TOURS (8)

1751	A Lass in Alaska (10½)..	10/28	10/
1752	Sitka Sue (10½).....	1/20	.....

WORLD OF SPORTS (12)

1801	Diving Champions (9½)..	9/23	10/2
1802	Acrobatic Babies (9½)...	10/14	10/2
1803	Babe Didrickson, Queen of Sports (10).....	11/25	2/12
1804	Flashing Fins ( ).....	12/23	...
1805	Mrs. Golf (10).....	2/24	.....
1806	Trigger Magic (10).....	3/17	.....

THRILLS OF MUSIC (12)

1951	Elliot Lawrence & Orch. (10½)	9/23	9/25
1952	Ray Eberle & Orch. (10)...11/4		2/12
1953	Louis Prima & Orch. ( ).	12/16	...
1954	Buddy Rich & Orch. ( ).	1/20	...
1955	Charlie Spivak & Orchestra ( )	3/24	.....

SCREEN SNAPSHOTS (12)

1851	Hollywood Holiday (9)....	9/2	10/2
1852	A Day at C.B.S. (9½)...10/7		1/2
1853	Stars to Remember (9½)..	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....

COMMUNITY SINGS (8)

1651	Baby Face (9).....	9/16	10/2
1652	My Happiness (10).....	10/21	1/22
1653	It's Magic (9½).....	12/23	.....
1654	Bouquet of Roses ( ).....	2/17	.....
5657	Christmas Carols (10½)...	12/9	....

SERIALS

1120	Congo Bill (15 Chapters)..	10/28	....
1140	Bruce Gentry (15 Chapters)	2/10	.....

Rel. No.	Title	Rel. Date

METRO-GOLDWYN-MAYE

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7).	9/18
W-32	Lucky Ducky (8).....	10/9
W-33	Professor Tom (8).....	10/30
W-34	The Cat That Hated People (7)	11/20
W-35	Mouse Cleaning (7).....	12/11
W-36	Goggle Fishing Bear (7)....	1/15
W-37	Bad Luck Blackie ( ).....	

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7).....	9/11
S-52	Pigskin Skill (8).....	9/18
S-53	Ice Aces (8).....	11/6
S-54	Let's Cogitate (8).....	12/25
S-55	Super Cue Men (8).....	1/1
S-56	What I Want Next (8).....	2/12

GOLD MEDAL CARTOONS (Reissues

W-21	The Little Goldfish (8)....11/20	
W-22	Fine Feathered Friends (8)..	1/1
W-23	The Blue Danube ( ).....	
W-24	Sufferin' Cats ( ).....	

FITZPATRICK TRAVELTALKS (8)

T-11	Wandering Through Wales (9)	10/16
T-12	Night Life in Chicago (9)...	11/27
T-13	Scholastic England (8).....	12/18

THE PASSING PARADE (6)

K-71	The City of Little Men (10).	11/20
K-72	Annie Was A Wonder (10)..	1/29

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( ).....	

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11).	10/8
K8-2	Mr. Groundling Takes the Air (11)	12/3
K8-3	Make Mine Monica (11)...	1/14
K8-4	The MacAdemy Awards (8).	2/18
K8-5	I Remember You ( ).....	3/18

NOVELTOON

P8-1	The Mite Makes Right (8)..	10/
P8-2	Hector's Hectic Life (7)...	11/19
P8-3	Old Shell Game (7).....	12/17
P8-4	The Little Cut-up (7).....	1/21
P8-5	Hep Cat Symphony (7).....	2/4
P8-6	Lost Dream ( ).....	3/18

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22
X8-2	The Funshine State (8)....	1/7
X8-3	The Emerald Isle (7).....	2/25
X8-4	Comin' Round the Mountain ( )	3/11

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10).....	10/29
Y8-2	Calling All Animals (10)...	1/7
Y8-3	Meet the Champ (9).....	2/11

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)...11/5	
R8-2	Acrobatic Illini (10).....	1/7
R8-3	Sno' Time for Learning (10).	1/21
R8-4	In the Driver's Seat (10)...	3/4

POPEYE

E8-1	Robin Hoodwinked (7).....	11/18
E8-2	Symphony in Spinach (7)....12/31	
E8-3	Premiere ( )	3/25

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)...11/26	
L8-2	The Early Bird (10).....	1/28
L8-3	The Flying Dancers ( ).....	3/11

POPULAR SCIENCE

J8-1	Solar Secrets (10).....	12/24
J8-2	The Stocking Yarn (10).....	2/4
J8-3	White Magic ( ).....	4/1

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18).....	11/12
93102	Girls in White (17).....	12/10
93103	Berlin Powder Keg (17)...	1/4

SPECIAL (2)

	Football Headliners of 1948 ( )	12/10
	Playful Pelican (7).....	10/8

EDGAR KENNEDY (6)
10th Series

93401	Contest Crazy (17).....	10/1

LEON ERROL (6)

93701	Uninvited Blonde (18)....11/12	
93702	Backstage Follies (17)....12/24	

MY PAL (4)

93201	Pal's Return (20).....	11/26

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/29
94202	Block Party (8).....	11/26
94203	It Pays to Be Ignorant (8).	12/24
94204	Men of the Shooting Stars (9)	1/21

WALT DISNEY CARTOONS (10)

94101	Pluto's Purchase (7).....	7/9
94102	The Trial of Donald Duck (7)	
94103	Catnap Pluto (6).....	8/13
94104	Inferior Decorator (7)....	8/27
94105	Pluto's Fledgling (7).....	9/10
94106	Soup's On (8).....	10/15
94107	Three for Breakfast (7)...11/3	
94108	Mickey and the Seal (7)...12/3	

No.	Title	Rel. Date	Data
9	Tea for Two-Hundred (7)	12 '24	....
0	Pueblo Pluto (7)	1/14	.....
3	Pluto's Judgment Day (8)	1/28	.....
	SPORTSCOPES (13)		
1	Texas Redhead (8)	2/24	1/22
2	Frozen Fun (8)	10 22	....
3	Athletic Stars (8)	11/19	.....
4	Fighting Tarpon (8)	12/17	.....
5	Game Birds (8)	1/14	.....
	RAY WHITLEY REVIVALS (4)		
1	Keep Shooting (17)	9/10	....
2	Range Rhythm (16)	10/15	....
3	Cactus Capers (15)	11/19	....
4	California or Bust (18)	12/24	....
	WALT DISNEY (8)		
	Reissues Series 2		
1	Goofy and Wilbur (8)	10/1	...
2	Wynken, B'ynken and Nod (8)	11/19	....

REPUBLIC

SERIALS

91	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	.....
	King of the Jungleland (15 Chapters) (Reissue)	4/23	.....

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

54	Copenhagen Pageantry (8)	1/48	5/1
55	Scenic Sweden (8)	6/48	6/5
56	Riddle of Rhodesia (8)	7/48	9/4
57	Bermuda (8)	8/48	9/4
58	Desert Lights (8)	8/48	8/21
59	Portrait of the West (8)	10/48	....
60	Way of the Padres (8)	1/48	....
	Black and White		
03	Sky Thrills (9)	3/48	5/1
04	Majesty of Yellowstone (9)	7/48	6/19
	SPORTS REVIEW (7)		
02	Olympic Class (10)	2/	5/1
03	Everglades Adventure (9)		5/1
04	Football Finesse (10)	9/	6/6
05	Olympic Water Wizards (9)	10/	12/4
06	Yankee Ski-Doodle (8)	12/	....
52	Aqua Capers (T) (8)	1/	5/
53	Playtime in Scandinavia (T) (8)	4/	6/8
	TERRYTOONS (20)		
	Technicolor		
12	Felix the Fox (7)	1/	6/8
13	Taming the Cat (7)	1/	6/8
14	The Magician (7)	3/	6/19
15	Chipper Chipmunk, The (7)	3/	8/2
16	Hounding the Hares (7)	4/	6/8
17	Feudin' Hillbillies (7)	4/	6/19
18	Mystery in the Moonlight (7)	5/	6/19
19	Seeing Ghosts (7)	6/	6/19
20	A Sleepless Night (7)	6/	6/19
21	The Witch's Cat (7)	7/	9/4
22	Magpie Madness (7)	7/	8/28
23	Love's Labor Won (7)	8/	9/11
24	The Hard Boiled Egg (7)	10/	12/4
25	The Mysterious Stranger (7)	10/	12/4
26	Free Enterprise (7)	10/	12/4
27	Triple Trouble (7)	11/	.....
28	Out Again in Again (7)	11/	.....
29	The Magic Slipper (7)	12/	.....
30	Gooney Golfers (7)	12/	.....
	TERRYTOONS (2)		
	Technicolor-Reissues		
31	The Butcher of Seville (7)	5/	....
32	The Green Line (7)	5/	....
	MOVIETONE SPECIALTY (3)		
01	Symphony of a City (11)	9/	12/4
	DRIBBLE PUSS PARADE (2)		
02	Dying to Live (9)	5/	6/19
	FEMININE WORLD (2)		
01	Something Old Something New (8)	2/	5/1
02	Fashioned for Action (8)	4/	6/5
	MARCH OF TIME		
6	The Cold War ( )	1/	.....
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	.....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	....
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

20th CENTURY-FOX (1949)

MARCH OF TIME

1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	.....

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	.....
	Wild & Woody (7)	13/31	....
	Scrappy Birthday (7)	2/11	.....
	Drooler's Delight (7)	3/25	....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	....
4322	Hollywood Matador (7)	12/13	....
4323	Mouse Trappers (7)	1/24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	....
4325	The Screw Driver (7)	3/14	.....
4326	Ace in the Hole (7)	4/4	.....
4327	Goodbye, Mr. Moth (7)	5/2	.....
4328	Jukebox Jamboree (7)	5/30	.....
4329	The Loan Stranger (7)	6/27	.....
4330	Dizzy Acrobat (7)	7/25	.....
4331	Dizzy Kitty (7)	8/22	.....
4332	Cow Cow Boogie (7)	9/19	.....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12 6	....
4383	Songs of Romance ( )	1/24	.....
4384	Clap Your Hands ( )	2/7	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)		....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	.....

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11 16

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (24)	2/3	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	9/25	.....
5004	Heart of Paris (20)	3/19	.....

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	.....
5404	So You Want To Be Popular (10)	3/12	.....

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/18
5302	Fin'n Catty (7)	12/11	....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....

M. M. TECH. CARTOON

5701	Awful Orphan (7)	1/29	.....
5704	Daffy Duck Hunt (7)	3/26	.....

M.M. BUGS BUNNY SPECIAL (8)

	Rebel Rabbit (7)		9/18

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/12
5503	Royal Duck Shoot (10)	1/22	.....
5504	Water Wonderland (10)	3/5	.....
5505	Sport of Millions (10)	3/26	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	....
5804	Camera Angles (10)	2/26	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/10	.....
5103	Pie in the Eye (20)	1/8	.....
5104	At The Stroke of Twelve (20)	2/19	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Watercapades (10)	2/5	.....
5604	Batter Up (10)	3/19	.....

Box-Office Slants

All Over the Town

(*Continued from Page 23*)

play by Derek Twist and Michael Gordon. Directed by Derek Twist. Produced by Ian Dalrymple. A Wessex production presented by J. Arthur Rank.

Plot: After the war, Norman Wooland returns to his job as reporter on the weekly newspaper in a small, seaside town and is resentful because the editor panders to certain local celebrities and advertisers. He believes he has a crusade in his home town, but Sarah Churchill, his assistant and fiancee begs him to go after bigger things. The editor dies and he is offered a half share in the paper. To Sarah's disgust, he takes it and institutes his own policy but loses the support of interested advertisers. A crook councillor is exploiting a building scheme. Wooland exposes this, gets prestige for the paper and regains the girl.

Comment: This is a surprise packet and in view of the recent trend in the U. S. towards essentially British pieces this is one to note. Set in a smug, narrow-minded and behind-the-times seaside town, the film gives a very fair insight into life in such a community and is at the same time a delightful comedy. It guys the pomposity of the local celebrities with ease and the presentation of an opera by the amateur society, with the lady magistrate singing the principal role, is a joyful sequence. Characterization is first rate throughout. Cyril Cusack's priggish, mincing joint owner of the paper is a gem and ideally cast is James Hayter as a councillor who uses his position to further his own interests. Of considerable importance from the selling angle is the presence of Sarah Churchill, daughter of the former prime minister. She reveals herself as a talented actress with a charming personality and makes what could have been a colorless ingenue a vital character. Norman Wooland is excellent as the reporter and it is the fault of the script writer that he occasionally becomes slightly too socially conscious. Sell this right and it can pay dividends.

Selznick Stars to Appear in WB Films

In negotiation since late last year, a deal has been concluded between David O. Selznick and Warner Bros., whereby seven Selznick players and a Selznick director will be loaned to Warners. According to the agreement, Joseph Cotten will play opposite Bette Davis in "Beyond the Forest," while Jennifer Jones and Louis Jourdan will appear together in "Victoria Grandolet," which Michael Curtiz will direct. Gregory Peck may be used in any one of three films—"Ethan Frome," "Jet" or "Bright Leaf." Shirley Temple will appear in two pictures, "Pretty Baby" and "Always Sweethearts," while two assignments for Betty Drake are still being discussed. Warners will make half of his pictures during the remaining term of Rory Calhoun's Selznick contract, and all of the pictures to be directed by Robert Stevenson during the remaining term of his Selznick contract.

The remaining Selznick players, including Alida Valli, Robert Mitchum, Dorothy McGuire, Rhonda Fleming, Kathy O'Donnell, John Agar, Guy Madison, Christopher Kent (Christian Kelleen) and Rossano Brazzi are available for assignment, either on loanout or by Selznick himself when he resumes production in Hollywood. For the present, he is expected to concentrate on some European projects.

VIEWS ON NEW SHORT SUBJECTS

THE FUNSHINE STATE (Para.—X8-2) Screen Song. Color. 8 mins. Ponce De Leon finds the fountain of youth (orange juice) and such other Florida glories as beaches, fishing and girls, all shown in color. The film ends with Tallahassee, a song for audience participation. Release date, 1/7/49.

MAKE MINE MONICA (Para.—K8-3) Pacemaker. 11 mins. This picture features Singer Monica Lewis, with Columnist Ed Sullivan, Radio Star Martin Block and young Marilyn Ozer as a fan who sneaks into a radio studio. The story highlights Monica's career and climaxes with her rendition of Buttons and Bows. Release date, 1/14/49.

SNO' TIME FOR LEARNING (Para.—R8-3) Grantland Rice Sportlight. 10 mins. This film shows the winter outdoor activities of the boy and girl students at Middlebury College, Vermont, on a 13,000-acre reservation with facilities for every type of winter sport. Release date, 1/21/49.

THE LITTLE CUT-UP (Para.—P8-4) Noveltoon. Technicolor. 7 mins. This is a cartoon version of the George Washington cherry tree story. Release date, 1/21/49.

CALLING ALL ANIMALS (Para.—Y8-2) Speaking of Animals. 10 mins. A barnyard rendition of Old MacDonald Had a Farm by goats, chickens, ducks, pigs and geese provides a musical touch to this latest in the series starring live animals made to appear as if speaking like humans. Release date, 1/7/49.

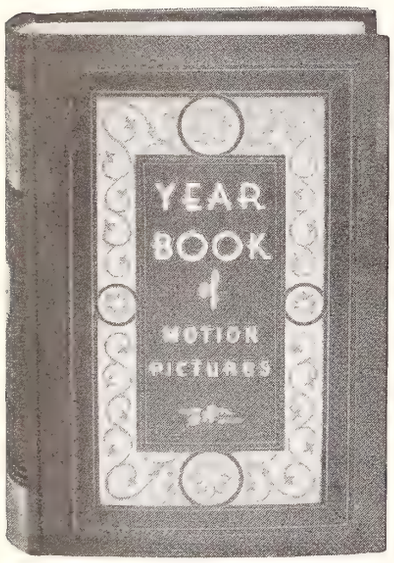
THE CAT THAT HATED PEOPLE (MGM—W-34) Cartoon in Technicolor. 7 mins. This is the story of a cat that, with good reason, hated people. That's why he went to the moon, where strange things began to happen. Release date, 11/20/48.

NIGHT LIFE IN CHICAGO (MGM—T-12) Fitz-Patrick Traveltalk in Technicolor. 9 mins. A nocturnal visit to some of the more famous night spots in Chicago, including the Edgewater Beach Hotel, and Pump Room of the Ambassador. Release date, 11/27/48.

LET'S COGITATE (MGM—S-54) Pete Smith Specialty. 9 mins. This is the second Smith short based on Pageant Magazine's "Have You Ever Wondered?" feature. Here Pete wonders about such things as the most popular hobby in America, window-washing statistics, etc. Release date, 12/25/48.

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MAR - 7 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

the Motion Picture THEATRE
Equipment & Maintenance

IN THIS ISSUE

ANTI-TRUST SUIT RESUMED; CONSENT DECREE KICKS UP

RELEASES, BACKLOG DOWN 12% AS PRODUCTION TEMPO SLOWS

SELLING IDEAS FOR LENT AND EASTER ADVANCED BY JACKSON

PICTURES REVIEWED:

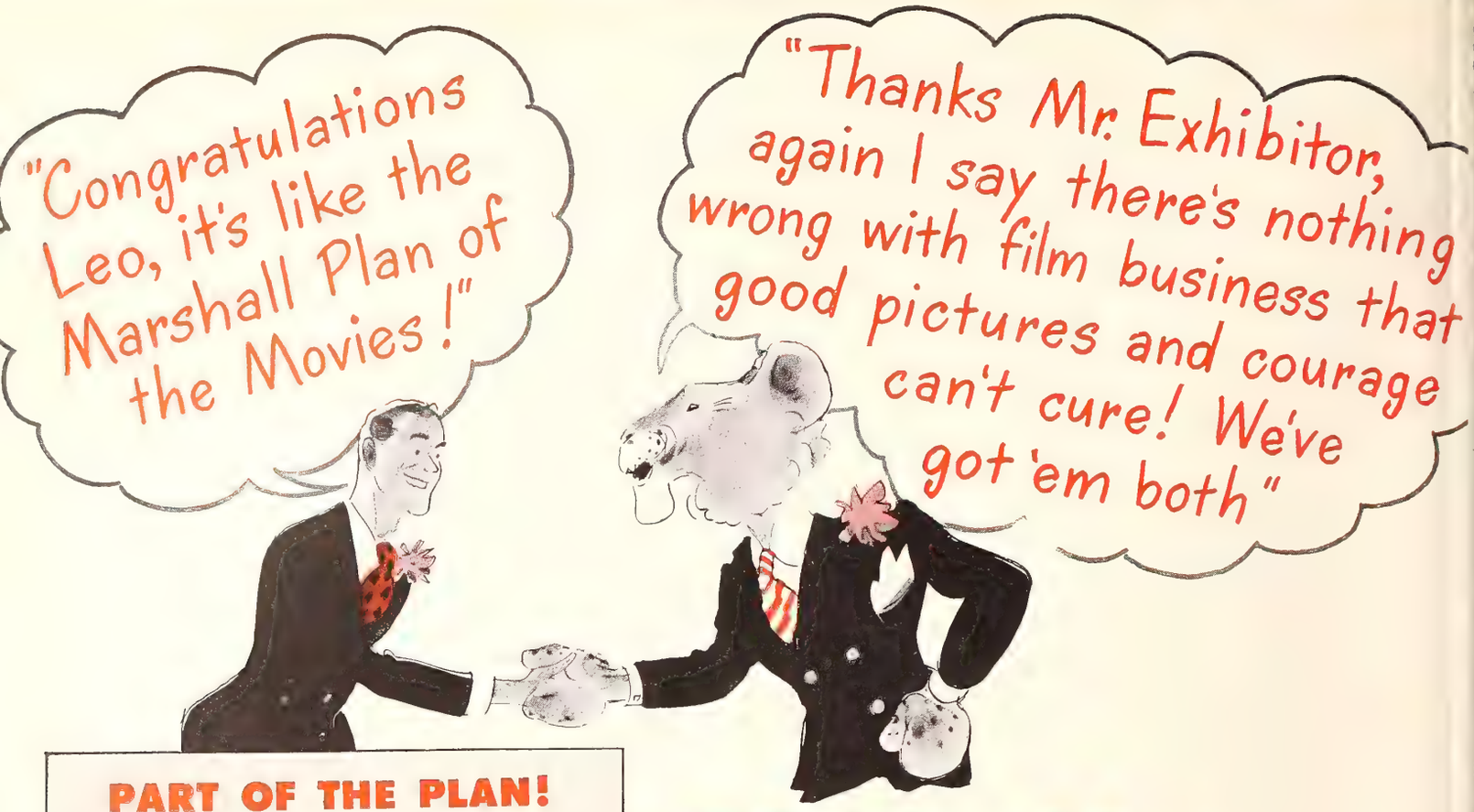
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Shorts Booking Guide
Feature Booking Guide

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PART OF THE PLAN!

TERRIFIC OPENINGS NATIONWIDE!

"COMMAND DECISION"
Clark Gable • Walter Pidgeon
Van Johnson • Brian Donlevy
Charles Bickford • John Hodiak
Edward Arnold

WORLD PREMIERE MUSIC HALL!

"LITTLE WOMEN" (*Technicolor*)
June Allyson • Peter Lawford
Margaret O'Brien • Elizabeth Taylor
Janet Leigh • Rossano Brazzi
Mary Astor

NEXT AT LOEW'S STATE, N. Y.

"TAKE ME OUT TO THE BALL GAME"
(*Technicolor*)
Frank Sinatra • Esther Williams
Gene Kelly • Betty Garrett

"NEPTUNE'S DAUGHTER"
(*Technicolor*)
Esther Williams • Red Skelton • Ricardo Montalban
Betty Garrett • Keenan Wynn • Xavier Cugat

"THE SECRET GARDEN"
Margaret O'Brien • Herbert Marshall • Dean Stockwell

"THE STRATTON STORY"
James Stewart • June Allyson • Frank Morgan
Agnes Moorehead • Bill Williams

"THE BARKLEYS OF BROADWAY"
(*Technicolor*)
Fred Astaire • Ginger Rogers • Oscar Levant

"ANY NUMBER CAN PLAY"
Clark Gable • Alexis Smith • Wendell Corey
Audrey Totter • Barry Sullivan • Frank Morgan
Mary Astor • Lewis Stone

"EDWARD, MY SON"
Spencer Tracy • Deborah Kerr

"THE GREAT SINNER"
Gregory Peck • Ava Gardner • Melvyn Douglas
Walter Huston • Ethel Barrymore
Frank Morgan • Agnes Moorehead

"CONSPIRATOR"
Robert Taylor • Elizabeth Taylor

AND LOTS MORE!

"M-G-M's PROSPERITY PLAN" IS SWEEPING THE INDUSTRY!

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We appreciate the letters from exhibitors
And the editorials in the trade press
Telling us that M-G-M again has
Galvanized this industry into action.
In every Home Office of every company
There's a new optimism and vigor—
And a new faith in film business!
M-G-M's "Preview of Product" Conference—
Echoes through the nation as
Hundreds of Hollywood correspondents
Broadcast M-G-M action to the world!
Talk about industry public relations, this is it!
And now the product comes East!
The trade press raves about "LITTLE WOMEN"!
It's Technicolor joy, next at the Music Hall.
Another Big One just previewed is
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It tops "Anchors Aweigh"—
It's the happiest piece of Technicolor
Musical merchandise that this industry
Has seen in years!
"M-G-M's Prosperity Plan" is under way!
Big pictures produced under the auspices
Of courage, optimism, faith!
Latch on to Leo and catch the new spirit!
You'll be on the winning side!

"YOU CAN APPROACH THIS EXTRAORDINARY ATTRACTION FROM AT LEAST 3 DIFFERENT DIRECTIONS AND ARRIVE AT THE SAME CONCLUSION...THAT IT'S A MONEY PICTURE!"

Says MOTION PICTURE HERALD
(WILLIAM R. WEAVER)

APPROACH #1 *(From M. P. Herald)*

"As a story of juvenile regeneration, presented in virtually documentary technique, it is the most realistically convincing job since 'Dead End'."

APPROACH #2 *(From M. P. Herald)*

"As the initial starring vehicle for Audie Murphy, most decorated American war veteran and recently one of the most and best publicized Hollywood personalities in the news, it's a complete justification of the 'star is born' type of exploitation campaign!"

APPROACH #3 *(From M. P. Herald)*

"Elaborate and far-reaching plans for exploitation of the picture by Variety Clubs International will do much to establish the film in public consciousness as a 'must see.' Individual effort by exhibitors can supplement the campaign to a degree assuring upper bracket grosses!"

OFF TO A SMASHING START WITH 249 DAY-AND-DATE ENGAGEMENTS IN TEXAS AND OKLAHOMA! THEN WATCH THE METROPOLITAN, BOSTON; PARAMOUNT, SAN FRANCISCO; MALCO, MEMPHIS; PALACE, NEW YORK; STANTON, PHILADELPHIA; ORPHEUM, OMAHA...HUNDREDS OF OTHERS!

Danny is going straight...

STRAIGHT TO THE **ELECTRIC CHAIR!**

WHO PUT THE GUN IN HIS HAND?

WHAT PUT THAT WILD LOOK IN HIS EYES?

WHY THE MURDER IN HIS HEART?



ALLIED ARTISTS presents

BAD BOY

A PAUL SHORT Production

Starring LLOYD **NOLAN** · JANE **WYATT** · JAMES **GLEASON** · STANLEY **CLEMENTS**

MARTHA **VICKERS**

and in his first starring role AUDIE **MURPHY**

with RHYS WILLIAMS · JAMES LYDON · DICKIE MOORE · SELENA ROYLE · TOMMY COOK

roduced with the cooperation of ariety Clubs, International

Produced by PAUL SHORT · Directed by KURT NEUMANN · Screenplay by Robert D. Andrews · Additional Dialogue by Karl Kamb · Story by Robert D. Andrews and Paul Short

HOW!



THE Hollywood REPORTER

TRADE VIEWS by W.R. WILKERSON

• WE HAVE BEEN impressed by the superlative quality and the excellent uniformity of the 20th-Fox product.

Congratulations are due Darryl Zanuck for the marvellous job he, his producers and studio personnel are doing in batting out one good picture after another.

While many of the studios were shutting down or curtailing output throughout 1948, Zanuck and his organization were turning out the highest number of successful pictures in the company history. And to date for 1949 release, judging by what we've seen, even this record will be surpassed.

Already "The Snake Pit," which Anatole Litvak and Robert Bassler produced, is setting a merry pace, and Lamar Trotti's production of "Yellow Sky," and "A Letter to Three Wives" which Sol Siegel produced, are right on top of the business barometer. Just out of the cutting rooms are such pictures as "Mother Is a Freshman," "Mr. Belvedere Goes to College," "Down to the Sea in Ships," "Slattery's Hurricane," "Sand," and "The Beautiful Blonde from Bashful Bend." Their respective producers are the late Walter Morosco, Sam Engel, Louis Lighton, Sol Siegel, Robert Bassler, and Preston Sturges. Productions of importance are coming from George Jessel, Fred Kohlmar, Otto Preminger, William Perlberg and Nunnally Johnson—so it can be seen that all of the Zanuck production staff is delivering in full force.

A glance over the 1948 list of releases shows how high the studio's current year's sights must be set to surpass it. Starting off with the Academy winner, Zanuck's own "Gentleman's Agreement," the roster included "Sitting Pretty," produced by Sam Engel, Photoplay's Popularity picture; "Call Northside 777," produced by Otto Lang; "The Iron Curtain," produced by Sol Siegel; "Street With No Name," produced by Sam Engel; "Apartment For Peggy," produced by Bill Perlberg; "Green Grass of Wyoming," from Robert Bassler; and the George Jessel musical, "When My Baby Smiles at Me."

Almost without exception these pictures made one or more of the Ten Best lists, but what is even more important in a period of declining theatre attendance, they kept black ink flowing in the ledgers of the exhibitor and the studio itself.

There's No Business Like 20th Business AND HOW!

CENTURY-FOX

THE EDITORIAL PAGE

THE PASSING PARADE . . .

Arthur Lockwood has taken up our offer to provide space for his comments on an open-letter here a couple of weeks ago. We recommend Arthur's statement—which you'll find on Page 18 in this issue—as interesting reading. He clarifies his views on television and theatremen can find therein informative, well-considered ideas on this most provocative of current subjects.

* * *

There was plenty of the right spirit in Barney Balaban's address to home-office and studio executives assembled at Paramount's studio this week. On the basis of his record and his vigorously optimistic views on the future, the men he will lead in the future as in the past have every reason to give Barney Balaban the cooperation he urged—for their own progress and that of the industry.

* * *

Other good news from Paramount this week. . . . Ted O'Shea moved up to assistant general sales manager alongside Sales Chief Al Schwalberg. Among the better liked industry executives, Ted stands high up on the list.

* * *

Happy Anniversary, Budd! Being an active figure in the movie business for twenty-five years is an achievement in any man's life, and last week Budd Rogers reached that milestone of distinction. We're looking forward to each of the succeeding celebrations, Budd.

* * *

"Rank Fires 550 More . . . " shouts a headline. It is going to be rather nice when the industry in Great Britain decides to return to the good, old days when they played all the Hollywood product the British movie-goers like to see. Then Rank won't have to hire too many or fire ditto.

* * *

Wanna buy any nice, fresh theatres today? Everybody and his brother is getting ready to buy some of the many theatres that Paramount is expected to dispose of, if reports from around the country are correct.

* * *

Spyros Skouras played host to industryites at a luncheon to tee off the 1949 Red Cross Campaign for the metropolitan area. We sometimes wonder where Spyros gets all the time and energy to handle the many extra-curricular activities he takes on so willingly and follows through so well. But don't discount his genial personality and charm. They really do contribute to the great jobs he turns in.

* * *

As though it were some kind of surprise, quite a few of the papers are excitedly stating that it is now definite—Barney Balaban will head the picture company while Leonard Goldenson does ditto for the theatre corporation. We can't recall when there was ever any question about it. Can you?

* * *

Bill Rodgers and his sales army must think the clock has been turned back quite a few years when they contemplate about four pictures a month going into national release. There have been times during the past six or seven years or more when two pictures in some months was a lot of releasing for Leo the Lion.

* * *

As a follow-up of our comment last week about vaudeville we now read that between the big circuits and the independents, vaudeville acts can again start planning on fifty to a hundred weeks of playing time. We'd take quite a discount on that routing however, because there are still many theatres playing the flesh shows for one or two days.

* * *

If one is to believe all they hear from the City of the Golden Gate, there is going to be a Forty-Niners Rodeo during the Variety Club convention that will send the Barkers home whooping.

* * *

Max A. Cohen, first Chief Barker of the Variety Club of New York is as busy as the proverbial one-armed paper hanger these days with preparations for the big premiere of Allied Artists' "Bad Boy" at the RKO Palace on Times Square. If all works out as planned and hoped, the new tent will be richer by many dollars while the picture gets off to a flying start in the Metropolitan area.

* * *

There may be merit to the rumored contention of Loew's that, according to the terms of the settlements reached by the Justice Department with RKO and Paramount, there is no reason why Loew's should divest itself of more than a few theatres. Not being one of the army of legal lights we wouldn't know. But wouldn't it be funny as hell if Loew's finally won out and kept practically all of its theatres?

CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Litigation

It was a brisk Thursday in early March. Lawyers shod in galoshes and bearing brief cases trod through the slush before Foley Square up the steps into the federal court house and shortly after the Government anti-trust suit was under way again. Betting was that it would be another long, orally-wearying fight for while Paramount and the Government are in harmonious accord over a consent decree, at least two other interested parties are not. In addition, both Warners and Loew's have promised a fight to hold their theatres. (P. 9.)

Meanwhile the activity in industry litigation continued briskly. In Minneapolis Exhibitor W. C. Crouse with three houses in Eveleth, filed a $1,500,000 suit against Minnesota Amusement, Paramount, Loew's (MGM), 20th Century-Fox, Warners, Columbia, United Artists, Universal, charging unreasonable clearance of two weeks in favor of Minnesota houses at Virginia, Minn. In Providence, the Greenwich Theatre of East Greenwich, Conn., charged uniform clearance against it on the part of the eight majors plus Monogram and Republic, and asked $750,000. In Columbus, Ohio, the Genoa Theatre at Genoa, filed an arbitration plea against RKO, 20th-Fox, MGM and Warner Bros. over clearance but it looked like the defendants would not arbitrate.

And in St. Louis the suit against RKO by Matt Davis over use of his name in "Fighting Father Dunne" found a priest testifying that the picture had disregarded his technical advice. Davis seeks $300,000. Also in St. Louis, John M. Reynolds is suing Paramount for $125,000 over use of a basic idea in "The Road to Utopia."

Exhibition

Exhibitors in Iowa and Georgia were all smiles this week as they trounced theatre-affecting legislation. In Iowa showmen saw Rep. Ed Burlingame withdraw his $1,000 license fee for distributors plus a $1 a reel tax on the film they had in their vaults and Rep. Henry Ward's anti-money giveaway bill beaten but good. In Atlanta state censorship was defeated. The bill had called for a censor fee of $5 a 1,000 feet and $5 for the approval seal.

But elsewhere the score was different. In Nebraska exhibitors worried over a proposed two per cent sales tax. In Minnesota the Legislature studied a bill to authorize communities to establish an amusement tax if the federal tax was abolished. The same state had a "no smoking" bill for theatres, a second outlawing theatres on second floors, and a third raising the fire marshal's inspection fee from $5 to $25 a year. In New Jersey Allied there was fighting against a measure to authorize city censorship for Newark and Jersey City. And out in Indiana the Associated Theatre Owners (Allied) were supporting legislation on payrolls, not business profits, etc., in what seemed to be an effort to avoid a box-office tax.

And speaking of box-office taxes, the federal taxes on theatres for the month of December 1948, as reported in January, amounted to $25,766,798 compared to $28,088,455 for the previous corresponding period.

Elsewhere New Jersey Allied kicked to Republic over selling "Bill and Coo" and one Roy Rogers to Parent Teachers Associations, and Theatre Owners of America appeared to be softening in its opposition to the rentals on the industry public relations shorts.

Distribution

In a move to retool for a consent decree separating sales from theatres, Paramount increased its sales division from four to five by creating a new midwest division out of part of the West Coast division and Paramount President Barney Balaban promised that the decree would not slow up production.

Walt Disney closed a pact to distribute "Ichabod and Mr. Toad," "Cinderella" and the all-live action "Treasure Island" through RKO; Ed Small closed a deal to put his "Black Magic" through United Artists; Republic set March 15 for release of its first Impossible Pictures color cartoon short—"Beyond Civilization to Texas."

General

Motion Picture Association President Eric Johnston did a bit of talking this week. He told women's clubs in Hollywood that if they wanted a certain type of picture it was up to them to support it at the box-office. He told a Paramount luncheon that "films are not getting their share of the expendable dollar" and that while the population was increasing the films had not been getting a proportionate attendance and that film costs had increased 282 per cent since 1941. And he was reelected president of the Association of Motion Picture Producers which also reelected Y. Frank Freeman board chairman.

IATSE won average wage increases of $4.50 weekly for white collar and back room workers in 32 exchanges maintained by Paramount, Loew's, 20th-Fox, Universal, Columbia and Republic and is dickering with others. The Screen Actors Guild is talking television deals on its own, Hollywood reports, and not waiting on the other talent unions in the east.

Abroad British exhibitors formally blamed the quota act for their difficulties and J. Arthur Rank fired 550 workers. In New York Ferruccio Caramelli "industrialist" producer-distributor was ready to screen four pictures for U. S. distribution and made a plea for participating deals in which Americans would work with Italians to make pictures in Italy.

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British Blame Quota; Rank Fires 550 More

Blame for Britain's film crisis Thursday was placed on the quota by the annual report of the Cinematograph Exhibitors Association in London.

The report found that the 45 per cent quota was unworkable and recommended a cut to 25 per cent. Earlier in the week J. Arthur Rank fired 550 more workers, as he closed the Gainsborough studios to confine production to Denham and Pinewood. This brings Rank firing up to 3,000.

2 States Beat Theatre Bills

Exhibitors in two states were wearing smiles this week after they had trounced bills which would have affected their theatre operation while those in two more states still had problems to bother them.

In Iowa showmen scored a double victory. Rep. Edward Burlingame (D., Elkader) withdrew his measure to tax distributors with a license fee of $1,000 and a levy of $1 a reel on film. Rep. Burlingame, who is a tavern operator, advanced no reason for the withdrawal but informed sources thought he withdrew it when it failed to meet the approval of his fellow solons.

In the same legislature Rep. Harry Ward's (D., Davenport) bill which would have made theatre money prizes illegal, was beaten 78 to 94.

In Atlanta, the Georgia house voted down a bill to create a movie censor with a charge of $5 for each 1,000 feet of a feature reviewed and another $5 fee for the seal.

But . . .

But in Omaha the exhibitor circle was worried over a proposed two per cent sales tax for Nebraska.

And in Minnesota the legislature finally was studying the act which would authorize municipalities to levy a tax on amusements if the federal tax were abolished.

Another bill which would require every theatre booth to have more than one "way of egress" and would also prohibit smoking in theatres, excepting in lounges and rest rooms, is before the legislature. This bill would prevent showing of motion pictures in any theatres excepting those on the ground floor level and is intended to hit at second-floor theatres in city halls and smaller towns.

An additional measure would increase the fire marshal's inspection fee from $5 to $25 a year.

Would Vote

Residents of Hagerstown, Maryland, are urging their representatives to introduce a measure which would give the city a referendum election in March to determine whether it could not have Sunday movies.

Howard Hughes Names Theatre Sales Agents

Howard Hughes this week named Merrill Lynch, Pierce, Fenner and Beane together with the First Boston Corporation as agents to receive proposals for the purchase of his 929,020 shares of RKO Theatres stock. Under the consent decree he must dispose of his stock in either the theatre or the producing-distributing corporation to be created out of present RKO assets.

Resume Gov't Anti-Trust Suit

Paramount Consent Decree Up for Court Approval; Partmar, Little 3 Oppose

The Government anti-trust suit got under way again late this week before the three-judge New York federal statutory court with approval of parts of the Paramount consent decree scheduled to be opposed by two different sources.

In one camp opposing the proposed consent decree, which has been worked out by Paramount and the Justice Department and which, if approved by the court, must go to Paramount stockholders for acceptance or rejection, there was Little 3 — Universal, United Artists, Columbia.

This trio agree in effect that the consent decree clause which prevents Paramount from disposing of any of the theatres it must release to *any* Government anti-trust suit defendant, would prevent them from buying any of these theatres.

Shouldn't Apply

They argue that since they do not own theatres, they could not be guilty of any of the monopoly charges in connection with production-distribution-exhibition, and the Justice Department had not originally intended to have them covered by this provision. The clause prohibiting the sale of any Paramount theatre to a defendant should apply only to the theatre-owning defendants and not to the Little 3, they argue. If necessary, Universal will present a memorandum attacking a similar clause in the RKO consent decree approved by the court Nov. 11, 1948.

Partmar Fights

Opposing the decree from a different angle is Partmar, Fanchon and Marco subsidiary, operating the Los Angeles Paramount. Faced with loss of its lease, Partmar claims the Justice Department had no right to agree that Paramount could retain the Los Angeles house since this in effect violates the U. S. Supreme Court rule against retaining theatres which were the "instruments of monopoly." Partmar points out that its lease originally was based on the condition it play Paramount Pictures, a clause since declared illegal, and infers that this clause indicates the theatre was an "instrument of monopoly."

If Paramount's stockholders approve the consent decree, the ranks of the theatre-owning defendants will be further reduced. They started out originally more than 10-years ago in this suit as the Big 5—Paramount, RKO, 20th Century-Fox, Loew's (MGM), and Warner Bros. RKO reduced them to the Big 4 when its consent decree was approved by the court

(*Continued on Page* 10)

How They Stand

The lineup on litigation as the Government resumed the anti-trust suit Thursday stood as follows:

PARAMOUNT CONSENT DECREE—For, Paramount and the Justice Department. Against, in part—Partmar Corporation which claims the Justice Department has no right to agree to allow Paramount to retain the Los Angeles Paramount, an act which if permitted, would dispossess Partmar as the operating lessor; the Little 3—Columbia, United Artists, Universal—objecting to the clause which would prevent them as defendants in the suit from buying any theatres Paramount would have to sell, were they so inclined.

TWENTIETH CENTURY-FOX—Reportedly seeking to work out a consent decree giving up its partnership houses but retaining others in integrated companies.

LOEW'S, WARNER BROS.—No consent decree; will fight.

LITTLE 3—Want a separate decree allowing them franchising, right to write minimum admissions into exhibition contracts in order to estimate revenue; roadshows.

600 Houses Seen as Maximum For New Paramount Theatres

Paramount's New Theatre Company, to be born if stockholders approve a proposed consent decree, may emerge as a circuit of some 600 theatres or less compared to the 1,500 contained at one time in the original Paramount empire.

The precise holdings to be allotted the New Theatre Company, which may be named United Theatres, are difficult to determine due to the wide range of the proposed decree. Its terms not only provide alternate measures to break up the Paramount partnerships, but also apparently aim at increased competition by compelling Paramount to give up other holdings or by voluntary agreement limit operational activities of the New Theatre Company in cities like San Francisco to two first-run theatres.

New Theatres will take over only those United States theatre assets which Paramount in its proposed two-bodied form of an exhibiting company and a producing-distributing company, will retain.

At present Paramount is said to own 449 theatres outright and to operate the remainder —estimated at 1,000 odd—in partnership.

The Justice Department listing covers some 940 theatres in 32 locations which Paramount holds jointly with a partner who is a potential exhibitor. According to the proposed decree these joint ownerships must be dissolved either by: 1) the sale of Paramount's interests to partners or to a third party who is not a defendant in the Government anti-trust suit or affiliated with such a defendant; 2) by buying out partners in specified theatres of certain locations. There are no objections to joint ownerships in five locations with non-exhibitor partners. The number of the partnership theatres subject to dissolution follows:

Partners

ALABAMA: Anniston—4; Auburn—1; Bessemer—2; Birmingham—6; Chickasaw—1; Ensley (suburb of Birmingham)—2; Jasper—2; Mobile—6; Montgomery—6; Selma—2; Troy—1; Tuscaloosa—4.

ARIZONA: Phoenix—3.

ARKANSAS: Camden—3; Clarksville—2; Conway—2; Dardanelle—1; Fayetteville—4; Fort Smith—6; Helena—2; Hope—3; Hot Springs—4; Jonesboro—3; Little Rock—10; McGehee—1; Morrilton—1; Newport—2; Pine Bluff—3; Russellville—1; Smackover—1; Stuttgart—1; Van Buren—2.

FLORIDA: Pensacola—4.

GEORGIA: Athens—5; Augusta—4; Barnesville—1; Brunswick—3; Buford—2; Columbus—7; Elberton—1; Gainesville—4; Lexington—1; Macon—5; Moultrie—2; St. Simons Island—1; Savannah—6; Waycross—3.

IDAHO: Boise—4.

ILLINOIS—Chicago—4; Galesburg—1; LaSalle

(*Continued on Page* 11)

May Help—Arnall

The Paramount consent decree "should be very helpful" to the Society of Independent Motion Picture Producers, President Ellis Arnall declared before leaving Hollywood for New York this week.

"The fight on monopoly is bearing fruit," Arnall declared. "It must continue." Arnall also found that business is not as bad as "the prophets of doom" have preached.

Releases and Backlogs Are Down 12% As Early '49 Production Tempo Slows

New production the first two months of this year was 38 per cent off the pace of 1948 and current and backlog release schedules as of the end of February were both down 12 per cent, an STR check of 12 distributors revealed this week.

The check shows that 31 films had gone into production this year as against 50 at this stage a year ago. Releases current as of Feb. 28 this year exclusive of westerns totals 251, a drop of 35 from the figure of Feb. 29, 1948. Unreleased product (completed or in production) totals 213, the drop of 27 maintaining the old 84 per cent ratio to current release.

The breakdown by companies:

Allied—1949: Released 5, Unreleased 3, Started 0; 1948: Released 5, Unreleased 3, Started 0.

Columbia—1949: Released 28, Unreleased 36, Started 5; 1948: Released 39, Unreleased 27; Started 4.

Eagle Lion—1949: Released 28, Unreleased 20, Started 0; 1948: Released 27, Unreleased 18, Started 4.

MGM—1949: Released 20, Unreleased 21, Started 5; 1948: Released 28, Unreleased 21, Started 3.

Monogram—1949: Released 16, Unreleased 7, Started 1; 1948: Released 21, Unreleased 8, Started 6.

Paramount—1949: Released 21, Unreleased 23, Started 6; 1948: Released 24, Unreleased 26, Started 4.

RKO—1949: Released 21, Unreleased 23, Started 2; 1948: Released 23, Unreleased 34, Started 3.

Republic—1949: Released 19, Unreleased 9, Started 5; 1948: Released 27, Unreleased 14, Started 8.

Twentieth Century-Fox—1949: Released 33, Unreleased 22, Started 2; 1948: Released 25, Unreleased 25, Started 4.

United Artists—1949: Released 18, Unreleased 11, Started 1; 1948: Released 21, Unreleased 15, Started 2.

Universal-International—1949: Released 23, Unreleased 15, Started 3; 1948: Released 28, Unreleased 28, Started 6.

Warner—1949: Released 19, Unreleased 23, Started 1; 1948: Released 18, Unreleased 21, Started 6.

Down

Federal amusement taxes on box-offices for January, which reflect December admissions, were $25,766,798, compared to $28,688,455 for the same month the preceding year, the Treasury Department reported this week. The figures while reported in January, actually cover the previous December and estimates place 80 per cent of the amount as being made up by motion picture theatres.

Paramount Decree Kicks Up

(*Continued from Page 9*)

on Nov. 11, 1948. Chances that their ranks will be still further depleted and they will be reduced to the Big 2, are about even, with 20th Century-Fox continuing to talk on a possible decree with the Government, according to reports. The fly in the Fox ointment seems to be that while the company is willing to release theatres it holds in partnership, it insists on retaining the theatres it owns outright as part of its producing-distributing set-up.

To Fight

Loew's (MGM) and Warner Bros., however, seem certain to fight it out. Warner President Harry M. Warner has declared that he acquired the theatre assets over a period of years and will not give them up. Loew's has consistently maintained that it is no monopoly and has no monopolistic power, hence it should not be deprived of its theatres.

The Loew view was once more officially expressed last Thursday when it filed a brief on the subject with the statutory court.

The brief claims Loew's never acquired theatres as a part of a monopolistic plan but as showcases; that Loew's nowhere has closed towns or is in such position that it can monopolize or exclude competition; that it has only 131 theatres compared to the 501 of Warner Bros., the 636 of 20th-Fox and the large Paramount holdings.

Further point is made that in 1932 Loew's had 122 theatres and since that time has added only nine, as well as the claim that Loew's as a theatre owner gains no advantage or power as a distributor.

The brief also attacks the Government attempt to prevent Loew's from expanding, claiming that the proviso that such expansion must be approved by the court is sufficient, and declares a cross-licensing ban to be "unnecessary and punitive." Further reforms in trade practices make divestiture unnecessary, and the Supreme Court has not found theatre owning by distributors illegal in itself, the statutory court is told.

2 Companies

Paramount's consent decree provides for making two independent companies where one integrated company existed before. Apparently more rigorous in its controls and provisions than the RKO decree which the court approved, it provides that by a specific date (accepted by Paramount as of Jan. 1, if stockholder approval is forthcoming) there shall be a New Picture Company, which will retain the name Paramount, and a New Theatre Company which may be called United.

The New Picture Company will retain Paramount's distribution facilities and functions, as well as its studios and production facilities and some 340 Paramount Theatres in Canada plus some 14 theatres abroad, seven of which are in England. It will also acquire Paramount Los Angeles television station KTLA and Paramount interests in the Allen B. DuMont laboratories and may draw on an $11,000,000 credit if needed through arrangements with the First National bank of Chicago, and the Bankers Trust and Manufacturers Trust of New York. Barney Balaban will head this company according to announcement.

Split Assets

The New Theatre Company will take over those theatres in the United States which Paramount is allowed to keep under the decree—a probable maximum of 600 out of a circuit which once had 1,520 houses. (For a full discussion of the theatre provision, see separate story, Colms. 2-3 Page 9). The new company can draw upon $12,500,000 to buy out its partnerships in localities where the decree permits such purchases. The fund is part of a $25,000,000 revolving fund negotiated by Paramount with Chicago's First National and New York's Bankers Trust and Manufacturers Trust.

(The New Picture Company could assumably also purchase theatres of its own within the provisions of the anti-trust laws, sources in Washington said, pointing out that according to the U. S. Supreme Court, theatre ownership by distributors is not illegal in itself.)

Within 1 Year

The consent decree provides that the two new companies shall be operating within a year after the judgment is signed. Both shall be independent of each other and each shall not have common "directors, officers, agents or employes" or be subject to control of each other in any respect.

To this end the decree orders that the New Theatre Company by-laws shall provide that none of its directors shall be any one who has had prior connection with Paramount, or with the New Picture Company to spring from the old Paramount, and that the candidates for the first board must be approved by both the Justice Department and the court.

The by-laws of the New Picture Company, according to the decree, must provide for replacements of all directors of that company after reorganization under the decree and its board must not consist of anyone having previous connection either with Paramount or the New Theatre Company. After the board has a majority of such members who have had no prior affiliation with Paramount or the New Theatre Company, it must continue to maintain such a majority though it may then presumably include a minority of those who have had such an affiliation.

Stock Transfer

The stock division section of the decree provides that each of the new companies shall transfer to the old Paramount company "a number of shares of their common capital stock equal to one-half the aggregate amount of common stock" of the old Paramount company. Stock of these new companies shall be distributed to stockholders of the old Paramount on the basis of holdings. However, all the stock of the New Theatre Company shall be placed in the trusteeship of the Bank of New York and the Fifth Avenue Bank.

Stock of the New Picture Company will be distributed to stockholders in proportion to their holdings. Stock of the New Theatre Company will be transferred to the Bank of New York and the Fifth Avenue Bank as a Trustee who will hold it for the stockholders. This move, intended to insure separation of the companies, also provides that the Trustee will hold all cash dividend payments for the stock in effect until the stockholder has shown that he has disposed of his stock in the New Picture Company. At which time he would resume control of his theatre stock and be entitled to receive its dividend payments. Otherwise he would retain stock in the New Picture Company

(*Continued on Page 12*)

Drive-In Roadshows

Booking of J. Arthur Rank's "Hamlet" and "The Red Shoes" into a Daytona Beach, Fla., drive-in is not a matter of new policy in connection with these films so much as inability to get terms from the conventional theatres in that city, it was learned in New York Thursday.

Rank has sold "Hamlet" to open March 10 at the Daytona Beach Drive-In with "Shoes" to follow on March 31, both for four days. Car ramps will be roped off according to admission prices which range from $1.20 to $2.40 a person.

Paramount Reshuffles For 'Decree' Sales

In a move thought to anticipate the shape of things to come under a consent decree, Paramount Tuesday increased its sales divisions from four to five and raised Ted O'Shea to a new post—that of assistant general sales manager.

The move, announced from Hollywood by General Sales Manager Alfred W. Schwalberg, creates a new midwestern division out of the old west coast division and aligns the sales areas with their chiefs as follows:

Mideastern (Cleveland, Detroit, Cincinnati, Pittsburgh, Philadelphia, Washington, D. C.)—Harry Goldstein; headquarters, Cleveland.

Midwestern (Kansas City, St. Louis, Omaha, Des Moines)—Harold Wirthwein, former assistant west coast division manager; headquarters, Kansas City.

West Coast (Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, Denver)—George A. Smith; Los Angeles.

Central (Chicago, Milwaukee, Minneapolis, Indianapolis, Dallas, Oklahoma City, Memphis)—James Donohue, with Central District Manager Duke Clark as assistant division manager and headquarters in Chicago.

Eastern (New York, Boston, New Haven, Albany, Buffalo, Atlanta, Charlotte, Jacksonville, New Orleans)—Hugh Owen.

Schwalberg announced that Gordon Lightsone would remain Canadian division manager and Oscar Morgan short subject sales manager. Earle Sweigert is to resign the Philadelphia district managership.

No Red Light for Production Under Decree—Balaban

The consent decree, if approved will not result in any slow down on Paramount production, President Barney Balaban declared in Hollywood this week, telling a sales and studio meet that "In planning for 1950 there will be no ceiling on the number of pictures produced."

In fact as a result of the consent decree, "production and distribution in Paramount will stand on their own feet," Balaban declared. "We, who are in the production and distribution business," he said, " . . . will be on our own resources and resourcefulness. There can no longer be any claims that one end of our business is dependent upon favors from the other. There can be no shifting of responsibility."

Balaban warned production that the days "of careless planning" were over and that the "forthcoming years call for a resurgence of ingenuity, resourcefulness and inspired showmanship which made this a great industry."

Error

Location of the Granada Theatre in the $225,000 damage suit reported last week by STR should be at Virginia, Minn., instead of Minneapolis as carried.

600 Maximum for Paramount?

(Continued from Page 9)

—2; Moline—2; Oak Park—2; Peru—2; Quincy—2; Rockford—5; Rock Island—3.

INDIANA: Gary—2.

IOWA: Algona—2; Boone—3; Burlington—3; Cedar Falls—1; Cedar Rapids—2; Centerville—2; Chariton—2; Charles City—2; Clarion—1; Clear Lake—2; Clinton—3; Cresco—1; Davenport—3; Des Moines—11; Eagle Grove—1; Estherville—1; Forest City—1; Fort Dodge—3;. Grinnell—2; Iowa City—3; Mason City—3; New Hampton—1; Newton—2; Oelwein—2; Oskaloosa—3; Ottumwa—5; Sioux City—7; Waterloo—2.

KENTUCKY: Fulton—3; Henderson—2; Owensboro—4.

LOUISIANA: Alexandria—3; Baton Rouge—5; Monroe—3; New Orleans—3; Shreveport—8.

MAINE: Auburn—1; Augusta—2; Bangor—3; Brunswick—2; Gardiner—1; Hollowell—1; Lewiston—3; Livermore Falls—1; Norway—1; Orono—1; Ramford—1; South Paris—1;. Wilton—1.

MASSACHUSETTS: Chicopee—1; Fitchburg—1; Greenfield—1; Haverhill—2; Holyoke—3; North Adams—2; Northampton—2; Palmer—1; Pittsfield—4; Springfield—2; Ware—1; Westfield—1.

MICHIGAN: Adrian—2; Allegan—1; Alpena—2; Ann Arbor—5; Battle Creek—5; Bay City—4; Benton Harbor—2; Big Rapids—1; Cadillac—2; Detroit—3; East Lansing—1; Flint—8; Grand Haven—2; Grand Rapids—8; Grenville—2; Hillsdale—2; Holland—3; Ionia—2; Jackson—5; Kalamazoo—6; Lansing—6; Ludington—2; Manistee—3; Monroe—2; Muskegon—3; Niles—2; Owosso—3.; Pontiac—6; Port Huron—3; Saginaw—7; St. Joseph—1; South Haven—2; Sturgis—2; Three Rivers—2; Traverse City—2; Willow Run—1; Ypsilanti—2.

MINNESOTA: Fairmont—2.

MISSISSIPPI: Biloxi—2; Clarksdale—2; Columbus—3; Greenville—2; Greenwood—2; Gulfport—2; Hattiesburg—4; Jackson—5; Meridian—3; Natchez—2; Tupelo—2; Vicksburg—3; West Point—2; Winona—1.

NEBRASKA: Fairbury—2; Falls City—2; Grand Island—3; Hasting—2; Omaha—4.

NEW HAMPSHIRE: Berlin—3; Concord—2; Portsmouth—2.

NEW JERSEY: Newark—2; Paterson—1.

NEW MEXICO: Albuquerque—9.

NEW YORK: Fulton—2; New York City—1; Owego—1; Rochester—3; Waverly—2; Yonkers—1.

NORTH CAROLINA: Asheboro—1; Asheville—6 plus commitment to build; Burlington—3; Canton 2; Chapel Hill—2; Concord—2; Durham—3; Fayetteville—3; Gastonia—2; Goldsboro—3; Greensboro—3; Greenville—3; Hendersonville—2; Hickory—2; High Point—4; Lenoir—2; Lexington—2; Lumberton—2; Monroe—2; Mt. Airy—1; Raleigh—5; Rockingham—2;. Rocky Mount—2; Salisbury—3; Wilmington—5; Wilson—3; Winston-Salem—4.

NORTH DAKOTA: Jamestown—1.

PENNSYLVANIA: Aliquippa—4; Ambridge—1; Bloomsburg—2; Butler—2; Carlisle—2; Danville—1; Dickson City—1; Dunmore—1; Duryea—1; Forest City—1; Forty Fort—2; Hawley—1; Hazleton—3; Honesdale—1; Jersey Shore—1; Kingston—1; Lebanon—3; Luzerne—1; Mauch Chunk—1; Miners Mills—1; Northumberland—1; Old Forge—1; Olyphant—2; Parsons—1; Pittston—2; Plymouth—1; Pottsville—3; Sayre—1; Scranton—13; Shenandoah—1; Sunbury—2; Towanda—1; Wilkes-Barre—9; Williamsport—2.

SOUTH CAROLINA: Anderson—1; Columbia—1; Darlington—2; Florence—2; Greenville—1; Greenwood—3.

SOUTH DAKOTA: Madison—2.

TENNESSEE: Elizabethton—2; Jackson—4; Kingsport—1; Memphis—2.

TEXAS: Abilene—4; Amarillo—5; Anahuac—1; Arlington—2; Arp—1; Austin—7; Baytown—2; Beaumont—8; Breckenridge—2; Brownsville—2; Brownwood—3.; Channelview—1; Conroe—2; Corsicana—4; Dallas—22; Denison—3; Denton—3; Donna—1; Eagle Lake—1; Eastland—2; El Paso—6; Fort Worth—13; Galveston—6; Gladewater—3; Goose Creek—2; Greenville—3; Groves—1; Hallettsville—1; Harlingen—4; Henderson—2; Houston—20; Jacksonville—3; Kilgore—3; La Porte—1; Longview—3; Lufkin—3; McAllen—4; Marshall—2; Mercedes—3; Nacogdoches—3; Nederland—1; Needville—1; Orange—4; Overton—2; Paris—5; Pelly—1; Pharr—1; Port Arthur—7; Port Neches—2; Richmond—1; Rosenberg—2; Rusk—1; San Antonio—9; San Marcos—3; Silsbee—2; Temple—5; Texarkana—4; Tyler—4; Vernon—2; Waco—5; Wallis—1; Weslaco—2; Wichita Falls—4; Yoakum—2.

UTAH: Ogden—3.

VERMONT: Brattleboro—1; Burlington—2; Montpelier—1.

VIRGINIA: Cape Charles—1; Charlottesville—4; Danville—3; Exmore—1; Hampton—2; Hilton Village—1; Lynchburg—3; Newport News—2; Phoebus— 1.

WEST VIRGINIA: Bluefield—2; Wheeling—1.

WISCONSIN: La Crosse—2.

Alternate

However, should Paramount elect to take advantage of the decree's second clause relating to joint partnerships, it may buy as follows:

ALABAMA: Anniston—2, only 1 to be first-run; Auburn—1; Bessemer, Ensely, Jasper, Selmer—1 each; Birmingham—4, including 2 first runs; Chickasaw—1; Mobile—4, including 1 first-run; Montgomery—3, including 1 first-run; Troy—1; Tuscaloosa—3, including 1 first-run.

ARIZONA: Phoenix—1 of 2 drive-ins.

ARKANSAS: Camden, Jonesboro—1 each; Fayetteville, Ft. Smith, Hot Springs—2 each, including 1 first-run; Little Rock—2.

FLORIDA—Pensacola—3, including 1 first-run.

GEORGIA: Athens, Augusta, Brunswick, Columbus, Gainesville, Macon, Waycross—1 each; Savannah—2, including 1 first-run.

IDAHO: Boise—2, including 1 first-run.

ILLINOIS: La Salle, Moline, Oak Park, Peru, Quincy—1 each; Rock Island, Rockford—2 each including 1 first-run each.

INDIANA: Gary—1.

IOWA: Cedar Rapids—1; Davenport, 2, including 1 first-run; Des Moines—6, including 2 first-runs; Sioux City, Waterloo—1 each.

KENTUCKY: Fulton—1; Owensboro—2, including 1 first-run.

LOUISIANA: Alexandria, Monroe—2 each, including 1 first-run each; Baton Rouge, New Orleans—1 each; Shreveport—4, including 1 first-run.

MAINE: Bangor, Lewiston—1 each.

MASSACHUSETTS: Haverhill, Holyoke, North Adams, Northampton, Pittsfield, Springfield—1 each.

MICHIGAN: Ann Arbor, Battle Creek, Flint, Grand Rapids, Kalamazoo, Lansing, Pontiac, Saginaw—1 each; Detroit—1, Royal Theatre, subject to sale or lease.

MINNESOTA: Fairmount—1.

MISSISSIPPI: Biloxi, Clarksdale, Greenville, Greenwood, Gulfport, Natchez—1 each; Hattiesburg, Meridian, Vicksburg—2 each, including 1 first-run in each; Jackson—3, including one first-run; Winona—1.

NEBRASKA: Fairbury, Falls City, Hasting—1 each; Grand Island—2, including 1 first-run; Omaha—2.

NEW HAMPSHIRE: Concord, Portsmouth—1 each.

NEW JERSEY: Newark—1.

NEW MEXICO: Albuquerque—1.

NEW YORK: Fulton—1; New York City—1 (Rivoli, Paramount, wholly owned); Rochester—2, including 1 first-run.

NORTH CAROLINA: Asheboro—1; Asheville—4, including a house to be built and excluding the Paramount; Burlington, Durham, Fayetteville, Goldsboro, Greensboro, Greenville, High Point, Salisbury, Wilmington, Wilson, Winston-Salem—2 each, including 1 first-run each; Canton, Chapel Hill, Concord, Gastonia, Hendersonville, Hickory, Lumberton, Monroe, Rockingham, Rocky Mount—1 each; Raleigh—3, including 1 first-run.

PENNSYLVANIA: Aliquippa, Bloomsburg, Butler, Carlisle, Hazelton, Lebanon, Pittston, Pottsville, Shenandoah, Sunbury, Wilkes-Barre, Williamsport—1 each; Scranton—2.

SOUTH CAROLINA: Anderson, Columbia, Greenville—1 drive-in each; Greenwood—2, including 1 first-run.

SOUTH DAKOTA: Madison—1.

TENNESSEE: Elizabeth, Jackson, Memphis, Kingsport—1 each.

TEXAS: Abilene, Beaumont, Breckenridge, Brownwood, Brownsville, Corsicana, Denison, Denton, Galveston, Harlingen, McAllen, Orange, Paris, Port Arthur, Temple, Tyler, Vernon, Wichita Falls—1 each; Austin—3, including 1 first-run; Amarillo, El Paso, Texarkana, Waco—2 each, including 1 first-run; Dallas—7, including 2 first-runs; Ft. Worth—4, including 1 first-run; Houston—7, including 1 first-run; San Antonio—4, including 1 first-run.

UTAH: Ogden—2, including 1 first-run.

VIRGINIA: Charlottesville, Lynchburg, Newport News—1 each.

WISCONSIN: LaCrosse—1.

3rd Way

In event these joint ownerships are not disposed of—either by the partners buying out Paramount buying out the partners—under the conditions previously listed, there is a third method of joint ownership disposal whereby Paramount or the New Theatre Company may acquire partners' interests and sell them to a third party who is neither a defendant nor an affiliate of a defendant. Such re-sale to a third party must be made within three months after Paramount has bought out its partner and must promote competition in the area where the theatres are located.

In five situations where Paramount has joint ownerships with partners who are investors and not potential exhibitors, Paramount may keep its joint ownership in the following manner:

MAINE: Houlton—Dispose of 1 holding, retain another; Rockland—Keep 2 holdings but only 1 may be first-run. Minnesota-Rochester—Keep 2 holdings but only 1 first-run; Winona—same.

VERMONT—Rutland—Keep 2, only 1 first-run. The remaining theatres must be disposed of to a party who is neither a defendant nor affiliated with a defendant. These provisions must be carried out within two years.

Divestiture

Furthermore in what appears to be an effort to create or extend competitive situations in over 55 localities involving almost 70 theatres, Paramount is ordered to get rid of its interest in the following houses to a non-defendant within two years after the decree is entered:

FLORIDA: Bartow, Bradenton—1 each; Clearwater—2; Daytona Beach—1 first-run; Deland—1; Ft. Lauderdale—1 first-run, sub run; Ft. Myers—The Ritz; Gainesville—1 first-run; Hollywood—The Hollywood; Jacksonville—1 first, 2 subsequent-run, Lakeland, 1 first, 1 subsequent-run; Lake Worth—1; Ocala—1; Orlando—1 first-run, 1 subsequent-run; Plant City— 1; St. Augustine—1; St. Petersburg—1 first-run, 3 subsequent-runs; Sanford—1; Sarasota—1; West Palm Beach—1; Winter Park—1.

GEORGIA: Atlanta—1 first-run.

IDAHO: Preston—1.

ILLINOIS: Bloomington—1 first-run; Elgin, Kankakee, Peoria—Same; Pekin—1.

INDIANA: South Bend—1 first-run.

KENTUCKY: Danville—1.

MAINE: Bath—1.

MICHIGAN: Detroit—The Regent and Annex.

MINNESOTA: Austin—1; Mankato—1 first-run; Minneapolis, St. Cloud, St. Paul—Same.

NEW YORK: Peekskill—1; Poughkeepsie—1 first-run.

NORTH CAROLINA: Charlotte—1 first-run.

NORTH DAKOTA: Fargo—1 first-run; Minto—Same.

OHIO: Bellevue—1; Fremont—1 first-run; Hamilton, Middletown—Same.

SOUTH CAROLINA: Columbia—1 first-run; Spartanburg—Same; Sumter—1.

SOUTH DAKOTA: Aberdeen—1 first-run; Huron, Watertown—Same.

TENNESSEE: Chattanooga—1 first-run; Knoxville—2 first-runs.

UTAH: Logan—1; Provo—Same.

VERMONT: Barre—1.

WISCONSIN: Eau Claire—1.

Limits First-Runs

In addition, Paramount has the choice of relinquishing interests in Tucson, Ariz.; Aurora, Alton, Denville, Decatur, Galesburg, Kewanee, Joliet, Waukegan, Ill.; Grand Forks, N. D.; Anderson, S. C.; Greenville, S. C.; and Mitchell, S. D., or compromise and confine its operations on first-runs in each community. The same provisions would limit Paramount to operating two first-runs in San Francisco, Duluth, Minn., and Sioux Falls, S. D.

If Paramount is unable to sell the aforementioned theatres, it may dispose of not more than 12 by leases to parties who are not defendants or who are not affiliated with a defendant, pro-

(Continued on Page 12)

Short Softening?

Some indication appeared this week that exhibitor opposition, as expressed by the Theatre Owners of America, to booking the motion picture industry public relations shorts at the fees presently asked was softening. TOA sources said that since talk on the subject had begun, the opposition had decreased somewhat and was now "about 50-50." Indications were that this might wear down even further. The exhibitor resistance caused RKO to cancel March 1 as the release date for the first of the series, "Let's Go to the Movies."

Protest 16-mm. Showing

New Jersey Allied this week voiced protest to Republic against the sale of 16-mm. pictures to the Parent Teachers Association of that state. Specifically named in the complaint which claims these showings are in competition with theatres are "Bill and Coo" and a Roy Rogers picture.

Anti-Trust Suit Is Resumed

(*Continued from Page* 10)

and sell his stock in the New Theatre Company to parties not affiliated with the New Picture Company who would then receive the stock in trusteeship.

All stock transfers will be tax free.

Paramount also accepted under the decree that it will not demand admission minimum prices in its contracts with exhibitors, will not conspire to maintain clearance systems or grant unreasonable clearance between theatres not in competition. It will not issue or make franchises, make formula deals, or condition sale of one picture upon purchase of another.

It agrees further that it will not pool houses, make profit sharing leases, book or operate through an agent who represents any other exhibitor, or make deals to keep any other exhibitors from acquiring a picture theatre.

In commenting upon the decree in Hollywood, President Barney Balaban said:

'More Desirable'

"This brings to an end 10 years of litigation. We entered into this consent decree because it seemed to us far more desirable than continuing the endless and costly litigation involved as well as the risk of its outcome."

Earlier he had declared the decree, if approved by stockholders, "opens the way to one of the most constructive moves in the history of the corporation."

Clearance Revisions Seen by Levy

Drastic reductions in clearance with their elimination altogether in some circumstances was seen as a possible result of the Paramount consent decree by Herman Levy, general counsel for the Theatre Owners of America.

In an analysis of the decree for TOA members, Levy apparently assumes that since the burden of proving a clearance reasonable is now upon the distributor and that such proof is difficult clearances will be revised.

Among the other points he makes are:

1) That providing pictures shall be "offered theatre by theatres" is vague and may be construed as approving compulsory competitive bidding though the U. S. Supreme Court has ruled against it.

2) Whether buying or booking combines can operate legally under the consent decree.

3) That the decree does not prohibit conditioning as regard shorts and newsreels, but that in his opinion the same principle is involved.

'In Your Hands'

Motion Picture Association of America President Eric Johnston Monday passed the buck back for responsibility of what goes into American movies to the nation's women's leading organizations.

In a speech before the third Film Forum, representing 14 women's organizations, Johnston declared that the "industry is vigorous, with a vision . . . and it is looking for new horizons and new roads to travel."

But he added, the "character of motion pictures is inevitably tied to the economics of the industry. . . . If you want the kind of films you say you want, you need to give them aggressive box-office support," he warned the women, declaring that the success of such pictures "is to a large extent in your hands."

The Sun His Undoing?

Drive-in grosses have dropped off as much as 25 per cent when daylight saving time is in effect, Theatre Owners of America A. Julian Brylawski told the House District of Columbia subcommittee in Washington this week.

Expressing exhibitor opposition to such time in an effort to get the committee not to put it into effect for Washington this summer, Brylawski said people did not think of going to the movies when the sun was up at 8 P. M.

Film, Equipment Exports In 1948 Show Decline

Exports of American raw film stock in 1948 show a drop of about 15 per cent below the record high level of 1947, it was reported in Washington by the Commerce Department Motion Picture Chief Nathan D. Golden.

Raw stock exports for the year amounted to 382,482,225 linear feet or 15 per cent under the 1947 total, or, in dollar value, $6,653,873 compared with $6,781,822 in 1947. Exports of exposed motion picture feature films totalled 294,677,542 linear feet, only slightly less than the 1947 total.

Exports of motion picture equipment—cameras, projectors, sound equipment, arc lamps and screens—were valued at $10,972,516 in 1948, or more than 30 per cent under the 1947 figure. All types of equipment, Golden stated, shared in the general decline. Feature film exports were valued at $8,511,454 as against $8,520,258 in 1947.

2 Weeks' Clearance Basis Of $1,500,000 Suit

Charging conspiracy to maintain an unreasonable clearance of two weeks in favor of the Minnesota Amusement Company's theatres in Virginia, Minn., against his Regent, State and Grant in Eveleth, W. C. Crouse this week filed suit under the anti-trust laws in the federal court at Minneapolis seeking injunctive relief and triple damages amounting to $1,500,000.

Crouse claims that Eveleth played day-and-date with Virginia when Publix theatres, Paramount-owner of the present Paramount partner, Minnesota Amusement, operated there but after he took over, Virginia was granted two weeks' clearance over him.

Named as defendants are Paramount, Loew's (MGM), 20th Century-Fox RKO, Warner Bros., Columbia, United Artists, Universal, the Minnesota Amusement Company and its predecessor Publix Northwest Theatres.

Artcraft Attacks Run And Clearance in Suit

A $750,000 triple damage suit attacking what it charges to be uniform clearance and run maintained by 10 distributors was filed in federal court at Providence, R. I., by Artcraft Pictures, Inc., operator of the Greenwich Theatre, East Greenwich, Conn.

Named as defendants are Paramount, Loew's (MGM), 20th Century-Fox, Warner Bros., RKO, United Artists, Universal, Columbia, Republic and Monogram. Joseph Stanzler, president of Artcraft, is the brother of Meyer Stanzler, whose Narrangsett Pier Amusement Company has filed a similar suit against the same defendants.

600 Theatres For Paramount?

(*Continued from Page* 11)

vided that the leases do not give Paramount a share of the house revenues and that the houses so leased be sold as soon as possible.

Paramount also has the right to put the New York Paramount Theatre property in the New Picture Company assets provided it leases the house to a non-defendant or to the New Theatre Company and the lease does not give Paramount a share of the theatre's revenues. In addition the New York theatre shall be sold within five years to a non-defendant.

Furthermore, during the reorganization period of one year from the date the decree becomes effective, Paramount has the right to lease its own pictures into the houses it operates under its own terms. The same applies apparently to Paramount's relations with the theatres acquired by the New Theatre Company during this reorganization period. This privilege expires after the reorganization has been completed, at which time the New Picture Company must sell pictures picture by picture, theatre by theatre, in accordance with the terms of the consent decree.

More Changes

Supplemental discussions between Paramount and the Attorney General indicate further changes in this list. As an example in Shreveport and in Jackson, Paramount will be permitted to retain 50 per cent in all the theatres in which it has an owner's interest there, in view of the fact that the co-owners are investors, not potential exhibitors. The same may apply to some theatres in Alabama, North and South Carolina, and Tennessee if a similar situation can be proved. And further, in Chattanooga, Tenn., Paramount need not dispose of any interest provided there is an independent first-run established within 18 months after the decree goes into effect.

Joint ownership apparently also will be permitted in Ft. Fairfield, Maine, and in Brockton, Mass., as well as Johnston City, Tenn.

For the purpose of the decree Paramount or the New Theatre Company is considered to own a theatre outright where it has an interest of 95 per cent or more.

Question: Can They Sell, Then Buy?

Question puzzling the eye-weary folk this week who had read through the Paramount consent decree and wondered why the law can't write in short sentences, was whether it would not be possible for a New Picture Company stockholder to comply with the law by selling his stock in the New Theatre Company to a person meeting the legal qualifications and then buying the stock back?

Producers Reelect Johnston, Freeman

The Association of Motion Picture Producers in Hollywood this week reelected Eric Johnston president and Y. Frank Freeman board chairman. Also elected were Vice-Presidents B. B. Kahane, L. K. Sidney and Charles Boren, and Secretary James S. Howie. Boren will be in charge of industrial relations.

The AMPP decided to allow each studio member two representatives on the board and to appoint an executive committee.

RAND
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Norwalk
MPIRE
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ALACE
Norwich
ARLTON
vansville
ALACE
Danbury
OOSIER
Muncie
APITOL
Illimantic
PODROME
Buffalo
WARNER
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RAMOUNT
Boston
ENWAY
Boston
APITOL
pringfield
WARNER
Worcester
TANLEY
Pittsburgh
WARNER
Erie
STATE
Johnstown
OLUMBIA
Sharon
MANOS
Greensburg

WILTERN Los Angeles
BRAMFORD Newark
STANLEY Jersey City
GARDEN Paterson
CAPITOL Passaic
WARNER Lynn
STRAND Albany
PALACE Lawrence
TROY Troy
CAPITOL Salt Lake
STANLEY Utica
PARAMOUNT Ogden
KEENEY Elmira
PALACE Jamestown
HAVENS Olean
ADA Boise
CAPITOL Dunkirk
STEUBEN Hornell
GRAND Cincinnati
FAMILY Batavia
PALACE Toledo

SPECIAL RETURN ENGAGEMENT!!!

THE 2 WARNER PICTURES NOMINATED FOR 16 ACADEMY AWARDS!

Johnny Belinda





NOMINATED FOR "BEST PICTURE" PLUS 11 OTHER AWARDS!

"BEST ACTRESS"

"BEST ACTOR"



"BEST SUPPORTING ACTOR"
"BEST SUPPORTING ACTRESS"
"BEST DIRECTION"
"BEST SCREENPLAY"
"BEST CINEMATOGRAPHY"
AND 4 OTHER AWARDS

JANE WYMAN · LEW AYRES
in "JOHNNY BELINDA"
with CHARLES BICKFORD
AGNES MOOREHEAD
STEPHEN McNALLY
DIRECTED BY JEAN NEGULESCO
PRODUCED BY JERRY WALD
Screen Play by Irmgard Von Cube and Allen Vincent
From the Stage Play by Elmer Harris • Produced by Harry Wagstaff Gribble • Music by Max Steiner

Treasure of Sierra Madre



NOMINATED FOR "BEST PICTURE" PLUS 3 OTHER AWARDS!



"BEST SCREENPLAY"
"BEST DIRECTION"
"BEST SUPPORTING ACTOR"
(IT WON THE N. Y. FILM CRITICS AWARD TOO!)

TREASURE OF SIERRA MADRE
starring HUMPHREY BOGART
AND WALTER HUSTON
TIM HOLT • BRUCE BENNETT
DIRECTED BY JOHN HUSTON
PRODUCED BY HENRY BLANKE
Screen Play by John Huston. Based on the Novel by B. Traven.
Music by Max Steiner

The Strand is happy to forego its usual stage show in order to present this extraordinary double-hit screen program. *The Management*

NOW! WARNER BROS. STRAND

TIMING! SHOWMANSHIP!

THEY MEAN MORE THAN EVER NOW-TOGETHER!!!

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Bomba, the Jungle Boy

Monogram Drama 71 mins.

AUDIENCE SLANT, (Family) This nicely produced jungle picture presents Johnny Sheffield as a sort of miniature Tarzan. Excellent animal shots.

BOX-OFFICE SLANT: Can do good business if properly exploited. Has natural ingredients to attract patronage.

Cast: Johnny Sheffield, Peggy Ann Garner, Onslow Stevens, Charles Irwin, Smoki Whitfield, Martin Wilkins. Credits: Producer, Walter Mirisch. Director, Ford Beebe. Screenplay, Jack DeWitt. Adapted from "Bomba, the Jungle Boy" by Roy Rockwood. Photography, William A. Sickner.

Plot: The daughter of a famed photographer becomes lost on an African expedition, and is found by a white boy about her own age, clad in a brief leopard skin. They enjoy life together, as it develops that the boy was brought to the jungle as a wee infant by a father who disliked humanity. The boy saves the girl's father and guides, but refuses to return with them to civilization.

Comment: This nicely produced jungle picture is a sort of miniature Tarzan idea, with Johnny Sheffield doing a swell job as the teen-age jungle hero. The picture is distinguished by some really excellent shots of various and interesting animals, and Film Editor Otho Lovering does well in weaving them into the story fabric. Charles Irwin performs ably as the white guide with the Scottish burr, and Smoki Whitfield is believable as the native leader. Peggy Ann Garner isn't a particularly happy choice for the feminine lead, and Onslow Stevens isn't sufficiently natural as her father. The picture can do good business if properly exploited. Jungle pictures have been crowd-pleasers for many years, and this one has the natural ingredients to pull in patrons.

Take Me Out to the Ball Game

(Color by Technicolor)

MGM Musical Comedy 94 mins.

AUDIENCE SLANT: (Family) A thoroughly enjoyable picture that will appeal to all. One of the best musical comedies in a long time.

BOX-OFFICE SLANT: Should do outstanding business wherever played, based on Technicolor, powerful star appeal and excellent word-of-mouth.

Cast: Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett, Edward Arnold, Jules Munshin, Richard Lane, Tom Dugan. Credits: Producer, Arthur Freed. Director, Busby Berkeley. Screenplay, Harry Tugend and George Wells. Story, Gene Kelly and Stanley Donen. Photography, George Folsey. Musical Direction, Adolph Deutsch. Lyrics and music, Betty Comden, Adolph Green and Roger Edens. Title song by Jack Norworth and Albert von Tilzer.

Plot: At the turn of the century, the Wolves' baseball team is the champ outfit because of two star players. A gambler gets to one of the stars, playing on his desire to be a vaudevillian. The star gets so fatigued from burning the candle at both ends that his team nearly loses; however, he gets into the main game just in time to win the title and the lovely woman owner of the team.

Comment: "Take Me Out to the Ball Game" is a thoroughly enjoyable picture that will appeal to all. It is one of the best musical comedies in a long time. Every routine is better than the preceding one, with Frank Sinatra and Gene Kelly making a crackerjack song-and-dance team. Sinatra also sings a ballad, The Right Girl for Me, that is certain to gain popularity; and Kelly has a grand solo, The Hat My Father Wore Upon St. Patrick's Day. As Goldberg, Jules Munshin also emerges as a topflight comedian who will bear watching. Arthur Freed has given the film lavish production values, and Busby Berkeley rates a big hand for his smooth direction. The tunes, mostly by Betty Comden, Adolph Green and Roger Edens, are uniformly ear-tickling. This one should do outstanding business wherever played, based on Technicolor, powerful star appeal and excellent word-of-mouth.

National Reviewing Committees' Classifications

KNOCK ON ANY DOOR (Col.)
MATURE—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

MOTHER IS A FRESHMAN (20th-Fox)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

I Am With You

(Dubbed In English From Swedish)

Carlson Prodns. Documentary 75 mins.

AUDIENCE SLANT: (Family) Interesting scenes of life in Southern Rhodesia but with poor screenplay and poor acting in the young missionary role. Dubbing into English from the Swedish is well done.

BOX-OFFICE SLANT: Better for the 16-mm. circuits, but could go, with strong support, on a double bill. Angles are the Swedish cast, the African background and the affirmation of religious faith.

Cast: Nils Dahlgren, Rune Lindstrom, Carin Forsberg, Victor Seastrom, Ake Fridell, Lena Mbuisa, Pedro Taperesa. Credits: Producer, Studio Films. Direcor, Gosta Stevens. Screenplay, Stevens and Lindstrom. Photography, Ake Dahlquist.

Plot: A young Swedish pastor is called to be a missionary in Africa. His wife dies there of malaria and his son of snake bite. Blaming himself for their deaths, he loses his faith and leaves the mission. The example of a native woman, trained at the mission, renews his faith and he returns.

Comment: The film was photographed in a Swedish mission station in Southern Rhodesia. The scenes of African life are interesting, and authenticity is lent by a nice proportion of native dialect. The story idea is worth something, but the screenplay is poor and is not helped at all by Rune Lindstrom's performance as the young missionary. Nils Dahlgren is much better as the retiring missionary and the girl with strong faith, played by native Lena Mbuisa, is very good in her small role. This picture is better for the 16-mm. circuits, where it will be handled by the Religious Film Assn., but it could go, with strong support, on a double bill. It was shown at New York's class Normandie Theatre. The angles, which should help determine a co-feature, are the Swedish cast, the African background and the affirmation of religious faith. The dubbing into English from the Swedish is well done.

Tale of the Navajos

(Color by Technicolor)

MGM Documentary 58 mins.

AUDIENCE SLANT: (Family) Beautiful color photography, charming narration and good background music make this a superior travelogue, but it's long for a short and a little unexciting for a feature.

BOX-OFFICE SLANT: Makes half of a "class" double-feature. Many possible tieups. "Navajo problem" an angle, but just plain Indians, the West and Technicolor are exploitable.

Credits: Producer, John A. Haeseler. Story by Harry Chandlee and John A. Haeseler. Narrator, Edwin Jerome. Music, Lan Adomian.

Plot: Ziki, an Indian boy, and Jimmie, son of a white trader, are troubled because the sparse range on which they live can no longer support their flocks. Also, Ziki is unable to learn his silversmith trade because the supply of all-important turquoise has run out. The boys seek and find a richer land in the hills, described in a legend by Ziki's grandfather.

Comment: The plot is primarily framework for a travelogue, made superior by beautiful color photography, charming narration and good Indian-theme background music which never intrudes. The commercial difficulty is that the film is long for a short and a little unexciting, to most audiences, for a feature. It makes half of a "class" double-feature, and should be easy to exploit to any degree you wish for the discriminating audience that will like it. The air of authenticity of the film makes the "Navajo problem," while only suggested, an exploitation angle. The problem, which has been the center of a newspaper war, pops into print frequently and has been stated by Oliver La Farge, an authority, thus: "Our greatest tribe, the 60,000 Navajos, is locked by ignorance and endemic disease into a desert reservation which can support half that number." Navajo problem or no, Indians, the West and Technicolor are always exploitable, but for this film, in particular, tieups with schools, libraries and many organizations are possible, and the federal government's Office of Indian Affairs might be helpful.

Mother Is a Freshman

(Color by Technicolor)

20th-Fox Romantic Comedy 81 mins.

AUDIENCE SLANT: (Family) A highly enjoyable romantic comedy that should win almost unanimous approval. Grand family entertainment.

BOX-OFFICE SLANT: There are the Loretta Young and Van Johnson names for the marquee, there is an intriguing title and there is Technicolor—all wrapped up in a prize entertainment package for the entire family. Where could you find a better box-office tonic?

Cast: Loretta Young, Van Johnson, Rudy Vallee, Barbara Lawrence, Robert Arthur, Betty Lynn, Griff Barnett, Kathleen Hughes, Eddie Dunn, Claire Meade, Henri Letondal, Virginia Brissac, Charles Lane, Kathryn Card, Richard Taylor, Marietta Canty. Credits: Produced by Walter Morosco. Directed by Lloyd Bacon. Screenplay by Mary Loos and Richard Sale. Based on a story by Raphael Blau. Photography.

Arthur E. Arling. Special photographic effects, Fred Sersen. Art direction, Lyle Wheeler and Maurice Ransford. Technicolor color director, Natalie Kalmus; associate, Leonard Doss. Music, Alfred Newman.

Plot: Young widow Abigail Fortitude Abbott (Loretta Young), flat broke and unable to send her daughter Susan (Betty Lynn) to the next term at Pointer College, avails herself of an endowment fund provided by her great grandmother "for any female . . . with the name of Abigail Fortitude," and enters the next term with her daughter, although their relationship is kept secret. Prof. Richard Michaels (Van Johnson), on whom Susan has a crush, and Abigail fall in love. When Susan learns of this, and when the family attorney (Rudy Vallee), who also loves Abigail, arrives on the scene, there are complications. But all ends well.

Comment: There are some motion pictures about which moviegoers cannot agree—some like this one, some don't; some like that one, some don't. Occasionally, however, there comes along an unpretentious romantic comedy which receives almost unanimous approval—everybody seems to like it. "Mother Is a Freshman" is that picture, in this instance. If moviegoers across the nation could choose their favorite examples of screen entertainment, "Mother Is a Freshman" would probably rate high in the balloting. Perhaps the most appropriate way to describe this romantic comedy is to say that it is highly enjoyable. The idea of a young widow, mother of a co-ed daughter, going to college in order to avail herself of an endowment set up by her great grandmother, is enough to incite chucklesome anticipation. And when she falls in love with a young professor, with whom her daughter is infatuated, the situation brings forth complications that arouse laughter. Loretta Young is the mother who turns co-ed and combines beauty with maturity on the college campus. This is one of the best romantic comedy roles she has had in a long time, and she does it beautifully. Van Johnson is delightful in the role of the professor, and capable supporting performances are turned in by Betty Lynn, Rudy Vallee, Griff Barnett, Barbara Lawrence and others. Technicolor, of course, tops the whole thing off, so that when all is said and done, there is nothing left to be desired. Grand family entertainment, which is not too plentiful in these days of adult problem pictures, is inherent in "Mother Is a Freshman." Take it away, showmen, and let your family audiences enjoy themselves to the utmost while you happily count up the box-office receipts.

A Kiss in the Dark

Warner Bros. Comedy-With-Music 88 mins.

AUDIENCE SLANT: (Family) Chock full of mirth-provoking situations, this farce-comedy will be found very entertaining by most moviegoers. It teams David Niven and Jane Wyman, two names that mean a good deal to the average patron, and it also presents Miss Wyman in her first comedy in four years.

BOX-OFFICE SLANT: The Wyman name is "hot" right now due to her nomination for Academy Award. This draw, plus the Niven name and the fact that the picture is a fine farce-comedy, makes this a potential box-office winner.

Cast: David Niven, Jane Wyman, Victor Moore, Wayne Morris, Broderick Crawford, Joseph Buloff, Maria Ouspenskaya, Curt Bois, Percival Vivian, Raymond Greenleaf and others. **Credits:** Directed by Delmer Daves. Produced and written for the screen by Harry Kurnitz. From a story by Everett and Devery Freeman. Photography, Robert Burks. Original music composed and adapted by Max Steiner.

Plot: A concert pianist is invited by the previous owner of an apartment building to come and meet all the tenants. While there he becomes interested in a young model who has an apartment across the hall from a surly tenant they've been trying to evict. To perform this fete, the pianist moves his piano into the girl's apartment and with his constant playing drives the tenant out. While doing so he falls in love with the girl and they get married.

Comment: A farce-comedy presenting a new team, Jane Wyman and David Niven, "A Kiss in the Dark" should do well in all situations because it has the name draw of Miss Wyman, who at the present time is "hot" at the box-office due to her nomination for Academy Award, and because it is chock-full of gags and other mirth-provoking situations. It's a zany slapstick affair that offers an appealing love story and a lesson in goodwill toward men. It is Miss Wyman's first comedy in four years and in it she not only proves her versatility as an exceptionally fine actress, but there is plenty of eye-appeal in the leg-art she displays as a model for a temperamental photographer, played by Curt Bois. Niven is excellent as the sensitive young pianist and the part gives him a chance to give full vent to his able talents as a pantomimist and a comedian. Victor Moore, Wayne Morris and Joseph Buloff are splendid in the supporting cast and Broderick Crawford does quite well as the surly, unwanted tenant in the apartment building where most of the action takes place. Direction by Delmer Daves takes full advantage of the many screwy situations lined up in the swiftly-paced script, which was written for the screen by the producer of the picture, Harry Kurnitz.

'Snowbound'

Reviewing this from London (STR, April 10, 1948) as a "tense exciting drama that should please most audiences, especially action addicts," Jock MacGregor predicted that "Snowbound" could stand alone "where strong action stuff is popular." Exhibitors would do well to see this picture and determine for themselves whether or not it is suitable for their particular situations. The title is intriguing, and the names of Robert Newton and Dennis Price, who head the cast, have become comparatively familiar here to attract patronage in some sections. This Sydney Box Production is distributed here by Universal-International. Running time, 85 minutes.

Ride, Ryder, Ride

(Cinecolor)

Eagle Lion Western 58 mins.

AUDIENCE SLANT: (Family) Should prove attractive to all western fans through its fast action, hard riding and fighting, and also through the acting of Bannon.

BOX-OFFICE SLANT: Better than the average western. Theatres catering to horse-opera addicts should show a nice profit by playing the film. Best for neighborhoods and smaller communities.

Cast: Jim Bannon, Don Kay ("Little Brown Jug") Reynolds, Emmett Lynn, Peggy Steward, Gaylord Pendleton, Jack O'Shea, Jean Budinger, Marin Sais, Stan Blystone, Bill Fawcett, Billy Hammond, Edwin Max. **Credits:** An Equity Picture. Produced by Jerry Thomas. Directed by Lewis D. Collins. Screenplay by Franklin based on the McNaught comic strip, "Red Ryder," by arrangement with Stephen Slesinger. Photography by Gil Warrenton. Cinecolor cameraman, Hank Staudigl.

Plot: Jim Bannon and his sidekick, Emmett Lynn, take sides with Peggy Steward, owner of the Devil's Hole newspaper, when her brother, Gaylord Pendleton, is killed in a duel by Edwin Max over Pendleton's insinuation that Max was harboring wanted gunmen in his hotel. Bannon, himself slightly injured in a duel with Max, investigates, finds the bores in Max's duelling pistols are crooked, knocks him out in a fight and gives him over to the law.

Comment: This film is the first in a proposed series by Equity Pictures for Eagle Lion release and gives promise of satisfying the most ardent western fans. Paul Franklin's screenplay from the McNaught comic strip, "Red Ryder," and Lewis D. Collins' direction keep things moving at a lively clip, supply plenty of hard riding, a couple of duels and some highly satisfactory fist fights. The Cinecolor is vivid, adding much to the picture's optical appeal. Red-headed Jim Bannon acts, rides and fights well and in this series should win many new fans. His fight with Edwin Max at the end is spectacular and exciting enough for any audience. Don Kay Reynolds as Little Beaver hasn't much acting to do but recites his lines well. The humor is supplied by Bannon's side-kick, Emmett Lynn, in a characterization modeled after George "Gabby" Hayes, and will get many laughs from audiences that like their comedy broad and heavy. Edwin Max plays the dandified hotel-saloon proprietor villain in a dignified, blase manner until the final fight when he gets down to brass tacks. Marin Sais as the Duchess and Peggy Steward as Libby Brooks add the feminine touches without which no western is complete. There are no songs, a fact that may please many fans. Out of hundreds of shots fired, four men bite the dust. Better than the average western, this picture should draw good money in neighborhoods and smaller situations.

El Paso

(Cinecolor)

Paramount Western Drama 92 mins.

AUDIENCE SLANT: (Family) Plenty of action, shooting, fighting (all in Cinecolor) to please average audiences anywhere. Several rungs above typical western product.

BOX-OFFICE SLANT: The Cinecolor and the Payne, Russell, Hayden and Hull names should draw crowds to the box-office.

Cast: John Payne, Gail Russell, Sterling Hayden, George "Gabby" Hayes, Dick Foran, Henry Hull, Mary Beth Hughes, Eduardo Noriega, H. B. Warner, Arthur Space, Bobby Ellis. **Credits:** Producers, William Pine and William Thomas. Associate Producer, J. Robert Bren. Director, Lewis R. Foster. Screenplay, Foster. Based on a story by Bren and Gladys Atwater. Photography, Ells W. Carter. Music, Darrell Calker.

Plot: A young lawyer (Payne) tries to introduce law and order into frontier El Paso, but all he gets is a dead judge (Hull), so he violently takes the law into his own hands. He switches back after a word on the sanctity of the law from his grandfather (Warner), but this ends in death for his grandfather. The lawyer switches again, and the vigilantes he leads become as reckless of due process as the bloody band they seek to destroy (Hayden, Foran, et al.). A final switch comes in time to avert a little more rough justice, clear the lawyer's moral record and enable him to settle down with his girl friend (Russell).

Comment: Photographed in Cinecolor and with plenty of action, shooting and fight-

(Continued on Third Cover)

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

STUNTS FOR EASTER, LENTEN SEASON

By Jack Jackson

What cooks with you to keep the red paws of deficit from smearing your books the week before Easter? And, I might add, what are you doing during the whole Lenten season to keep business from skidding into the cellar?

Yes, I know it's still a few weeks before the Bunny begins spreading those brightly colored eggs that forecast the end of the Lenten trail (April 17) but I got a lot of back pats for the suggestions I offered to bolster the preChristmas period and I'm the kind of a guy that never misses an opportunity to take an encore, and this is it.

For the past several years we've been pretty lucky and the six-week period when the religious beliefs of many of our regular customers kept them from attending the theatre has found their places filled by an army of workers wading hip-deep in high salary and overtime who were out looking for some place to spend the surplus. It's going to be different this year. In spite of recent drops in living essentials there is little if any excess of moola in the pockets of the lower and middle class families that go to make up the bulk of movie ticket buyers. Statistics recently released show that 42 per cent of American families cashed their last War Bond and spent their last penny of savings before the end of 1948 and that still another 13 per cent have under $200 as an umbrella for those rainy days, the current run of work cutbacks and layoffs show to be just around the corner.

Smoothed the Rough Edges and Unwrinkled the Kinks

Since a lot of digging will have to be done if theatre income is to hold the upper hand of theatre outgo and since a great number of newcomer managers—fellows who had no introduction to the necessities of scraping up attendance—will have to man the shovels and picks, maybe a few ideas of how and where to dig might help you keep on speaking terms with the receiving teller.

You old-timers won't find anything new in most of what follows except the "new look" that kinda serves to bring 'em up to date, and it's your privilege to add or subtract from the modern embellishments. After all, they are just ideas and frequently the old ones are far better than the new, because past experience has smoothed the rough edges and unwrinkled the kinks.

Wherever your theatre is and whatever its size don't overlook the possibility of building goodwill with the clergy of the community by offering your facilities for the holding of morning or noonday services during the week preceding Easter. Open it to all creeds, arranging to split the days or periods as circumstances dictate.

Try interesting the merchants of the vicinity in holding a contest to determine the most proficient, polite, courteous, or best liked clerk. Every merchant is interested in building the morale of his employes and this offers an excellent opportunity to get every worker on his toes and exerting every effort to please his customers. Have a supply of voting coupons, window cards, etc. printed—with all participating merchants sharing the costs—the cards to be prominently displayed in merchants' windows and coupons distributed to every customer. Cards and coupons should carry prominent theatre institutional messages—or you can arrange for attraction ads if you want to pick up the old and leave new coupons each week—and instructions for depositing in a voting box located in the theatre lobby. Put a trailer on your screen to acquaint patrons with the activity and asking them to vote for their favorite clerk, filling station attendant, etc. Give period passes to the three highest and trip passes to next ten or whatever you decide as appropriate. While this seemingly has no direct box-office tieup it will serve to increase theatre traffic through vote deposits and thus add to your prospect of ticket sales. The cards and coupons being distributed widely won't hurt any.

Guarantee Students Being Theatre-Minded Through Lent

Get with the school superintendent pronto and arrange for three or four weeks of a student tieup. Offer weekly passes grade-to-grade for attendance, deportment, standing in respective studies, etc. with the understanding that all teachers will make daily mention of the contest and list the standing of students on room bulletin boards. That will guarantee all students being theatre-minded throughout your tough Lenten season. You can make yourself and your theatre solid with the parents of the winners by personally delivering the passes and complimenting them on the talents of their offspring. If you leave this last to the school authorities you're missing the best angle of the activity.

Today, start out interviewing the various singing, dancing, elocution and instrumental teachers. Sell them the idea of grooming their best talent for a place in an All-Kiddie Revue to be held on your stage during the week preceding Easter. If you're in a big town and have a big theatre you can run it 3 to 7 days. All the relatives are certain to be on hand to applaud Little Junior and they'll bring plenty of friends to swell the daily gross.

Don't overlook the art teachers for a contest with theatre prizes as reward for the best chick, bunny, lily or Easter painting or drawings.

Get after the florist for a tieup involving week-to-week lobby display and some Easter lilies to be given to feminine patrons.

The millinery stores all view this season as the best of the year. Why not get one or more in your vicinity to sponsor a funniest hat, prettiest hat, oldest hat, etc. contest to be held on your stage on some selected night of the two or three weeks before Easter? Get the displays in the lobby well in advance, if possible. Have the cooperators offer hats from their stock of cash allowances on hats purchased from them as prizes. You can carry this idea further—or even make still another contest—by men's and ladies' clothing, specialty, shoe, etc. stores and, in return for screen advertising, get them to completely outfit some fortunate man and/or woman.

This, of course, leads to the possibility of a Fashion Show on stage. If you go for this be sure you get the high school authorities to assist in the selection of models. Of course, the cooperators provide the garments to be displayed and such prizes as are to be awarded. You augment their awards with theatre passes. Complete cooperation of the newspaper and radio station on a stunt like this should be a cinch because all of the cooperators are certain to be buyers of space. Put it on right by getting the florist to decorate the stage, provide bouquets, etc.

If you happen to be in a small town or where the 4H Clubs are active you can get high interest in rural areas by offering theatre passes for the best crop of chickens, rabbits, guinea pigs, etc. with the county agent as the judge and jury in awarding the prizes.

Go after the Garden Clubs with similar prizes for the best blooms of such specific flowers as happen to be holding their interest at this season. Let the executives of the clubs be the judges. These also come under the heading of activities that do not reflect immediate box-office returns but it keeps them thinking "theatre" and adds materially to the needed supply of goodwill so necessary to consistent profit.

Start immediately to build interest in a Big Easter Egg Hunt to be held in your local park on Palm Sunday. Let the kiddies know that certain colored eggs will be worth theatre tickets, other cash and still other merchandise donated by public-spirited merchants. You can make this one of the biggest kiddie events of the year at very nominal expense. The poultry and egg dealer or a local wholesale grocer will be glad to donate the eggs for screen mention and neighborhood restaurants will take care of coloring those not figuring in the prize classes. Be careful to prevent fraud or duplication. Of course, the gold egg is the top prize, with silver next, and certain stripes or star designs as indicating other winners. When placing the eggs it is advisable that you go about the job of hiding early in the morning before the kids

(*Continued on Page* 18)

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This is one for your date book...



"There's something I've got to tell you about your wife..."



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Written by Helen Deutsch and Samuel Fuller
Directed by DOUGLAS SIRK

from COLUMBIA

Jackson . . .

(*Continued from Page* 16)

begin arriving. I remember one of these held at the Saenger Theatre, New Orleans, when "Uncle Joe" Estes had to get the use of two of the city's largest parks to accommodate the gang of kids. Their parents liked the idea too. If yours happens to grow to king size, do as "Uncle Joe" did: get the city foremen, Boy Scouts and volunteers from the Women's Clubs to give you a hand.

Bunny giveaways, with two or three pairs given each night, will help get in business during Holy Week. If you happen to go for this don't overlook the tremendous attention-compelling factor of a wire display case in front of the theatre where the rabbits can be kept. The crowds of passersby will all give the cage the double "O" and be talking about it to their friends. That means keeping the theatre in mind and helps to bring in business.

You can get a swell contest going among the neighbor merchants by getting them to display one colored or candy egg in some difficult-to-see part of their windows and offering prizes to the contestants who make the entire rounds of establishments and write the best descriptive sentences about each entry. The merchants should be tapped for the prizes as well as the cost of all advertising, and participation should be conditioned upon the buying of a specified amount of space in the newspaper with half or more of each ad devoted to the theatre and its attractions. All contest entries should be deposited in the theatre lobby and a committee of judges selected from prominent citizenry to decide the winners. Theatre passes should be awarded as consolation prizes.

Candy Merchant Tieups

By no means overlook the possibility of tie-ups with the candy merchants. Your theatre is not competitive to the box candy seller—or is it?—and this class of merchant is overly anxious to make contact with your patrons. If you can make the right kind of a deal, such as free candy for the kids, boxes as prizes for your Fashion Show models, etc., and get outstanding window display, why not go along? Be sure you manage to get your theatre mentioned in any news ads the merchant carries.

If there is a pet store in your vicinity get him to cooperate on the rabbit giveaway and display mentioned above.

It is advisable that you point as much of your activity as possible for culmination at your theatre on the six days before Easter. These are the toughies and present the greatest possibility of dipping deep into the red ink bottle.

Get as many different appeals and stunts in action as possible for the purpose of creating an atmosphere of things doing at the theatre to encourage the normally disinterested or those indifferent to movie attendance to fill the seats left vacant by the religious observers of the Lenten season. Get your theatre and its attractions before the most people by using the cranium instead of the currency. Do things a little different and you'll get no end of folks who infrequently if ever respond to your usual advertising methods.

You're going to need all the customers you can possibly persuade to attend during the next five or six weeks. Don't confine your efforts to attracting the kids. Go after the adults and teen-agers. Maybe a special price concession to the high school students, during this period will bring in some extra dough and at the same time give you a looksee as to just how such a practice may work out as a standing business stimulant.

LETTER TO THE EDITOR

TOA President Lockwood Clarifies Stand on Television Competition

Many thanks for the open letter to me published in the February twelfth issue of your valued trade paper. I am pleased to take advantage of the invitation to respond, hoping to be able to clear the atmosphere.

First: I am not pessimistic about television competition of the type you describe in your letter. Big shows, big sporting events, big news events, etc., on television do offer natural competition for the recreation time of the public. As this competition increases, showmen must work harder, advertise more, and as you so constructively stated, must pay closer attention to their theatres, their equipment and their over-all operations. Producers, too, will be stimulated by this competition to turn out more "A" pictures. Eventually television-receiving equipment will be available to theatres at reasonable cost; or perhaps, televised events will be received at hundreds of points throughout the country, simultaneously put on film and quickly distributed to theatres in and near larger cities. The problem of acquiring rights to receive television broadcasts of such events is complicated, but probably will be solved in time.

Second: For a long time I have urged the producing companies to experiment with production of special trailers on forthcoming pictures for television. Some companies have started. Here is a great new advertising medium for pictures which could conceivably create new movie-goers, as well as stimulate the present ones.

Third: I look askance at the release of feature pictures—made possible by and paid for by the theatres of this country—to television. I believe that producing companies which release their old negatives to television are short-sighted, because here is the competition of re-issue pictures in the home, for free, against the product currently in theatres; and which will diminish the box-office returns on new releases. We all know of the potent draw of many "old" pictures. In Paragraph Five of your open letter to me, you state, "But not all of us are convinced that this means that everybody will stay at home and look at television rather than to go to the theatre." Naturally, *everybody* won't stay home, but what will happen to our business if 20 per cent of our movie-goers stay home to look at pictures? All exhibitors should be alerted and should do whatever is proper and legal to protest against this unwarranted competition.

Four: Phonevision is the thing exhibitors must weigh carefully. Here is a threat to the very existence of the movie theatre, for it contemplates the release of first-run pictures —ahead of theatres—on television into the home—for a charge. I am reliably informed that Phonevision is a reality, that it works, and that the Zenith Radio Company has an experimental license from the FCC. I do not know how many years it will take before there are sufficient television sets equipped with Phonevision (or a similar device of another company) to warrant a distributor experimenting with releasing his pictures over television rather than to theatres. If successful, the possibilities are amazing to contemplate. Perhaps in one television broadcast a producer could recoup his entire negative investment and a profit, and still have a picture for subsequent re-broadcast or other release. I personally do not know if the Phonevision idea will have clear sailing; perhaps some legal, mechanical, or other obstacle may appear to defeat its practical application. Exhibitors must carefully weigh the implications of Phonevision, particularly if they are contemplating the construction of expensive new theatres.

The Television Committee of TOA has worked assiduously for a long time to analyze and evaluate television competition. On this committee are exhibitors of wide experience who operate or are building television broadcasting stations. Incidentally, every exhibitor should carefully analyze the television potentials in his own area, and consider the possibility of applying for a television license before all frequency allocations are disposed of. Our Television Committee has conferred constantly with the chairman of the FCC, with outstanding counsel specializing in the legal aspects of television, with the SMPE and many others.

I believe we know the score.

Sincerely yours,

ARTHUR H. LOCKWOOD

Public Relations...

That the newspaper reporter's interest in film business does not begin and end with yarns about Hollywood and its glamor boys and girls is the subject of remark by many exhibitors as they view recent examples of breaks in big city newspapers in which the theatreman and his place in the industry are given prominent play.

Among these examples is the two-column by-line feature in the Boston *Sunday Post* in which an interview with TOA President Arthur Lockwood is quoted by Frederick D. McCarthy on the subject of how movies hold up in recessions. The Lockwood interview, incidentally, is being pointed to as an exceptionally good public relations job for the film theatres, because the TOA president gave some straight-from-the-shoulder information about the low average admission prices in the U. S., the industry's progress in turning out quality product, stories of studio economies to the contrary notwithstanding, and the confidence of the theatreman that he can meet the competition of television and employ this new creation to give added values to the public.

Another recent sample of the kind of news break a theatremen's gathering can get when the right approach to the newspaper is made came out of Pittsburgh in the two reports covering the convention of Allied of Western Pennsylvania late in February. A week prior to the meeting, the Pittsburgh *Press* Columnist Kaspar Monahan devoted his entire column to the forthcoming meeting and this was followed up by another column on the results of the meetings. Both articles were complimentary, in a constructively informative manner, to the exhibitors and the theatre end of the industry.

Since this department has frequently emphasized the point that there's lots of news for other than the amusement pages of the newspaper, if only the theatreman will capitalize the opportunities he has for good public relations via the newspapers, there is encouragement in the amount of interest being shown in exhibition circles over the revived activity along these lines for getting the real story of movies and the industry across to the public.

—THE SHOWMAN

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

I.M.P.S. Member Report

Silver Dollars for 89c Boosts Film for Prytz

While some exhibitors spend a lot of time trying to think up a new idea for selling their attractions, I.M.P.S. Member Roy O. Prytz of the Granada Theatre, Duluth, Minn., grabs a stunt which, while new in his locality, has been tried and proven elsewhere. And results, according to Brother Prytz, were "very sensational."

It seems that Roy engaged a cowboy radio personality called Famous, who has a program on local station WEBC, to stand at busy corners and sell silver dollars to Duluthians for 89 cents each. (You remember how this gag was used so much on "T-Men.")

Supplied with 50 of the cartwheels, the man, attired in cowboy regalia, announced loudly and clearly that he was "The Man From Colorado" with a surplus of silver dollars and wanted to get rid of them at 89 cents each. Buyers had to have the exact change, no paper money.

Well, as usual, there were a few skeptics. But as soon as one courageous soul decided to take a chance, others followed.

A tape recording was taken by WEBC and was run on the opening day of "The Man From Colorado" over the cowboy's program, which has a large audience, and also over the station's news program.

The radio station thought the stunt was sure-fire, and the picture got a great deal of publicity at the small expenditure of $5.50.

If you've been trying to dream up a smart selling idea, why not plan to try this tried-and-proven business booster?

Local Girl in Cast Brings Reissue Cash

Manager Earl Brown of the Roxy, Kansas City, Mo., took advantage of the presence of Ruth Warwick, a native of the town, who was there preparatory to her appearance in "Candida" at the University of Kansas City, to book one of her old pictures, "Guest in the House," which the local United Artists exchange happened to have on hand. With the film booked, he prevailed upon the star to make two personal appearances a day at his theatre on Saturday, Sunday, Wednesday and Thursday.

Weekend business was near capacity as many localities turned out to see Miss Warwick, herself a graduate of the University of Kansas City. Business was excellent throughout the week.—KAN.

'Edward, My Son' In London Premiere

World premiere of MGM's "Edward, My Son" was scheduled to be held Thursday night at the Empire Theatre in London, with ambassadors and visiting dignitaries from many countries as special guests.

The film, based on the play by Robert Morley and Noel Langley and the screen adaptation by Donald Ogden Stewart, was produced in the MGM studios in England by Edwin H. Knopf and directed by George Cukor. Spencer Tracy and Deborah Kerr are starred.



I.M.P.S. MEMBER Robert L. Thompson, manager of Schine's State Theatre, Hamilton, N. Y., poses with the winner of a puppy in an essay contest in connection with MGM's "Hills of Home." For details of Thompson's showmanship on this picture, and others, see story at right.

Columbia Exploiteers Get 'Door' Assignments

Columbia's field exploitation representatives have received their assignments to prepare for openings of "Knock on Any Door" in key cities. Assignments, including cities and play dates, follow: Sid Zins—Cincinnati and Dayton, March 30; Jules Serkowich—Omaha and Minneapolis, March 23, and St. Paul, March 30; Ed Rosenbaum—Rochester and Syracuse, March 18, and Buffalo, March 23; Milton Young—Indianapolis and Louisville, March 25; Bill Shirley—Columbus, March 18, and Detroit, March 25; Harry Bernstein—Boston, March 18, and Providence, March 25.

Gross Heads Film Classics Advertising, Publicity

Sydney Gross has been officially named Film Classics director of advertising and publicity, with Stephen Strassberg, formerly of Republic, as assistant.

I.M.P.S. Member Report

Thompson Always Alert For Picture Promotion

Showmanship is always a "must" for I.M.P.S. Member Robert L. Thompson, manager of Schine's State Theatre, Hamilton, N. Y. In other words, Brother Thompson doesn't sell one attraction and ignore the next; each booking, as far as he is concerned (and as far as every real showman should be concerned) is a challenge to his promotional ingenuity. Let's take a little mythical trip up Hamilton way and see what's going on around the State.

Well, there's Brother Bob, with the aid of the MGM Record distributor from Buffalo, contacting the local music shop for a tieup on MGM's "Words and Music." That's a swell window display they've arranged. We took a picture of it, but darn the luck, it didn't turn out well, so we can't reproduce it here. But take our word for it, that window did a swell job selling the MGM album of songs from "Words and Music" and the State's playdate.

While he's at it, Bob's getting some long-range promotion planted, too. While we're having a soda, he's talking to the manager of Rausa's New Soda Fountain, and before we can sip

(*Continued on Page* 21)

Ceremonies Set for 'St. Louis' Premiere

A series of good-will ceremonies between the United States and the Government of Mexico will mark the world premiere of Warner Bros.' "South of St. Louis" at the Capitol Theatre, Brownsville, Texas, on March 8.

Through the cooperation of the Texas Cotton Exchange and the Harlingen Chamber of Commerce (C. C. for the entire "Valley" of South Texas), ceremonies will be set up involving large bales of cotton to be given to citizens of Mexico who, in return, will give beautiful cotton goods and other hand work such as serapes, blouses, etc.

An international radio hookup has been arranged to broadcast the festivities.



MEN BEHIND JERSEY CITY SAFETY WEEK. Shown above planning Jersey City Safety Week in the office of Mayor Frank H. Eggers are (l-r): Notis Komenos, Skouras State Theatre; Al Unger, Skouras Fulton; Mayor Eggers; Frank Luther, WNBC-Decca recording artist, and George Nichols, Skouras Jersey City division manager. The campaign, which is being held this week, includes a special broadcast by Luther and special shows for children at the State and Fulton theatres. Mayor Eggers issued a proclamation.

Hears Record Album, And Then...

When Eric Wilson, head buyer and booker for the Blumenfeld circuit of 35 theatres in California, heard the twanging voice of cowboy philosopher Will Rogers on the record album "I Can Hear It Now" it set his mind to a project which is currently sweeping the show houses of the state.

Through special arrangement with Herman Wobber, Pacific Coast sales manager for 20th Century-Fox, the Blumenfeld circuit secured two Rogers films, "Steamboat 'Round the Bend" and "David Harum." Though the Blumenfeld houses play in opposition to Fox West Coast in Oakland, Calif., the necessary arrangements were made and the newly remodeled Esquire there opened with the two pictures to superior business.

Now, Fox West Coast theatres in California are preparing to take over the classic combination for state-wide distribution with the possibility of the duo being set for national showing. All because a booker listened to a particular record album.

Salamanca Native Son Day Snowballs Into Smash 'Paleface' Exploitation

Native sons are worth their weight in press clippings, and if you don't believe it listen to this story about Francis DeZengremel. One son of Salamanca afforded the theatre he manages an abundance of publicity to which the end is not yet.

Salamanca is a town of 10,000 near Buffalo, N. Y., and "Mr. D's" house is Schine's Seneca. The son in his eye was Lyricist Ray Evans. When DeZengremel booked "The Paleface," in which Bob Hope sings Ray's Buttons and Bows to Jane Russell, he decided to play up the local angle. Mayor Robert L. Taylor agreed to declare a day of the run, "Ray Evans Day" and events were planned for that evening at the theatre. Then things mushroomed and the big day found Evans flying East from Hollywood and being met at the Buffalo airport by a motorcade of new Chevrolets and a police escort. The Kiwanis and Rotary Clubs gave him a luncheon and the Board of Trade and Chamber of Commerce teamed up on a testimonial dinner. Ray's old high school introduced him, along with some of his old teachers and the theatre manager, at a special assembly. The Seneca Indian tribe inducted him as an honorary member after escorting him from the dinner and doing a dance in front of the theatre. The American Federation of Musicians local gave him an honorary membership card and provided a 17-piece orchestra to play his songs. The songs were heard, too, from a new type Seaburg jukebox in the lobby, where the theatre gave buttons and bows to Monday patrons.

Merchants came through with window stuff: three record stores used 40x60s, 30x40s, bows, buttons, sheet music and records; a dress shop and a kiddie's shop used buttons and bows; a cigar store used a wooden Indian a la press-book; button cookies and bow noodles were featured at a supermarket and one restaurant's menu mentioned "mutton and bows" (lamb stew and noodles); a bank used a 30x40 flanked by pictorial window cards, 50 of which were imprinted locally; and Woolworth's displayed part of a resident's collection of Indian relics. Cooperation from merchants did not end there. Fifty of them took a full-page ad in the Salamanca *Republican-Press,* including the name of the film and pictures of stars Hope and Russell.

The Story Spread

Campaign plans made regular news for the *Republican-Press* and the local *Inquirer,* both of which also used pictures, interviews and letters to the editors. But the story spread to the Buffalo *Courier-Express,* which used a three-column picture on the first page of a Sunday section; to the Buffalo *Evening News,* the Olean *Times,* the Allegheny *Citizen,* the Cattaraugus *Times,* the Ellicottville *Post* and the Little Valley *Hub.* Hedda Hopper picked the affair up for most of a column and Fred Waring dedicated a show to Evans.

The end is not yet, we said. The Kiwanis, Rotary, Chevrolet, AFM, and N. Y. State Teachers of Music magazines all plan to run stories with pictures, and the Seaburg company will feature a picture of Evans and the Seneca lobby jukebox in their national advertising.

The native son has shone and it is warm.

'Enchantment' Contest Winner Visits London

Mrs. Agnes Choate Wonson, retired 60-year-old school teacher of Essex, Mass., who won the *Boston Post's* "Last liner" contest, recently spent a week in London, England, visiting the locations of "Enchantment" and seeing the sights of that capitol. She was entertained at the Denham Studios and interviewed on the British Broadcasting Company's peak Saturday night feature, "In Town Tonight," all of which was good advance publicity for the showing of "Enchantment" in England.

'Pacific' Premiere

"Canadian Pacific," produced by Nat Holt, will have its world premiere on March 10 at the Fox Theatre in San Francisco, according to word from the Golden Gate city.—SF.

'Riley' World Premiere 5-Week Campaign Climax

Climaxing a five-week promotion campaign which has penetrated every key city from coast to coast, the world premiere of Universal-International's Irving Brecher Production, "The Life of Riley," was scheduled to be held at the RKO Grand Theatre in Cincinnati on Friday night (March 4) as a benefit for the Children's Home of that city, with three Cincinnati newspapers cooperating. The gala opening spearheads 160 day-and-date engagements out of the Cincinnati and Indianapolis exchanges during the coming week.

Through Cincinnati radio station WLW, every one of the day-and-date engagements has derived full promotional value from the world premiere. The stars of both the picture and the National Broadcasting Company network program, "The Life of Riley," are in Cincinnati to help give the picture a tremendous sendoff in the territory. As part of the premiere ceremonies, this week's broadcast of the network radio program was scheduled to originate from the stage of the RKO Grand, climaxing three weekly airing of the program devoted to the picture.

Procter & Gamble, makers of Prell, sponsors of the "Life of Riley" radio show, have devoted their full promotional resources to the picture during the past few weeks. Cincinnati is the home of Procter & Gamble.

This is "Life of Riley Week" in the Ohio city, proclaimed by Mayor Albert D. Cash, and local department stores have been devoting pages of their advertising to tie-ups on the picture and have used window space for tie-up displays.

The world premiere and the day-and-date openings have made the surrounding areas of Ohio, West Virginia, Indiana and Kentucky "Life of Riley"-conscious.

Personal Note Helps

Assistant Manager Norman Levinson of Loew's Poli in Hartford, Conn., got special newspaper mentions on "That Wonderful Urge" by noting the fact that he met the star, Tyrone Power, on Saipan during the war. Power appeared at an Army theatre managed by Levinson.—HFD.



WHEN GOOD EXPLOITATION STUNTS GET TOGETHER. A few days in advance of the opening of MGM's "The Three Musketeers" at Shea's Great Lakes Theatre, Buffalo, N. Y., a street ballyhoo for the picture consented to pose with a lobby display, and the result is shown above. The young man at the left was dressed in the trappings of a musketeer and swaggered through local streets attracting the attention of passersby, while the colorful display reposed gracefully in the lobby causing patrons and pedestrians to stop and take a second look.

Requests Mount for Seats For 'El Paso' Premiere

With the world premiere of the Pine-Thomas Paramount release, "El Paso," some three weeks away, it appears that the Plaza Theatre in El Paso, Texas, won't be large enough to accommodate all who want to see the Cinecolor western drama, if present trends are any indication.

According to John Paxton, veteran Interstate Theatres executive who heads the city committee on premiere arrangements, "I haven't even printed the tickets but already have requests for more than five times the seating capacity of my theatre."

Series of Parades

To accommodate as many patrons as possible, Paxton will give two performances, afternoon and evening, all seats reserved, in the large 2,400-seat theatre. Then, to permit the rest of the local citizens, as well as thousands of Spanish Americans from Juarez across the Rio Grande to see the stars, Paxton and George Y. Henger, Paramount's special field representative, have arranged a series of parades and outdoor public appearances.

The opening-day ceremonies will begin with the junket of movie stars arriving from Hollywood by private car, in the care of Co-Producer William C. Thomas. The troupe will be met by a sheriff's posse of armed writers and transported to the hotel in horse-drawn buckboards, stagecoaches and surreys. Two high school bands, the local saddle club, representatives from the nearby army posts and other organizations will participate in the 15-block parade.

Scheduled to be on hand from Hollywood are three stars of the picture—John Payne, George "Gabby" Hayes and the Spanish-American favorite, Eduardo Noriega, as well as William Demarest, Billy De Wolfe and Gloria DeHaven. The troupe will also visit Beaumont, Houston, San Antonio, Dallas, Fort Worth, Oklahoma City and Tulsa before returning to the studio.

Late Mayor Honored at Skouras Benefit Show

Stars of stage, screen, radio, night clubs and the Metropolitan Opera were joined by the United States Army and civic groups in a tribute to the late Fiorello H. LaGuardia when Haarlem House held its 50th Anniversary Celebration all-star stage and screen show at the Skouras Park Plaza Theatre in the Bronx last Tuesday night. Proceeds were turned over to Haarlem House in its drive for $150,000.

Following a parade to the theatre by the United States Army, the Honorable Edward Corsi, Industrial Commissioner of the State of New York, and chairman of the 50th Anniversary Committee spearheading the drive, paid tribute to the "Little Flower" in a brief speech.

Participating

Participating in the stage show, with Frank Luther as master of ceremonies, were Phil Regan, Morey Amsterdam, Paul Winchell, Miguelito Valdez, Rudy Vallee, Rocky Graziano, W. C. Handy, Maurice Rocco, Alan Dale, Pete Johnson, Giovanni Martinelli, Frank Clinton, Carlo Corelli, Gypsy Markoff, the New York City Glee Club and Pia Tassinari. The screen attraction was 20th-Fox's "Mother Is a Freshman."

The special event was staged by Nick John Matsoukas, director of the Skouras Theatres Community Service Department, and Nate Simons, Skouras Manhattan division manager.



HUGE 'JOAN' DISPLAY in the lobby of the Center Theatre, Oklahoma City, two weeks prior to the opening of RKO Radio's "Joan of Arc" was 20 feet, 9 inches in height and completely outlined by red neon tubing. The sword itself was 18 feet long. Man behind the tremendous display was City Manager Howard Federer.

Tourtellot Joins MOT

Arthur B. Tourtellot, who joined the March of Time in 1942 as a writer, has been appointed as associate producer, it was announced by Producer Richard deRochemont to whom he has been an assistant for several years. In his new post Tourtellot will have editorial charge of the television adaptation of Gen. Dwight D. Eisenhower's "Crusade in Europe" being produced by the company for 20th Century-Fox and the American Broadcasting Company.

I.M.P.S. Member Report

Thompson Always Alert For Picture Promotion

(*Continued from Page 19*)

that last noisy bit, he has concluded arrangements to have a 14 x 36 insert card display placed in the window—not just for this week but for every week.

Now let's see what he's doing on "The Paleface." Well, it's a good idea to use teaser trailers ahead of the regular one. And that sign over the mirrors in the restrooms—rather clever. Copy up at the top is: "For a Good Show—See 'the Paleface'." And then right from that copy a black arrow leads our eye right to the paleface —which happens to be our own. Makes us think and talk about "The Paleface," which must have been Bob's intention in putting it there.

That's a mighty cute collie puppy Brother Thompson has promoted as a giveaway on "Hills of Home." He has tied-in with Red Heart Dog Food, as have other smart showmen playing this picture. The nice tie-up display in the lobby includes a 30 x 40 about the Lassie Radio Show and several cans of Red Heart Dog Food. There are also details of the contest, and a copy of the *Mid-York Weekly* just handed us contains details about the contest and the picture. Wonder who'll write the best letter, It turns out to be that cute, curly-headed girl we hoped would win. Now we'll take a picture of the girl holding the prize puppy. That's Brother Thompson with her (*see cut on Page* 19).

Well, that should prove to you that Bob is a busy fellow these days. We're glad to be back from that mythical journey, too, for that alert showman in Hamilton kept us constantly on our toes. Now for some sleep. Ahhhhh!

GRIST FOR THE SHOWMANSHIP MILL

MGM's ranking cartoon series, Tom and Jerry, continues to garner publicity to stir up public interest in the cartoons and add to exhibitors' intake from screening them. The tenth anniversary of Tom and Jerry's advent on the screen (in "Puss Gets the Boot") occurred the third week in February and the occasion garnered many good press notices. The series, in addition to capturing seven Academy awards, is now having the likenesses of Tom and Jerry circulated commercially through licensing agreements on such merchandise as ceramics, balloons, games, comic books, dolls, children's wear, breakfast foods, textiles and many others—publicity that adds up to extra dollars for exhibitors playing the cartoons.

* * *

An impressive list of tieups has been set on the Red Ryder films released by Eagle Lion, first of which is "Ride, Ryder, Ride." Heading the list is a tieup with the 1,601 outlets of the J. C. Penney chain for all the "Red Ryder" items they handle. In addition, opportunity is offered for cooperative tieups with the popular "Red Ryder" radio show heard coast-to-coast under a sponsorship deal. Other tieups: air rifles, Daisy Mfg. Co., Plymouth, Mich.; beach ensembles, Laguna Sportswear Co., Los Angeles; belts, Durite Leather Goods Co., New York; dungarees, J. C. Penney Co., New York; gloves, Star Glove and Leather Co., Los Angeles; hats, Lancaster Hat Co., New York; wallets, Nash, Inc., Jersey City; suspenders, Makegood Mfg., Co., New York; sweatshirts and T-shirts, Gardiner-Warring Co., New York; modeling kits, Bursted's Hobby-Craft, Monmouth, Ill.; socks, Sam Kay, New York; clothes, Valentine Textile Co., New York; records, Record Guild of America, Brooklyn, N. Y.; shirts, Capitol Mfg. Co., Los Angeles; comic books, Dell Publishing Co., New York; novels and big little books, Whitman Publishing Co., Racine, Wis.

* * *

Columbia opens the door on television advertising with the current run of "Knock On Any Door" at the Astor. A special television trailer featuring a personal recommendation from Humphrey Bogart, star and producer of the film, has been prepared and is available for metropolitan engagements of the film. In addition to the Bogart plug, special action stills are an important part of the trailer.

* * *

Cupples and Leon Company, publishers of 20 Bomba books by Roy Rockwood, have tied up with Monogram on exploitation of "Bomba, the Jungle Boy," first of the series to be produced. Book bands plugging the picture will be wrapped around all future copies of all books in the series delivered to booksellers, who have also been sent circulars with illustrations from the film. Display posters are also in preparation.

* * *

Pocket-sized motion picture edition of Louisa May Alcott's "Little Women" is being issued by Dell Publishing Company to hit stands and counters simultaneously with the release of MGM's Technicolor picture, which will be released nationally in April as MGM's Easter attraction. A pre-release engagement at Radio City Music Hall starts in March.

Money Dates for April

National Observance Periods

APRIL 1—APRIL FOOL'S DAY. Although this is not a national holiday it is an occasion for fun and frolic by the youths of the country and to some extent by adults. Exhibitors should make it an occasion for fun in their theatres—and to increase box-office returns. The first of the month is also the first day of National Laugh Week. Theatres might call it All For-Fun Day (or matinee) and play up all sorts of stunts having hilarity of patrons for its aim. The scrambled trailer has been found effective. Promote ice cream for an ice cream eating contest with a prize for the boy or girl who first eats a pint of it and can then recite some tongue-twister with his speech still clear and distinct. Dress ushers in outlandish costumes; stage a kids' contest party with promoted prizes for the zaniest costumes; play laugh and comic song records in the lobby; cow bells in the lobby, if used judiciously, will arouse comment; if the use of barkers is permitted in the town, use a circus style one in front of the theatre. Be sure not to offend the susceptibilities of patrons and make sure they understand that any crazy stunts used are all for fun.

APRIL 1-8—NATIONAL LAUGH WEEK. Stunts suggested for April Fool's Day might well be spread over Laugh Week. Try schools and newspapers for the best quotations on laughter; ticket prizes will stimulate interest. Libraries and book stores should cooperate through the display of books built for laughing purposes with theatre's current attraction card; their participation will be easy if the feature film has been adapted from a published book. Book plenty of comedy shorts. For a marquee or lobby sign use "Laughter for sale here during National Laugh Week." Place laughing heads (cutouts or drawings by staff artist) in lobby. Try for a school contest on "Why I like comedies best."

APRIL 1-7—CONSERVATION WEEK. Theatre should stage a campaign of its own for the conservation of food, clothing, etc. Admit free at matinee kids who bring food, articles of clothing or 200 pounds of old newspapers; display the collection in the lobby and at the end of the week distribute the articles to charity organizations. Properly advertised and pursued this should gain widespread publicity for the theatre through the press, radio, women's clubs and churches. Approach a friendly editor for a school contest on famous Americans noted for their work in support of conservation of our national resources—Theodore Roosevelt, Gifford Pinchot, John Muir and others. If a newspaper has a household or home economics department, try to get it to sponsor a conservation contest among its women readers. See if libraries and book store won't use a theatre card in a display of books on conservation of the nation's resources.

APRIL 2-9—NATIONAL BASEBALL WEEK. Organize sandlot matches for kids wherever feasible and promote dealer prizes, plus tickets for the winning team or the players who make the best scores. If weather does not permit sandlot matches, invite members of league team, or winning local team, to be theatre guests with an emcee (sports editor if possible) to introduce them and comment on their outstanding plays of the past season. Sporting goods stores can be induced to make window displays and take a co-op ad page. Visit libraries and book stores and ask for displays of publications on baseball with theatre stills and credits. If high school baseball teams have started their season, arrange for a match between rival teams. Use pictures of them, and of any community star players in the lobby. Watch for MGM's "Take Me Out to the Ball Game" and "The Stratton Story," which may be available around this time.

APRIL 6—ARMY DAY. Tie up with Army recruiting service for banners on trucks and a display at recruiting office. They will cooperate, especially if the theatre's feature deals with some phase of army life or army training, such as Paramount's "Beyond Glory," Film Classics' "Spirit of West Point." Good shorts on soldiers or the army should be available. A party for veterans at reduced prices should win good publicity.

APRIL 11-17—NATIONAL SUNDAY SCHOOL WEEK. Be wary of treading on the toes of church leaders. It is possible to earn their goodwill by publicizing on your screen and in your herald any church gathering or organized attempt to promote attendance at Sunday Schools. If there is any such meeting, offer use of theatre at non-performance hours. It might even be good policy to invite a leading clergyman to give a short speech on the stage, urging Sunday School attendance by the city's boys and girls.

APRIL 17—EASTER SUNDAY. By booking a religious picture for the one day, the exhibitor may attract many persons who otherwise would not go to a movie theatre on Easter Sunday. There are a number of them—Cecil B. DeMille's old "King of Kings," and for preponderant Catholic communities, Paramount's "Going My Way," RKO's "The Fugitive," 20th-Fox's "Song of Bernadette" and "Keys of the Kingdom." Promote from a florist, in return for theatre credit, flowers for the stage and lobby. Play Easter music in the lobby. Might be a good move to arrange for some choral society to sing an appropriate Easter selection or two on the stage. A popular milliner should be glad to display in theatre lobby her creations of new Easter bonnets. This could be turned into a guessing contest, entrants to guess the cost of the hat in dollars and cents—perhaps with that particular hat as the prize to the nearest correct answer. Tie up with a laundry or dry cleaner to include heralds in their deliveries. Stage an Easter Egg hunt for the kiddies.

APRIL 23-30—NATIONAL FISHERMEN'S WEEK. Try for a newspaper contest on the tallest fishing story; with schools for an essay on the pleasures and benefits to be gained from fishing, tieing up with sporting goods stores for displays and promoted prizes of fishing rods, tackle, flies, etc. Get libraries and book stores to display books on angling, with a theatre card. Theatre should book a short or two on fishing as bait for book shops and libraries. Izaak Walton and his book, "Compleat Angler," might be good for a newspaper essay contest, with promoted prizes of rods, hooks, flies, etc.

APRIL 24-30—WORLD FELLOWSHIP WEEK. A school contest or debate on "One World or None" or on intolerance, would bring the theatre good publicity, and be greatly increased if the exhibitor can get a newspaper editor to sponsor it. Tickets for prizes. A brief talk by a prominent citizen on either subject might prove a good drawing card. Try for a newspaper-school contest on the subject: "Is world fellowship possible with such antithetical ideologies as those of the Soviets and the western democracies", or, "Is the 'cold war' between the U. S. and the Soviets making world fellowship impossible"

APRIL 25-30—NATIONAL DOUGHNUT WEEK. Worth trying for a cooperative ad by makers and dealers in doughnuts. Stage a doughnut fair in the lobby with housewives competing for cash and ticket prizes, with the doughnuts to be contributed to an orphanage or an old folks' home. A dealer might be persuaded to supply coffee and doughnuts for a free doughnut and coffee night. Try coffee dealers for the coffee. A boys' doughnut-eating contest lasting five minutes or slightly more, on the theatre stage, would draw entrant's relatives and friends and create some comedy.

APRIL 30-MAY 7—BOYS AND GIRLS WEEK. While this opens on the last day of the month, it is well to make the first stab at cashing in on it. Have Boy and Girl Scouts, 4-H Club members observe it with drills or other club activities in the theatre. Help them stage membership drives in which the theatre will get the support of women's clubs, newspapers, radio, YMCA, YWCA, YMHA, YWHA, police department, members of chambers of commerce, churches and good citizens generally, all being interested in the development of boys and girls into good citizns, the decrease of juvenile delinquency, etc. If no boys and girls' clubs exist in the community, try to get them started; the agencies above mentioned will lend their active support. Offer theatre tickets to the youngest Boy and Girl Scout. Book suitable feature, shorts and cartoons and invite the kids to a Saturday morning matinee.

Other Important Dates

APRIL 19—PAUL REVERE'S RIDE anniversary, which coincides with Patriot Day in Maine and Massachusetts, is a historic event worthy of observance in any community in the U. S. Send a man in Revolutionary-time costume on horseback through the streets, ending his ride in front of the theatre. Horse's blanket should be lettered with theatre and feature credit. Leave the horse hitched in front of the theatre. Veterans' organizations will likely play along with the theatre's stunt.

April 2—First U. S. mint established, 1792.

April 4—Beginning of commercial transmission by wire, 1925.

April 6—Peary discovered the North Pole, 1909.

April 7—Metropolitan Opera opened in New York City, 1880.

April 8—Louisiana joined the union, 1812.

April 8—Ponce de Leon landed at St. Augustine, Fla., 1513, seeking the Fountain of Youth.

April 9—National Labor Board created, 1918.

April 13—Thomas Jefferson born, 1743.

April 13—Our flag of 13 stripes first flown in Washington, D. C., 1818.

April 14—Webster's Dictionary published, 1828.

April 23—Shakespeare born, 1564.

April 23—President James Buchanan born, 1791.

April 24—Library of Congress established, 1800.

April 24—First American newspaper, Boston News-Letter, established, 1704.

April 26—Confederate Memorial Day in Alabama, Georgia, Florida and Mississippi.

April 27—U. S. Grant born, 1882.

April 28—President James Monroe born, 1758.

April 28—Maryland admitted to statehood, 1788.

April 30—Louisiana Purchase, 1803.

April 30—Washington inaugurated President, 1789.

Air Force Supported 'Command' Capital Debut

Biggest single exploitation feature of the first Washington, D. C., showing of MGM's "Command Decision" at Loew's Palace, was the support forthcoming from U. S. Air Force officers and Air Force Association representatives. This group of men decided to give the Washington premiere a Hollywood-type splurge; they went even farther and sent a directive to Air Force stations to cooperate in the presentation of "Command Decision" when it played their nearby theatres. The Air Force Association also sent out letters requesting all local units to cooperate with local theatremen.

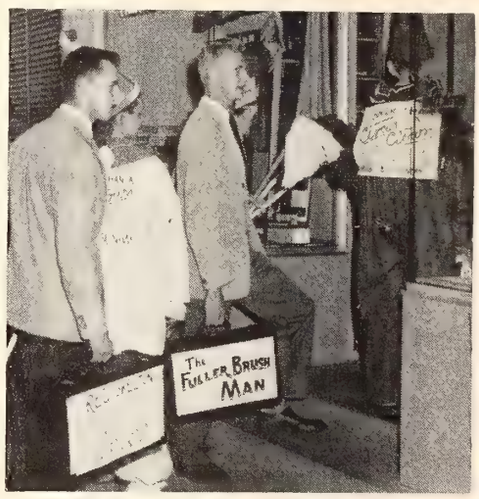
The U. S. Air Force aided Loew's Publicity Director Jack Foxe and MGM Fieldman Tom Baldridge by arranging the list of public figures to be invited, supplying enlargements, stills and big aerial searchlights for the front of the theatre, a 36-man choral group in complete flying togs for a prologue at the premiere and during the regular run which opened a day later at the Capitol Theatre.

The city desks and society writers of the four Washington daily newspapers carried streamers, stories and cuts of from a half-column to four columns on the players and of high government officials who were present at the Loew's Palace showing.

Radio station WTOP, CBS outlet, carried a 30-minute broadcast on the ceremonies at Loew's Palace. The station also carried a complimentary review of the film.

Revive Song for Campaign

You Are My Lucky Star, Nacio Herb Brown tune made famous by Eleanor Powell in "Broadway Melody of 1936," will be revived by the publishers to tie in with exploitation of MGM's "The Stratton Story." Background music for the film utilizes the song 27 times.



FULLER BRUSH CLOWNS and college boys, pretending to be Fuller Brush salesmen, pictured together above, were employed by Western Amusement's Eugene, Oregon, City Manager Arthur Turner in his campaign on Columbia's "The Fuller Brush Man." The college boys, armed with brooms, mops, etc., called at every third house in the residential sections, not to sell the brushes, but to tell the housewives about the film and leave with them a descriptive booklet. Many women asked the boys to have a salesman call on them. The two boys in clown costume were the street ballyhoo; they toured the business section, calling on shops and offices. Clowns and college boys wore or carried signs publicizing the film.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

ATLANTA

Astor Pictures Charlotte Manager Max Holden is in Atlanta in charge of Madison Pictures office until a new manager is appointed. Bert Ram has opened his new 500-seater, the Johnson, in Johnson, S. C. RKO North-South Division Manager Charles Boasberg and his assistant, Carl Peppercorn, were in Atlanta on the Depinet sales drive. Monogram Southern Exchanges President Arthur C. Bromberg is back from a quick trip to Jacksonville, while its local manager, Jimmy Hobbs, has returned from a trip to Charlotte. Astor Pictures New York representative, N. E. Savini, has returned from a New Orleans business visit.

Dixie Drive-In Theatre General Manager Jack Elwell, returning from a visit to its other nine theatres, announced the company would soon open two more drive-ins. Astor President William 'Snake' Richardson and its sales representative Jimmy Bello, recently celebrated birthdays. Screen Guild President John W. Mangham has returned from a Chicago business visit. W. W. Hammond of Fyffe, Ala., has added Mrs. Clara Gray of Brookhaven, Ga., to his office staff.

Madison Pictures Representative Harold Wiesenthal is here from New York, visiting Astor's Atlanta branch. New Film Classics salesman is C. H. Roebuck, formerly with Selznick. FC Manager Ralph McCoy checked in at his office after a Florida trip.

Recent film row visitors included Harold Schuessler, O. C. Lam, P. L. Taylor, J. H. Thompson, Bob Cannon, O. B. Campbell, J. H. Waters, J. R. Waters.

The Atlanta censor board banned the showing of the film version of "Rope" although the stage version was permitted to play here.

KANSAS CITY

Major change in managers of the Durwood Circuit has taken Tom Wolf to Leavenworth, Kansas, as manager of the Lyceum, and assistant to the city manager. Wolf had been manager of the Roxy, the circuit's first-run house in Kansas City since it was remodelled and renamed. He and Mrs. Wolf recently took a vacation trip to Ohio, and on return Wolf went to the Leavenworth post. New manager at the Roxy is Earl Brown, who returns to Missouri from the West Coast where he was also in the theatre game. Brown is a native of St. Joe and recently married a Kansas City girl. Hence his return to these parts.

Stanley Durwood, general manager of the circuit, has announced that public relations for the theatres will be handled by Tom Cawley, partner in the public relations firm of Cawley & Robinson. Cawley will handle work formerly done by Doug Burrill, who left the circuit a couple of weeks back. Cawley will also edit the circuit house organ, *Circuit Chatter*.

Dickinson circuit is changing its managerial set-up in the city, with Bill Meyer, who has been acting city manager, henceforth devoting himself entirely to the Kimo Theatre, foreign-film house. Bob Scott, who has been managing the Kimo will devote himself to publicity and promotion. Managers of the other Dickinson houses in the city will report direct to the home office at Mission, Kans.

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Leo Carrillo was in town last week on his month-long tour fronting for the Chrysler Corporation in introducing its new models. While here Carrillo did a little public relations work for the motion picture industry, getting in a plug in his newspaper interview for the many film folks in Hollywood who like to live normal lives and avoid the sensational.

Arnold Gould, city manager for Durwood theatres in Jefferson City, Mo., the state capital, is the recipient of an official letter of thanks from Forrest Smith, new governor, for the part Gould played in arranging and staging the inaugural ceremonies and ball. Gould is mighty (and justly) proud of that executive office letterhead.

Kay Lard, maintenance man and stage manager of the Missouri Theatre, St. Joseph, this month celebrates 33 years with the Durwood circuit. He began in show business back in the era of vaudeville and stock, later went to stage work, and has been at the Missouri since it opened 22 years ago.

Three Shocks!!!

"Snake Pit" was too realistic for Earl Cordova in a San Pedro, Calif., theatre last week. Just as Olivia DeHavilland in a scene was being administered an electric shock treatment at the insane asylum, a mouse allegedly scampered up Cordova's pants leg and bit him in a rather tender spot. His scream enhanced the picture and gave the audience the jitters. Fleeing to the men's room, he got first aid. While the alleged mouse was being chased around the darkened house, it fled into the restroom, and Cordova beat a hasty retreat once again. An attendant finally captured the rodent with a "plumber's friend."

CHICAGO

At a luncheon meeting marked by enthusiastic predictions for the future, Jack Kirsch was re-elected president for a three-year term by Allied Theatres of Illinois, Inc. at its 19th annual meeting. Vice-President Van Nomikos and Secretary-Treasurer Benjamin Banowitz, were reelected for another year.

The directors, all rechosen for another year, are: Richard Salkin, Samuel Roberts, James Gregory, Saul Lockwood, Arthur Davidson, Verne Langdon, Jack Rose, B. Charukas, Joseph Stern, Lou H. Harrison, Joseph Semadales, Ludwig Sussman, Nate Slott, Howard Lubliner, and Charles Lindau. Harry Nepo will remain as sergeant-at-arms.

Abe Feder, owner of Metro Theatre, is receiving congratulations upon the crowning of his daughter, Jacqueline, 19, as 1949 Queen of Roosevelt College. She was complimented by Mrs. Eleanor Roosevelt at a meeting of directors of the college. Free textbooks and lunches also go to Jacqueline for a year.

Filmack President Irving Mack announced that Filmack Trailers has enlarged both its Chicago and New York offices. Staff of the Chicago office has been increased and new equipment added. The New York office had been moved to large quarters in the Warner Bldg. on West 54th St.

Frank Sidorowicz, veteran operator, died and was interred in St. Adalbert's Cemetery, Niles, Ill.

American Brotherhood Week, the Heart Association, Red Cross and Boy Scout drives were endorsed by the directors of Allied Theatres of Illinois. President Jack Kirsch called on theatre owners to enroll a minimum of 10 new members in the National Conference of Christians and Jews.

Charlie Van, aide to the late Hal Halperin of Variety, went to County Hospital with a heart ailment. A film of the 1948 World Series was shown by the Chicago Baseball League at Ogden Park.

Wayne Coy, Federal Communications Commission chairman, will address Chicago's first National Television Conference at the Palmer House Mar. 7-8-9. Chicago Television Council President James Stirton is sponsor. Top executives of all major networks will speak at the opening luncheon, Mar. 7: Commander Mortimer Loewi of DuMont, Carleton Smith of NBC, Jack Van Volkenburg of CBS and Charles C. Barry of ABC.

HARRISBURG

Kenneth Steckline, formerly of Washington, D. C., and Reading, is the new assistant manager at Loew's Regent, succeeding William Blankenship, who resigned last week. At the State, veteran W and V employe, Gene Plank, has been promoted to student assistant. He will help Spike Todorov with the handling of the big house, leaving Manager Gerry Wollaston more time to devote to his other duties as Fabian city manager.

Senate manager Bob Sidman was pleased with his success on the road-show-priced "Joan of Arc" which opened Washington's Birthday. On the film's opening day during the morning

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(*Continued from Page 23*)

show, with the house full of school-age customers off for the holiday, The Senate ran out of popcorn. Two circuses forced to cancel their Harrisburg showings last summer because of no available bus transportation to the city tax-free site outside city limits, have booked the Airport plot for June 6 and 7. Cole Brothers will play June 6 and Ringling Brothers the following day.

Visitors locally were Milt Young, Columbia; Jack Diamond and Sig Horowitz, Fox, and Arthur Jaret. Lou Golding, Fabian area manager, has returned from a Florida vacation. All downtown and neighborhood houses are cooperating in the Red Cross campaign, with Senate manager Bob Sidman as theatres chairman. Hop Miller, Colonial veteran, has bought a home, and will move his mother there shortly.

Other theatre managers are still wondering what Sam Gilman, Loew's Regent, wanted with $600 in dimes. When two other exhibitors went to their bank Saturday night to get change they learned that Gilman had taken all the dimes, leaving none for them.



HANDS-ACROSS-SEA CEREMONY. Los Angeles roared a mighty welcome to the French Gratitude Train with impressive ceremonies in which leading figures of the film industry were prominent. At top, a view of gathering of dignitaries on the steps of the Los Angeles City Hall—among those seated in the front row are Councilman Harold Henry; Harry M. Warner, National Chairman; Senator George Luckey; Mayor Fletcher Bowron; Mrs. Earl Warren; Governor Warren; Drew Pearson. Lower left: Governor Warren and Harry M. Warner; Center: Mr. Warner receiving the torch from the tomb of the unknown soldier in presentation by Andre Picard, originator of the French Gratitude Train. Right: L. A. Committeeman Dick Dickson and Councilman Henry.

BALTIMORE

Berlo Vending's Harry Goldberg is vacationing in Florida. Izzy Rappaport is expected back from a Cuban holiday this week. Cy Wolman of the New Albert Theatre, spent a few days in New York this week. Esther Michaelson, wife of Bill Michaelson of Screen Guild has finished the words and music of a new song to be published soon. Republic Manager Jake Flax and Screen Guild Manager Sam Wheeler spent a few days in Baltimore.

Eddie Perotka has sold the Watersedge Theatre to Oscar Boccuti. United Artists' Assistant Eastern Division Manager Mark Silver has left for a Florida vacation. Horn Theatre was closed one day last week due to the death of Paul Hornig. Mrs. Sol Goeler is home after a short stay in Union Memorial Hospital. Mrs. Walter Folger is also back from a stay in the hospital.

MGM Manager Jerry Adams was in town visiting with Bill Saxton, Loew City Manager. Jack Beresin of Berlo Vending was in town this week. Lou Cohen, New Essex, is home ill. Plans are being made for a testimonial dinner in honor of the retiring Chief Barker "Nick" Weems of the Variety Club to be held at the Sheraton-Belvedere Hotel, March 23. Morris Oletsky is chairman in charge of the committee. Barry Goldman is sporting a new convertible Roadmaster Buick. The wife of Variety Club Chief Barker Joe Grant is at home ill. Lou Gaertner opened his Carlton in Dundalk last week.

Harry Meyerberg's new Crest opened last week with an invitational buffet dinner and preview. Guests included Jerry Adams of MGM, Bill Saxton of Loew's Theatres, Jerry Price and Bud Rose of United Artists, Fred Beiersdorf of Warner Bros., Sam Wheeler and Barry Goldman of Screen Guild and Lauritz Garman of the Garman circuit.

Variety Club Night at the Club Charles last week was a huge success with the Tent's heart fund realizing a nice sum. Credit for the affair goes to the Special Funds committee which includes Chairman Barry Goldman, Cy Bloom, Jack Sidney, Morris Oletsky, Babe Mednick, Lou Becker, Jimmy Colimore, Irv Bender and Bernie Seaman.

Jack Pollack, owner of the New Albert Theatre, attended the Jackson Day dinner in Washington last week. Harry Welch, Mayfair publicist, is looking for a partner to take a trip with him to Mexico City, next month. Joan Wiener, daughter of Hy and Ceil was the guest of honor at a birthday party at the Variety Club Saturday night. Morris Mechanic, owner of the New and Centre Theatres, and his bride, the former Clarisse Barron, are back from a honeymoon trip to Florida and the British West Indies. Bill Saxton of Loew's Theatres and his wife celebrated their first wedding anniversary at the Park Plaza.

INDIANAPOLIS

Alfred J. Ackerman is remodeling his Tacoma Theatre, changes of the front and a lobby side including box-office. The new front is done in cream glass with maroon trim, and the lobby will have a suspended ceiling and indirect lighting. A new sound system was recently installed.

Loew's District Manager Mike Cullen was a business visitor last week. States Film Service, Inc., has opened a branch here under the managership of F. L. Weitzel, who hails from company headquarters in Cincinnati.

RKO Eastern Division Sales Manager Nat Levy and his assistant, Frank Drumm, accompanied by Morris Lefko spent Monday at the exchange directing a second meeting of the Ned Depinet Drive. After the local meeting they left for Cincinnati.

Melvin Miller has been appointed RKO assistant shipper. United Artists Office Manager Harry Hays lost his brother, who died at his home in Kansas City, Mo., Feb. 14. Mrs. Beatrice Hancock took over the Prewitt Theatre, Plainfield, Ind., March 1, from Mrs. Janet Prewitt. Wayne Goodwin, who operates the Butler Theatre, Butler, Ind., announces complete remodeling and enlarging of the house, during which time it will be closed.

Al Borkenstein and wife, operators of the Wells Theatre, Ft. Wayne, Ind., have gone to California for an extended vacation. Margaret Dalton of Eagle Lion and Jerry Baker have announced their engagement with wedding date to be announced in the very near future. The Monroe Theatre, Monroe, Ind., operated by Verne Jenkins, has been taken over by Tom Steele.

Film Fan, 105, Dies

Boston reports that New England's "oldest motion picture fan," Warren F. Butler of Lincoln, Maine, died last week at the age of 105. He is reported never to have missed a film that was shown in Lincoln from his 65th year. During his last 40-year span he estimates that he saw more than 2,300 motion pictures.

CINCINNATI

Popular Pictures President Lee Goldberg announced that the name of his company hereafter will be Realart Pictures of Cincinnati. The new Indianapolis exchange of the company, to be known as Realart Pictures of Indianapolis, was opened Feb. 21, and Helen and Joe Bohn, who will manage the office, have left to make their home in Indianapolis.

William Settos of the Liberty Theatre, Springfield, Ohio, is expected back from his Florida vacation early this month. Frank Yassenoff of Columbus, and his wife, have returned from their Florida vacation. Nick Shafer, local exhibitor, and Mrs. Shafer were to leave March 1 for a holiday in Florida. United Artists Telephone Operator Andrea Bain was married to Stanley Wilson on Feb. 26. Arthur Manheimer has resigned as local manager for National Screen Service after 19 years with the company. District Manager William Bein will manage the office temporarily.

The Indianola Theatre, Columbus, Ohio, an operation of Al Sugarman and Lee Hofheimer, is closed indefinitely because of a boiler explosion which occurred on Feb. 15, two hours before the theatre opened. The Freeman Theatre, Cincinnati, opened up recently, after hav-

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ing been closed for several months. The new owner is John Pennington, who has the Broadway Theatre, this city, and it will cater to white and colored.

Johnny Holokan, who with J. L. Wetzel, recently opened offices of Theatre Equipment Co., and Globe Theatre Service Co. in the film building, suffered minor bruises when his car over turned on his way into Dayton.

Frank L. Weitzel, formerly with Maury Whitte theatres, is now general manager for States Film Service, Inc., of which Meyer Adleman, Philadelphia, is president, and Paul K. (Bud) Wessel is secretary-treasurer. The shipping and inspection departments have been moved from the fourth floor of the film building to the first floor of the Fox Building. Wessel and Weitzel recently returned from Indianapolis, where they arranged for opening of a branch in the new film building.

Theatre Owners Corporation is now buying and booking for D. H. Sledge's Starway drive-in at Frankfort, Ky., and Hugh T. Gooding's Odeon, Augusta, Ky. Mike Chakeres, Springfield, will buy for the Warner Chakeres theatres in Springfield, for which the buying was formerly handled by the Warner Cleveland office, of which Ted Minsky is head.

PHOENIX

Construction has been started on Garfield Anderson's new 800-car, $150,000 Valley Drive-In-Theatre, on the Tempe-Mesa highway. An elaborate electrical display, featuring a western and desert theme, is being devised for the 20-acre site.

A short connection in the neon sign of the Uptown Theatre, Superior, started a fire in the sign and roof of the house, causing damage to the sign and destroying several transformers. Manager Charles Roberts asked the audience to leave in an orderly manner, and the crowd filed out in orderly fashion. Fire Chief Frank Acker commended Roberts for the calm manner in which he handled the situation.

Vaughn Taylor, manager of the Rialto, Winslow, is now working in cooperation with the Jefferson School Parent-Teachers Association in selecting films for Saturday matinees. The move followed the organization of the Winslow Children's Film Council, formed by a group of representatives of youth-sponsoring organizations to obtain more wholesome pictures for Saturday matinees. Under the new plan, the Saturday matinees will feature films especially selected for young people or family appeal, with the theatre's regular attraction being shown at the evening performance.

The Azteca's third annual amateur contest gets under way March 11 for a 13-week run, with the amateurs performing on the stage of the Spanish-language house every Friday. Similar contests will be held simultaneously at several other Louis Long theatres, including houses in Ajo and Safford. The finals will be held in June at the Azteca, and winners will receive cash awards. First prize is $1,000, and second and third place contestants will receive $200 and $100, respectively.

BOSTON

The technical staff for the shooting of "Lost Boundaries," a film to have a New England background, has arrived at Portsmouth, N. H., for preliminary work. Main setting will be the historic Sparhawk Mansion at Kittery Point, Maine, though locale of the story, written by William L. White, will be in Gorham and Keene. Production will be supervised by March of Time's Louis de Rochemont, with Hollywood's Alfred Werker as resident director. Later this summer another film with a New England setting, "The Murder of Smuttynose", dealing with a famous murder case on the Isle of Shoals 75 years ago, will go into production.

Ken Prickett has returned from Texas to resume his duties as MGM publicist. Paramount Publicist Arnold Van Leer spent the weekend in New York and New Haven. Publicist Floyd L. Bell, wife and daughter Barbara have returned from a Florida vacation. Frank Fontaine has refused an offer to go to Hollywood because it would take him away from his family in Medford, Mass. American Theatres Corp. President Sam Pinanski was a business visitor to New York.

Boston area theatres will have plenty of opposition this summer. There will be more than 50 legitimate summer theatres in operation within a radius of 30 miles of Boston. Racing dates for Massachusetts include 72 days of horse racing, six weeks of country fair pari-mutuels and 200 nights of dog racing. New Hampshsire and Rhode Island, which draw 75 per cent of their pari-mutuel trade from the Boston area, will have between them another 150 days of racing. The annual swank Vincent Club Show is announced for March 20-April 2.

President Harry Truman and former British Prime Minister Winston Churchill, here for the anniversary of the Massachusetts Institute of Technology on April 1 and 2, will speak at a dinner to be given at the Hotel Statler. RKO's Mrs. Marcella Downing has recovered from a long illness. Acting Mayor William F. Hurley, with his daughter Carol Jean, aged 11, officially greeted film star Marguerite O'Brien when she arrived here with her mother. Marguerite told Boston interviewers she was now very happy over her mother's wedding and liked her stepfather very much.

Willard B. Davis for many years a newspaperman and editor, and one of the first persons to become interested in motion pictures in this area, died Feb. 23 after a lingering illness. Top Boston industryites attended his funeral.

All Kids Quarantined

An epidemic of scarlet fever has led Morehead, Ky., to impose a city-wide quarantine on all children 16 years old or younger, according to a Louisville report. Schools have been closed until March 7 and children are forbidden to enter "any places of public assembly, including theatres, restaurants, poolrooms and churches." Exhibitors, owners and parents are faced with $100 fines if children are found violating the quarantine.



RED CROSS LUNCHEON. Basil O'Connor (left), national chairman of the American Red Cross, was guest of honor and principal speaker at the motion picture industry's Red Cross campaign luncheon Tuesday in the Metropolitan Club. With O'Connor above are Richard Conte, 20th-Fox star, and Spyros P. Skouras, 20th-Fox president, who was host. The luncheon was one of the major events of the opening day in the citywide appeal for $4,635,000.

MINNEAPOLIS

Donald Guttman and Ted Mann, owners of the Guttman-Mann circuit in the Twin Cities, have sold their Roxy, St. Paul neighborhood house, to the L-S Holding Co., headed by O. T. Lovdokken. This is the third stand in the circuit to come under new management in as many months. Other houses recently relinquished by the circuit are the Grand, Durand, Wis., and the Metro, Minneapolis. This tends to confirm rumors that the circuit plans to shift operations to the west coast where it has two drive-ins under construction. However, the circuit still owns three Twin Cities houses, and Mann controls two Minneapolis loop houses and a drive-in near Duluth, Minn.

Howard Greenstein, salesman at Universal-International, is back on the job after a six-week illness Walter Hoffman has been assigned by Eagle Lion to handle promotion on "The Red Shoes" which opened at the world last week. Hoffman formerly was exploiteer at 20th-Fox and was let out recently in a national economy move.

Zoning and setback obstacles have been cleared for a $700,000 theatre and shopping center project to be built on a triangular site at West Lake Street and Excelsior Boulevard. The Minneapolis city council approved rezoning of an additional tract for commercial purposes, giving the project frontage on both thoroughfares. Peter Karalis and Mrs. Roy Secrest are backers of the project.

WASHINGTON

The Warner Theatre will have live talent on the stage again—but only for one week, during the personal appearance of Jack Carson and his radio show, starting March 11. The show will include Robert Alda and Marion Hutton, and Jack Carson will be on the screen that week with "Flaxy Martin." Mrs. Sam Wheeler, wife of the Screen Guild Productions owner, is recuperating after a recent operation.

The Arcade Theatre in Hyattsville, Md., will present "John Loves Mary" on its stage, March 8. The opening performance will be a benefit for the Red Cross. New members of Variety Club Tent No. 11 are Andrew Older, *Film Daily;* J. A. Otten, *Motion Picture Daily,* and Ben Atlas, *Billboard.* The National Theatre advertised that if patrons didn't like "Return of October" they were to advise the manager, who would admit them free to a future National film showing.

Charles Laughton and Jessica Tandy were in town on Feb. 27 to air "Payment Deferred" from the stage of Constitution Hall, for the

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Red Cross Drive. Vice-President Barkley and Economic Cooperation Administrator Hoffman made short speeches. The house was a sell-ont. The Variety Club ladies' luncheon on Feb. 22 was an outstanding success with more than 100 persons present. Next meeting of the Variety Club's board of governors will be on March 7.

Cyril Mee, acting manager of the Masonic Theatre, Clifton Forge, Va., during the illness of C. H. McKinney, presented a check for $254.32 to the March of Dimes. Money was contributed by patrons of the Masonic and Ridge Theatres.

PHILADELPHIA

In its test for the return of vaudeville, the Stanley-Warner Mastbaum did capacity last week with the Danny Kaye show. The Earle began its live talent shows with Jack Carson, and it is reported that the Paramount houses are planning for vaude one day a week. Without stage shows for nearly two years, the Philadelphia public has been clamoring for their return.

Former Selznick Salesman Harry Dressler is now selling for Film Classics. Ill health forced Warner Biller Margaret McGee to take a month's leave. Florence Dion, formerly with Selznick here, is now a stenographer at Film Classics. Paul McGowan, formerly assistant to Stanley-Warner Booking Head Bill Herchenrider, now heads the payment department. Paramount Short Subjects Sales Manager Oscar Morgan was a caller on local Manager Ulric Smith. Sidney Barbett is new United Artists salesman, replacing Clayton Bond who quit to join 20th-Fox. Mike Weiss, former publicist for the 20th-Fox exchange, is the new company manager for "The Red Shoes," replacing Pete Bayes, who goes to Hartford, Conn.

Screen Guild Manager Jack Engel celebrated his 20th year on film row last week; he started here with Universal. MGM Booker's Secretary Dot Burison is on vacation. Warner Office Manager George Hutcheon is back at his post after an illness. Norman Weiss, vice-president of the William Goldman Theatres, and his wife are back from a South American vacation. Fox Theatre Managing Director Harold Seidenberg says the March of Dimes collections hit a new record high of $7,600.

Berk and Krumgold, New York theatre realtors, have concluded a long-term lease of the 1,600-seat Lincoln Theatre here on behalf of a New York corporation headed by Harold Goldman. The lessee intends to use the theatre as the first Philadelphia outlet for Spanish-language pictures and for personal appearances of important Spanish and Mexican film stars. The Lincoln at present is undergoing rehabilitation.

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Publicists Deny Split

Only 14 of its 33 members at RKO have resigned from the Screen Publicists Guild, a spokesman for that organization in New York declared last Friday denying reports of a split over political activity within the CIO union for home office publicists. The split talk developed after the RKO resignations.

The spokesman, who made public a statement signed by the membership which expressed their determination "to stand firmly behind the Screen Publicists Guild" as their bargaining agency, declared that such political activity as the SPG had undertaken was based only as a labor union fighting hampering legislation and legislators which it considered inimical. He said that the 14 who resigned had declared they did not want the Guild to represent it and had intimated their resignations in part were over the Guild's alleged political activity.

SPG's statement came as another CIO home office union—the Screen Office and Professional Employes Guild for white collar workers—acknowledged that a series of National Labor Relations Board elections had found it to be the bargaining agent for office workers in RKO, 20th Century-Fox, Paramount, Monogram, Loew's (MGM), and Columbia.

TORONTO

Only two new features appeared in first-run theatres here last week, with an apparent policy juggling at several houses resulting from product scarcity. Holdover engagements were seen at six houses with re-issues at others.

Preparations are being made for the opening of the Town Art Theatre, which will cater to the class clientele like the International Cinema, which has been a success in the northern section of the city. First attraction is expected to be the straight music film "Concert Magic."

The fate of television in Canada will be announced shortly by the federal government, it was stated in the House of Commons by Hon. J. J. McCann, Minister of National Revenue. The belief persists that visual broadcasting, when it is introduced in the Dominion, will become a state monopoly.

Hon. G. A. Drew, leader of the Conservative opposition in the Commons, charged that moving pictures of a dangerous type were being brought in through diplomatic channels of Soviet satellites. Authorities disclosed that the situation was being watched.

"Portrait of Maria," made in Mexico with English dialogue, was taken off the MGM shelf after several years and given a special screening for religious authorities in Ottawa at the Somerset Theatre. The picture had had one engagement in Toronto some time ago.

Paramount Pictures Associate Producer William Pine was wined and dined at the Royal York Hotel here during a quick visit in the course of a tour of American and Canadian cities.

Famous Players Canadian Corp. has continued its $1 annual rate for its common shares by declaring a 25 cents dividend for the first quarter of 1949, payable March 26, this being equivalent to a yield of seven per cent on the present market value of the stock.

CLEVELAND

Name of the circuit long identified as the Scoville, Essick and Reif circuit, has been changed to Modern Theatres. J. E. Essick and Howard Reif continue to be the top men, but James E. Scoville has retired and is living in Tucson, Ariz.

Associated Circuit's two new theatres are getting ready for spring openings. The Avon in Avon is to open about Easter, and the Lake in suburban Euclid to open about Memorial Day. The end of May may also see the opening of the new Galion in Galion, which is being built by P. E. Essick, Howard Reif and associates.

Bert Robbins of National Screen Service was guest-of-the-week of local NSS branch manager Nat Barach. Bert Lefkowich of Community Circuit is spending his vacation in Florida recovering from an attack of pleurisy. His dad, Max, is back in town, but Mrs. Lefkowich will remain until Bert has entirely recovered. Paramount Manager Saul Frifield paid the exchange his first visit since he was taken ill about four weeks ago. Mrs. Jerry Steel, whose husband owns the Apollo Theatre, Oberlin, is a paying guest at the Cleveland clinic. She was operated on last week and reported to be on the road to recovery.

Joel Golden has joined the local Eagle Lion sales force, succeeding Al Glaubinger, promoted to Cincinnati branch manager where he succeeds Harris Dudelson, now EL New York branch manager. Golden was formerly with Selznick in Chicago. Bellefontaine Drive-In is the first to open in this territory. March 3 was the opening day with a temporary week-end policy.

Ernest Schwartz, president-secretary of the Cleveland Motion Picture Exhibitors Association, last week presented to Rudy R. Miller, chairman of the March of Dimes drive in Cuyahoga County, a check in the amount of $17,931. This represents contributions made in 120 independent motion picture theatres in this area. All independent theatres co-operated by running trailers and displaying boosters. Contributions were made voluntarily in theatre lobbies, where receptacles were provided.

David Sandler, general manager of Theatrecraft Mfg. Corp. was called to Dallas, Texas, personally to demonstrate his new heater-speaker before a group of interested prospective Drive-In builders.

DENVER

Fox Intermountain Theatres President Frank H. Ricketson, Jr., Robert Selig, his assistant; Mel Glatz, purchasing agent, and District Managers Harry Huffman, Ray Davis and Harold Rice, went to California to attend the annual National Theatres convention. The Denver Shipping and Inspection Bureau has signed up Selected Pictures.

Returning from a trip to western Colorado,

REGIONAL NEWSREEL

Mr. and Mrs. Ted Know of Service Theatre Supply told of seeing as high as a score of deer eating at haystacks, and many deer dead on the road, having been killed by cars. With unusually heavy snow the deer have been forced to the highways.

Philip Monsky, recently Film Classics manager here, brother of Mayer Monsky, Universal manager, is at present in Lutheran Hospital, Omaha, for medical treatment. The report was false that James Mooney had quite 20th-Fox. He is still selling for them. Gordon L. Pearce has been promoted from head shipper to booker at Warner Bros.

OKLAHOMA CITY

Governor Turner has announced that he expects to be present at the premiere of the movie "Tulsa" when it appears at the city of the same name April 13. Also attending will be Stars Susan Hayward and Robert Preston.

The first of 80 safety shows was presented at Chickasha last week by the Oklahoma Safety Council. The shows consist of the movies "Drunk Driving," "Priceless Cargo" and "Driving Mania." The safety drive is jointly sponsored by Griffith Theatres of this city, the Oklahoma Press Association, the State Safety Council, the Highway Patrol and various local safety councils. Along with the movies, to be shown in Griffith houses, is a display to inform motorists of driving hazards.

OMAHA

Omaha is leading the country in the second lap of Universal-International's Unity Drive; Salesman I. M. Weiner is sixth.

Ceil Wolback replaces Theo. Artz, who resigned, as MGM contract clerk. Josephine Dobbs succeeds Ceil as stenographer and Francis De Mare joins the exchange as a biller. E. J. Weatherly of Fairmount has sold the Snyder Theatre, Snyder, Neb., to Alwin C. Splittgreber of Pilger, Neb. Dorothy Weaver, 20th-Fox assistant cashier, lost her father, Edward Grabbart.

George Washington's birthday gave film row employes a holiday. The engagement of Ferd Reuter, MGM booker, to L'Maree Tegtmeier of Omaha was announced. They plan to marry next fall.

The RKO-Brandeis is opening at 11 A.M. daily for "Joan of Arc," to give five instead of four shows a day.

Ed Cohen, Eagle-Lion branch manager, spent three days in Des Moines. Division Manager Herman Biersdorf was there, too. Sol Solominsky, Loup City, Neb., is repainting and repairing the lobby of his Liberty-Theatre. Geraldine Griesing is a new biller for Paramount.

The Bertrand (Neb.) Theatre rated high in its local press when it turned over its facilities to a crowd that proved too large for the City Hall where a hardware store film was being shown. At the theatre was seen not only the trade film, but also Abbott and Costello.

VANCOUVER

Film deliveries are being delayed in the British Columbia exchange territory as snowstorms, drifts and landslides isolate many situations in the interior and northern B. C., blocking trains and trucks and closing many small towns. Meanwhile the power shortage has gone into its fifth week with no signs of relief from the blackout. Theatre business, however, picked up.

The Famous Players Theatre Managers Assn. of B. C., has elected Frank Gow, Jr., president; Norman Duncan, vice-president; Frank Mackensie, secretary, and Jack McNicol, treasurer. Strand Manager Jack Randall is retiring president.

Rapid progress is being made on the new community-owned, quonset-type theatre at Salmon Arm, B. C., and it is expected to open in April. Manager will be Kelly Haytor, presently in charge of the 325-seat Rex there. In Vancouver the Park Board will continue to operate the Theatre Under the Stars for at least another year because of "lack of interest" on the part of local business men, caused by "adverse publicity," according to Park Board Chairman Bert Emery.

Catherine Kennedy has resigned from the General Theatre Supply Co. to live in Toronto, and has been succeeded as secretary to Manager Bill Forward by Marjorie McPherson. Office Manager Phyllis Dixon of the JARO 16-mm. exchange is back from Calgary, where she visited her family. Lois Walker of the Lux Theatre staff was married recently to Paul Pinet of the Canadian Army; she will continue at the Lux after the honeymoon. The son of Frank Smith, Jr., of the Colonial, died in his third year. On the sick list here are Bill Forward; Mrs. Frank Gow, wife of the Famous Player B. C. manager; Mrs. Jack Hughes, wife of the B. C. censor chairman, and Jack Richards of the Kitsilano Theatre staff.

HARTFORD

Certificates of incorporation have been filed for three new Connecticut firms: Vending Service, Inc., $2,000 paid-in cash, President Peter Perakos, Treasurer Sperie Perkos, Secretary Max Hoffman; Elm Theatre, Inc., $2,000 paid-in cash, officers same as above; HiWay Theatres, Inc., $2,000 cash; same officers as above, all giving their addresses as New Britain, Conn.

Howard Cuddy, for many years a projectionist in several Connecticut theatres, has re-enlisted in the Army and is now stationed in Hawaii.

Eastern Connecticut will have a new 800-car capacity drive-in theatre functioning this spring. Donald King, former E. M. Loew drive-in theatre manager, is going back to open air management after several months of managing a regular theatre, the Royal, Worcester, Mass. He left there March 5 to become manager of the Mount Vernon, Va., drive-in. F. J. Rourke has been named assistant manager of Warner's State, Manchester, Conn. Warner Theatres District Manager Henry Needles and Mrs. Needles have returned from a three-week cruise to South America.

Harold C. Cummings, former manager of the Warner, Lynn, Mass., is now managing the

(*Continued on Page* 28)

One Job Too Many!

Most theatre managers don't mind if their projectionist takes on a few side jobs during the day, but at one San Francisco neighborhood house which operates at night the activity of the man-in-the-booth became almost too much. As the theatre is built on a side-hill, neighboring gardens are nearly on a level with the booth window. The projectionist, while the show was running, was picking up odd change by slipping out the window and watering the neighbors' flowers.



REGIONAL NEWSREEL

(*Continued from Page 27*)

Warner at Morgantown, W. Va. The Rifkin Theatre circuit, operating houses in western Massachusetts, held a managers' meeting at the Phillips Theatre, Springfield, and George Rifkin, circuit general manager, and Julian Rifkin presided.

The Continental Theatre circuit of New York planned to change the Center, Hartford, March 3 from a subsequent-run location to art policy, starting off with a week's booking of "The Mikado" and "I Know Where I'm Going." Michael E. Piccirillo, manager of the Center, formerly worked for the Loew circuit in New York.

COLUMBUS

Two local bars have become the first to offer nightly television, with RCA Clubman sets (15x20 image), getting programs from Cincinnati.

The Indianola, north side neighborhood house of the H & A circuit, reopened after several days' shutdown due to a boiler blast which caused considerable damage to the front of the house. Manager Carl Rogers of the Board is happy about his Loew's Spring Hits lobby display, one of the largest he has had. Organist-Manager Roger Garrett of the University Theatre provided musical background for the selection of the Makio Queen of Ohio State University in a special show staged at the Academy House. Manager Harry Simons of the Grand arranged for free cookies for kids attending a special Saturday morning showing of "Tarzan's Magic Fountain." RKO City Manager C. Harry Schreiber staged a sneak preview last Monday at the Palace.

Director B. A. Aughinbaugh of the slide and film exchange of the State Department of Education was principal speaker at the founders' day luncheon of the Columbus and Franklin County Motion Picture Council. Chief Barker John Barcroft said new luncheon service would start March 1 at the Variety Club. Universal-International Exploiteer Abe Bernstein is in town. Ed Hott, doorman at Loew's Broad, since 1930, celebrated his 79th birthday Feb. 28.

LOUISVILLE

The three-minute trailer describing Kentucky's income tax, "United We Stand," was to have been ready for distribution March 1. Approved by a committee of exhibitors selected at the Kentucky Association of Theatre Owners' convention last October, it is designed as an information service for the people of the state.

The Planning and Zoning Commission here has postponed action on the application for a permit to construct a drive-in at Poplar Level Road and Quarry Hill. The commission decided to inspect the site the morning of March 3 and act on the application that afternoon. Residents opposed the project as a traffic hazard. Attorneys for the theatre contend it would provide wholesome recreation and cut attendance at roadhouses.

Andy Anderson of the Anderson Theatres in Hartford has just returned from an extended trip to California. W. E. Carrell, owner and general manager of the Falls City Theatre Equipment Co. here, has returned from Chicago. Also back in town is Frank H. Riffle, engineer with the same company, who has extensively toured the state.

Out of town exhibitors seen on the row recently included Andy Anderson, Lewis Baker of the Star in West Point, A. N. Miles of the Eminence in Eminence, Nelson Ward of the Nelson Circuit in Lexington, C. C. Simms of the Lebanon Drive-In in Lebanon, G. L. Gastrost of the Victory in Vine Grove, Oscar Hopper of the Arista in Lebanon, C. K. Arnold of the Melody in Bardstown, Tex Richards of the State in Crothersville, Ind., Mr. and Mrs. Louis Owens of Madison Theatres in Madison, Ind.



AIDS HEART FUND. Joseph Grant (left), chief barker of Variety Club Tent No. 19, Baltimore, accepts a check for $500 donated by Tom Shaw (third from left), genial owner of the Club Charles, which was raised at a recent dinner, show and dance at the club for the Variety Club Heart Fund. Looking on are Buddy Baer, ex-prizefighter and now a singer, and Barry Goldman, chairman of Variety Club's special funds committee.

NEW HAVEN

Variety Club Tent 31 is planning a pre-St. Patrick's Day get-together in the club rooms, with dancing, buffet, games and other fun. A television set is being installed to build up midweek attendance.

RKO Branch Manager Barney Pitkin spearheaded Brotherhood Week among the exhibitors. Owner Bob Elliano of the Walnut Beach Theatre is vacationing in Florida. Manager John Malloy of the legit-movie Klein Memorial in Bridgeport, is just back from his vacation there. Columbia's Lou Weinberg was weekending here. Monogram Branch Manager John Pavone has been in bed with a cold. Manager Harry Rose of the Majestic in Bridgeport, is shopping around for a new automobile.

Loew Poli Theatres Division Manager Harry F. Shaw and his wife celebrated their silver wedding anniversary on Monday this week.

SAN FRANCISCO

Negotiations between the San Francisco area theatre owners and the Theatre Amusement Janitors' Local 9 have closed with a "slight increase" of wages for the broom-men. The committee representing theatres granted the wage increase and also accepted measures to better working conditions for theatre janitors. A particular measure conferred in the negotiations was an hour overtime period for cleaning after holidays.

A sell-out greeted the premiere of "Bad Boy" at the Paramount Theatre Monday night (February 28). Tickets for the Variety Club sponsored show were sold in advance with tremendous build-up by both radio and newspaper tie-ups. Though planned earlier there were no personal appearances of stars at the benefit showing.

Local Fox West Coast theatres took over television Monday night (Feb. 28) and gave it away. A video set was presented to a customer with a winning ticket on a around-the-circuit drawing. The previous week East Bay Golden State houses participated in an auto (a jeepster) presentation which is alleged to have given the circuit one of its busiest week nights since the war.

Fox West Coast District Manager Dick Spier returned to the Notre Dame hospital for additional check-up after his recent stay.

San Francisco Theatre Broker J. R. Saul has closed a deal in which Robert L. Lippert, head of Lippert Theatres, and August Panero of the Panero Theatre Circuit have changed theatres. The Sanger in Sanger, Calif., goes from Panero to Lippert and Lippert's Pix in Pixley, Calif., goes to the Panero Circuit.

LOS ANGELES

Visitors to the row last week included Mrs. Jennie Dodge, Mission, Ventura; Tommy Huntington and Joe Wassem, Vista, Chula Vista; Jack Lownbine, Rio, San Diego.

The New Mayan Theatre opened last Thursday night as a legitimate house, presenting a Mexican review. Frank Fouce recently acquired the theatre.

Bernie Wolf and Harry Maizlish replaced the late Harry Rapf as chairmen of the dedication committee for the Variety Clubs' Boys Center. Screen Guild Productions' Sam Decker was happy over breaking into Music Halls for first time, with "Highway 13."

Condolences are being extended the survivors of Carl Weaver, former Rowite and in charge of the *Examiner's* theatre guide. He died at Birmingham General Hospital after a lingering illness.

Presence of Vice-President Alben Barkley was the highlight of the annual convention of National Theatres at the Ambassador Hotel. He spoke briefly, emphasizing the importance of the theatre and the motion picture in winning the peace. The 13-week annual showmanship drive will start April 17, it was announced.

MGM Salesman Reuben Lloyd Harris is dead following a long illness. He joined MGM in 1936 and had been in the film industry for 30 years. He is survived by his widow, Martha Fryar Harris.

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REGIONAL NEWSREEL

MILWAUKEE

MGM's Milwaukee Representative Louis W. Orlove, after 40 days in the local Mt. Sinai Hospital, is now able to attend some of his most urgent business matters from his hospital bed and expects to be discharged within a few days. Now, he says, nurses and attendants are wondering when they can get free movie tickets from him. A regular visitor at his bedside was National Screen Service Manager Johnny Mednikow.

The Durand Theatre Co. in Durand, Minn., has sold its interest in the Durand Theatre to Harold Butcher of Morris, Minn., who plans to continue operation under the old name.

Theatre Manager Rance Mason of Marinette, Mich., has been appointed Red Cross Drive Chairman in that area. He will seek to raise $9,302 in Marinette County.

Jim Gallagher of Gallagher Films in Green Bay and Milwaukee visited the latter office and announced that the company had won the DeVry Corp. award for most sales of DeVry equipment during a three week period ending Feb. 11.

Fred Good, former Film Classics manager and Paramount Salesman here, is now in the manufacturing business with the Salvox Co. in this city.

Deaths in 1948 included the following theatrical men in this area: Jim Baker, owner of the Peerless Theatre in Milwaukee; E. Bennin, office manager of MGM's Milwaukee office; John Bergant, a marine, formerly a booker for the Fox circuit and the Universal Film Exchange; Frank Cook, pioneer theatre manager who started with the Saxe Amusement Co. in the silent film days, was with the Box-Wisconsin Amusement Corp. for many years, and at the time of his death had been in show business in Milwaukee longer than any other man; George Fischer, another pioneer, who was with the Capitol Theatre in suburban West Allis; Henry Koehler, stagehand for downtown houses; George Langheinrich of the Burleigh Theatre; Harry Shumow, former manager of the MGM Milwaukee and Omaha offices; and Max Weisner of the Alamo and Mozart Theatres in Milwaukee.

SALT LAKE CITY

With a slight touch of Spring occasionally breaking through the record-breaking winter weather in the Rockies, partial rail service has been restored in Southern Wyoming, where the tie-up was complete, and other road conditions are being alleviated slightly. The storm-enforced embargo has been lifted on everything but livestock, officials report. Mountain lions (cougars from far back in the hills) have been driven by hunger into the city, where they stalk the deer that are thick in the city gardens for the first time in history.

The Universal-International studios in Hollywood have arranged shooting schedules on current pictures to assure the personal appearance of Character Actor Edgar Buchanan at the world premiere of "Red Canyon" at the Utah Theatre March 18. Other stars, as yet unnamed, will also appear in person. In the picture are Ann Blyth, Howard Duff, George Brent, Jane Darwell, Lloyd Bridges and Buchanan.

A sales meeting relative to the Ned Depinet Drive was held here last week by local RKO Radio exchange personnel, headed by Manager Giff Davison and with Montana Salesmen Rick Warren and Jimmy Giffen, Utah Salesmen Larry Boyce and Bob Hoese, Shorts General Manager Harry Mickelson from N. Y. C. and Western Sales Manager Walter Branson.

Provo residents saw films carried by the Union Pacific's agricultural improvement train as scheduled even though the train had been snowed in at the "point of the mountain" for some time. The free films were shown at the City and County Building, according to Utah County Agent S. R. Boswell.

The youngsters now call Manager Charles Pincus of the Utah Theatre "Uncle Charlie" and attend the early morning Mickey Mouse Comic Club shows in droves. Bob Shaw has recently been added as an assistant to "Uncle Charlie."

Boys' and girls' clubs of this city are presenting a drama festival of three one-act plays in the Kiwanis-Felt Boys' and Girls' Club, with no admission charge.

Their Money's Worth

The Yale Theatre in Oklahoma City has been giving flicker fiends their fill lately, no doubt about that. One recent program was the longest since the establishment of the theatre in 1916—four hours! And the kids one Saturday saw ten cartoons, a comedy and a serial, the while they munched free Bugs Bunny candy bars.

PORTLAND

Brotherhood Week was observed here on film row and by all exhibitors. Other celebrations included Telenews' J. (Bill) Houck's for the return of son Patrick J. from Misawa in Northern Japan, the first anniversary of Jensen Von Herberg's Roxy (managed by Ernie Lackey) in Enumclaw, and the birthday of Lucille Pringer of Film Classics.

Exhibitors of the Puget Sound area were shown their first television equipment by Manager Seldom Burns of Modern Theatre Supply. Washington Division Manager Carl Mahne is the Evergreen delegate to the National Theatres convention at Los Angeles. MGM Eastern Washington Salesman Harry Landstrom is in Seattle for a conference. General Manager Zollie Volchok of Sterling Theatres is back from a weekend in Pt. Angeles and a conference with Ed Halberg.

Booking on the Seattle row were Keith Beckwith of North Bend, Joe Lewis of Snoqualmie, Les and Cora Theuerkauf of South Tacoma and Frank Willard of Tacoma.

New Theatres

St. Louis—Frank J. Glenn of Tamaroa, Ill., plans another drive-in; Central Amusement Corp., a 500-car drive-in near Jacksonville, Ill.; J. R. Minton and I. A. (Jack) Palmer, a 300-to-500-car drive-in on Route 37 near West Frankfort, Ill.; Bloomer Circuit, a 700-car drive-in at Belleville, Ill.

Terre Haute, Ind.—Paul Lewis, a 600-seater here.

Minneapolis—Peter Karalis and Mrs. Roy Secrest, new theatre in a $700,000 shopping center at West Lake St., and Excelsior Blvd.

Hartford, Conn.—E. M. Loew Theatre Circuit, an 800-car drive-in in eastern Connecticut. Lockwood and Gordon Circuit, a drive-in at Scarborough, Maine.

Vancouver, B. C.—A community-owned theatre is under construction at Salmon Arm, B. C. Kelly Hayter will manage it.

Tuckerman, Ark.—Carl Christian, a new theatre to be named the Cozy, replacing the burned Tuckerman Theatre.

Atlanta—Crescent Amusement Co., a $250,000 drive-in in the Greenhill suburb of Nashville, Tenn.

Sterling, Okla.—Community merchants, a theatre to cost $5,500 to replace the burned-down Jim Mote Theatre.

San Angelo, Tex.—Concho Theatres, a $114,000, 1,000-seater here in a planned community center.

Baltimore—Lou Gaertner, new theatre on Blair Road, Dundalk, Md.

Milwaukee—Sheldon M. Drengs, a drive-in to be called the Drengs near Green Bay, Wis.

DES MOINES

An 18-year-old youth found out it was expensive to shout "fire" at the Mayfair Theatre in Shenandoh, Ia. The judge fined him $100 but suspended all but $10. No one was injured but the entire audience cleared out.

Mayo Beatty has been replaced as manager for Eagle Lion at Des Moines by Jim R. Velde, formerly Eagle Lion manager at Pittsburgh. Beatty has formed a partnership with L. P. Gilligan in the purchase of the Star Theatre at Colfax.

L. A. Miller has been transferred by Central States from the Palace Theatre at Burlington to the manager of the Rialto at Fort Dodge. Irving Heller, manager of the Capitol at Burlington, will succeed Miller at the Palace. Aaron Gardner of Kansas City will replace Heller at the Capitol.

Mr. and Mrs. Gene Holbern, owners of the Lennox at Lennox, Ia., are the parents of a baby son. Helen Knop has returned to the Warner Bros. exchange to replace Effie Hackley, assistant cashier, while Mary Hoffman has joined the staff to replace Bertie Cox as stenographer.

ST. LOUIS

St. Louis Variety Club Tent No. 4 will sponsor the local midnight premiere of "Bad Boy," the story of Variety Clubs International's Boys Ranch in Copperas Cove, Texas, at the 5,000-seat Fox Theatre here on April 23. Proceeds will go to the local tent's heart fund. During 1948 the St. Louis Variety Club distributed some $20,000 in charity work. It has set up an annual fund of $1,000 to purchase glasses for needy public school children with eye trouble.

A daylight saving bill for Missouri was hoppered at Jefferson City by Representative Milton Duvall (D., Pike County). If adopted, d.s.t. would be operative throughout the state from the last Sunday in April to the last Sunday in September. Sam Nieberg opened his 600-seat Ken Theatre in Nameoki, Ill., on Feb. 17. Officials of Nameoki and nearby cities attended. Roland Robinson and associates hope to open their 500-car drive-in to cost more than $80,000 at Sandoval, Ill., early in the spring. President Edward Bonacorsi of the Central Amusement Co. states that ground will broken in a few weeks for its Jacksonville, Ill., 750 to 1,000-car drive-in. Bloomer Amusement Co. is nearly ready to break ground for its drive-in to be built near Belleville, Ill. The 1,000-seat Rodgers Theatre in Cairo is reported about 90 per cent completed.

March of Dimes collections in St. Louis and St. Louis County this year totalled $231,000, an increase of about $30,000 over the 1948 collection. The Film Council of America Senate opened its meeting at the Kiel Auditorium here on March 1. National Association's Department of Audio-Vidual Education met here March 1 and 2 and the National Association of Visual Education Dealers held its meeting here on March 3 and 4. Mid-Central Allied Independent Theatre Owners will hold a regional meeting in Poplar Bluff, Mo., March 8.

Associated Film Co. of Kansas City has been

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Regional Newsreel

(*Continued from Page 29*)

incorporated by R. M. Miller, G. W. McKenzie and E. Miller. Albert Dezell Productions Manager John Walsh has been visiting key points around Cairo, Ill., and Paducah, Ky. Fred Wehrenberg has been released from St. Anthony's Hospital and is reported making fine progress at his home here. Andy Dietz of Cooperative Theatres held another conference for drive-in theatre owners at his local office on March 1.

Mid-Central Allied Independent Theatre Owners President Henry Halloway and his wife are spending two weeks' vacation at Miami, Fla. George Wood has succeeded Irv Waterstreet as local representative of the Interstate Popcorn Co. of Boston. Waterstreet is in Florida as advance man for radio's original Amateur Hour. Film Classics Auditor Jerry Lubin is now selling for the company. FC's Vice-President and General Manager Bernard G. Kranze spent two days here last week and then flew to Milwaukee. Screen Guild Franchise Holders Herman Gorelik and George Phillips attended the company's Chicago conference on production and distribution plans.

NEW YORK

Filmrowites were hard hit this week when the lion-like characteristic of the month of March came in on the tail end of February with snow, sleet and slush.

Which is just the time that Loew's General Theatre Executive Oscar A. Doob took to come back from his Florida vacation. Ditto Si Fabian, chief of Fabian Theatres. Film row salesmen, who beat the bad weather in were Neil Helman of the Albany Paramount and Royal and Sam Davis of the Phoenicia, Phoenicia, New York.

Messmore Kendall entertained 200 members of the Society of colonial wars in the State of New York, at his apartment atop the Capitol Theatre last Monday evening.

Paramount Theatres, Inc., will spend $500,000 in a rehabilitation program for the Great Lakes, Hippodrome and three other film theatres in Buffalo, it is operating since the division of Buffalo Theatre properties there on March 1, it was announced by Paramount District Manager James Eshelman in Buffalo. A new corporation, Buffalo Paramount of New York, he said, will run the theatres which also include the Niagara, Seneca and Kenmore. The Great Lakes will be renamed the Paramount, and a contest will be held to select a new name for the Hippodrome. The Seneca probably will be renamed.

Max E. Youngstein, chairman of the industry's advertising and publicity committee cooperating in the U. S. Treasury's spring savings bond drive, announced that RKO Theatres Director of Advertising and Publicity Harry Mandel, had accepted the New York publicity and advertising chairmanship of the campaign. Mandel will direct the advertising and publicity for the New York area campaign and coordinate the activities of national circuits operating out of New York City.

PITTSBURGH

The Variety Club of Pittsburgh will sponsor a movie premiere to raise $100,000 to expand and improve the Rosalia Foundling Home and Camp O'Connell. The premiere will be a midnight showing of "Bad Boy" at the Stanley Theatre, Sunday, April 3. In addition there will be a stage show featuring vaudeville and night club stars. All proceeds go to the Variety Club's welfare fund. The committee in charge includes: Chief Barker George W. Eby, M. A. Silver, chairman; Phil Doyle, Bill Thompson, Joe Hiller, Harry Feinstein, Ben Steerman, Dick Fortune, Bill Burns, Carl Dozer, Maurice Spitalny, Abe Weiner, Norman Mervis, Nat Nazarro, Jr., and Hal Davis.

Max Shabason, MGM salesman, is among six men picked for an extensive executive training course by that organization. The resignation of Robert Green, booker for Film Classics here, has just been announced. John H. Harris, James G. Balmer and George Eby, executives of the Harris Amusement Company, were in Cincinnati this week for the opening of that city's beautiful new ice arena.

William J. Blatt, 47, head of Blatt Brothers Theatre Circuit, operating more than 20 theatres in western Pennsylvania, died Monday morning in St. Francis Hospital here from a heart attack. In addition to his widow and six children, he is survived by his brothers Charles and Jake, and sister Peggy, all of whom were associated with him in the operation of the theatres. Blatt was one of the most prominent area exhibitors and a leader in the local theatre industry; he was co-chairman of the recent Allied Motion Picture Theatre Owners of Western Pennsylvania convention. Funeral services were held Thursday morning in St. Bernard's Church, Mt. Lebanon, Pittsburgh.

The brother of B. F. "Dinty" Moore, district manager for Warner Bros. Theatres, died at his home in Champagne, Ill., last week. The father of Ida Wolf, cashier for Paramount Pictures, died at his home here last week after a brief illness.

3-for-1 in Reverse

From Omaha comes this story of a grateful polio victim and a kind-hearted theatre manager. Joe Feldans runs the movie theatre in Schaller, Iowa. Jayne Vietch, polio victim, runs a beauty shop from her wheel-chair. If she went to a movie, her wheel-chair would block an aisle. Feldans found the solution: he removed three seats from his theatre to make room for her in her chair. Miss Vietch credits his generosity with helping sustain her morale. A three-for-one in reverse—in hearts.

Vacationing in Florida

Before reporting back to the MGM studio in Culver City, Elizabeth Taylor, who recently returned from England after completing the leading feminine role in "Conspirator," is vacationing in Florida with her mother and father.

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STAR SAVES YOU MONEY! Simplex rear shutter mechanisms like new, $279.50; Powers $114.50; 30/60 generators, complete, rebuilt, $179.50; Simplex BB movements, excellent, $29.75; Pair Strong 50 ampere lamphouses and rectifiers, rebuilt, $425.00; DeVry amplifiers, late model, $79.50; DeVry XD and Holmes projectors at lowest prices. Star Cinema Supply Company, 459 West 46th Street, New York 19, N. Y.

HERE TODAY AND HERE TOMORROW—WE SAY nothing leaves here unless it's absolutely right. 50,000 Customers the world over built SOS and keep buying here since 1926 because SOS Sells for Less. 1949 Catalog ready. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

NEED A SPARE AMPLIFIER — SPEAKER — SOUNDHEAD? Closing out sound equipment 'way below cost—get our list. Dual Simplex outfit, F.S. projectors; lenses; 2000' magazines; changeovers; Lipman soundheads; Peerless L.I. arcs; rectifiers. speakers, good condition, $795.00; Dual DeVry XD Transportables complete, Rebuilt, $595.00; RCA low frequency folded baffles, worth $300.00; $99.75; Simplex Mechanisms from $69.50. 1949 Catalog ready. Dept. b—S.O.S. Cinema Supply Corporation, 602 W. 52nd Street, New York 19.

the Motion Picture THEATRE

Equipment & Maintenance

Title Registered with U. S. Patent Office

March 5,
1949

Featuring:

DRIVE-IN THEATRES

Regular Features

MAINTENANCE MEMOS

PROJECTION CHECK-UP

ARCHITECTS COUNCIL

A SECTION PUBLISHED
EVERY FOURTH WEEK BY
SHOWMEN'S TRADE REVIEW

AARON NADELL
Technical Editor

MAKE NO MISTAKE—

THERE'S NO OTHER CHAIR TO COMPARE *with* THE IDEAL SLIDE-BACK



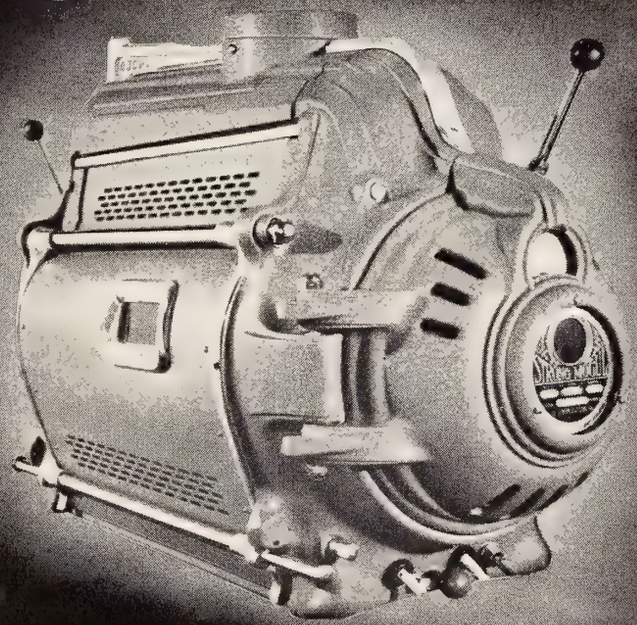
- 100% more passing space — standing ELIMINATED.
- Six-inch SMOOTH, EFFORTLESS retraction. No humps, jarring or disturbance to those behind.
- Deep spring cushioned COMFORT.
- NO SHARP EDGES to bump shins.
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- The ONLY chair affording *100% SAFETY IN EMERGENCIES.* Unoccupied seats automatically, silently slide back, rise and lock, automatically disengaging when lowered for occupancy.
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- A CHOICE OF MODELS, end standards and upholstering.

Yes, it's Ideal for patron comfort and safety. Sold by Independent Theatre Supply Dealers

IDEAL
SEATING COMPANY of GRAND RAPIDS

Seating in the Modern Manner

FOR THE BRIGHTEST PICTURES ON THE BIGGEST SCREENS



THE STRONG MOGUL

PROJECTION ARC LAMP

projects the MAXIMUM light that film will accept without damage.

When the lamps are **STRONG** *the picture is bright!*

USE THIS COUPON TODAY FOR DEMONSTRATION OR LITERATURE

THE STRONG ELECTRIC CORPORATION
"The World's Largest Manufacturer of Projection Arc Lamps"
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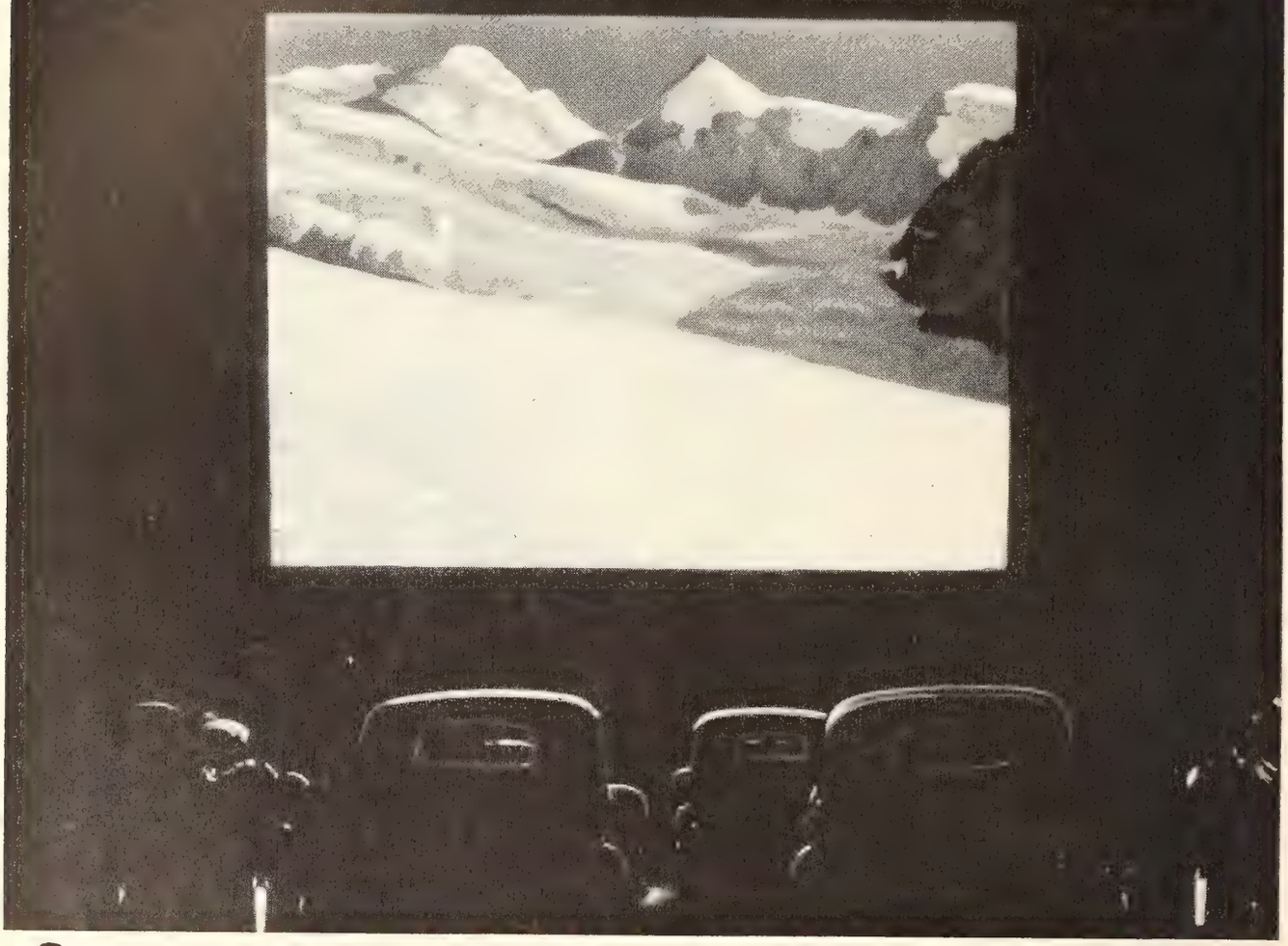
☐ I would like a demonstration of Strong lamps in my theatre, without cost or obligation.

Please send free literature on the:

☐ Mogul Lamp ☐ Utility 1 K.W.H.I. Lamp ☐ Strong Rectifiers
☐ Strong Reflectors ☐ Strong Arc Spotlamps

NAME _____
THEATRE _____
STREET _____
CITY AND STATE _____

How bright can a drive-in screen be?



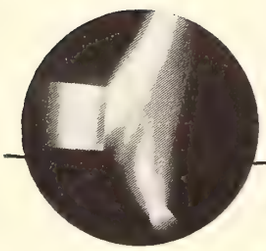
Use "National" Super-High Intensity Carbons and see!

THESE jumbo screens used in big, drive-in theatres require projection light of terrific brilliance. Otherwise, your patrons can't get that bright-screen sparkle they are used to in first-run, conventional theatres. They have to squint to see.

Give your patrons vivid, easy-to-see pictures by using "National" *Super-High* Intensity carbons in your drive-in theatre. These carbons give you brighter light than any other source of projection light obtainable. And, because "National" *Super-High* Intensity carbons produce light of almost perfect color balance, your color movies glow with rich detail.

The slight extra cost of "National" *Super-High* Intensity carbons is negligible when you consider the advantages in audience approval and bigger box office. Write for complete details.

The term "National" is a registered trade-mark of
NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
UCC
30 East 42nd Street, New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco



Use "National" Super-High Intensity carbons for "the brightest spot in the world."

The Drive-In of Today Features Beauty, Dignity, Patron Service

Compilation of Practices Followed by Successful Operators Shows Emphasis on Eye Appeal, Good Traffic Arrangements, Family Trade, Special Exploitation

In its rush toward maturity and an ever-increasing place in the permanent structure of a nation's entertainment system the drive-in, like its ancient fore-runner the nickelodeon, has developed style, comfort, decorative appeal and dignity. Graceful landscaping, effective exploitation devices, better sight lines, better sound, facilities for the care of children, better planning for traffic control, a wider range of refreshments — all these have increasingly become necessities, taken for granted in outdoor enterprises that have long since left their own nickelodeon stage far behind them.

Traffic Control

Traffic control, in particular, presented a problem, unknown to theatremen in the past, which could lead to serious complications with the local authorities. Entrance and exit roads must be separated. Moreover, while no one wants to wave potential customers away when some of those present in the theatre may make room by leaving in a few minutes, cars waiting for admission cannot be permitted to block the highway. Hence, storage loops or areas are provided for "waitees" in modern drive-ins. Two examples of latest design in such matters are pictured on this page.

Effective Entrances

On a later page readers will find three additional examples of effectively designed entrance ways in which good traffic control is combined with attractive, dignified appearance, achieved in large part through wide, sweeping roadways landscaped with local flora.

Dignity as well as beauty in appearance are coming to be increasingly recognized as necessary and indispensable if the drive-in is to be accepted for what in fact it is, a stable and notable contribution to the community.

Special Services

In this respect playgrounds for restless children, baby-bottle-warming service and other attentions directed toward the family group grow increasingly common in modern drive-ins and serve to emphasize the type of trade the outdoor theatre seeks particularly to attract.

Exploitation also presents its special problem to the drive-in operator, since his changeable letters and other outdoor salesmanship must be read at a glance from a fast-moving car. Some of the ingenious means now used to meet this problem are pictured and described on subsequent pages.

STR here presents a pictorial compilation of the practices now being followed by successful operators of outdoor theatres in every part of the United States.

Two Southern Theatres

Pictured here are two of the newest properties of Dixie Drive-In Theatres of Atlanta, Ga. The one at left is the new Drive-In, in the suburbs of Atlanta, just opened at a cost of $200,000. At right is the Dixie Drive-In at Jacksonville, Florida, which was made over completely at a cost of $125,000. The Atlanta theatre accommodates 700 cars, the Jacksonville plot 1,000. Both are equipped with Motiograph sound. Their opening brings to nine the number of outdoor theatres now operated by Dixie.

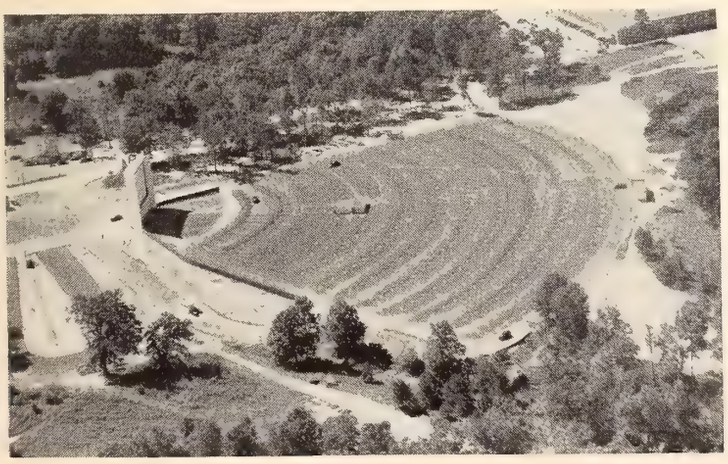
Both theatres have efficient modern traffic arrangements, with elliptical "storage" roads for cars awaiting admission, and separate exits and entrances. (Entrance to the Atlanta theatre is out of sight at the left of the picture.) In both, the screen tower is placed at an angle to the highway. In both the theatre touches the highway only at the entrance-exit-screen tower location and does not occupy any other road frontage.

San Francisco's Eleventh

Bringing to eleven the number of drive-ins now operating in the San Francisco Bay area Stevenson and Bolton's new Starlite (see next page) accommodates 600 cars, has a screen tower 70 feet high, and a picture 57 feet wide. Projection equipment is Simplex. The concession counter, which sells hot dogs and coffee in addition to candy, is located in the projection building and to date is grossing about half as much, each night, as the admissions. Patronage is principally by family groups. The Starlite is located in a suburb, South San Francisco.

The proprietors, Rex Stevenson and David Bolton, the latter a former district manager for Golden State Circuit, also operate another drive-in at Belmont, south of San Francisco, and are building a third in Marysville in Northern California.

(*Continued on Following Page*)





Dixie Drive-In Theatres' new $200,000, 700-car Drive-In at Atlanta, left; and at right the same operators' 1,000-car Dixie Drive-In at Jacksonville, Florida, just rebuilt at a cost of $125,000. Both theatres have modern, efficient traffic arrangements with entrances and exits separate and looping "storage" roads to keep waiting cars from blocking the highway. Atlanta's entrance is out of sight at left.





Starlite Drive-In here pictured is owned by Rex Stevenson and David Bolton and located in South San Francisco, a suburb of the California metropolis. It is one of three drive-ins owned by the same partners—the third, still under construction, is at Marysville in the northern part of the State. The Starlite, recently opened, accommodates 600 cars. The screen tower is 70 feet high, the picture measures 44 by 57 feet. Grosses from refreshment sales equal half as much as grosses from admissions. Opening of the Starlite brings to eleven the number of outdoor theatres now functioning in the San Francisco Bay area and communities in its immediate vicinity.

Scheduled to open in ten days (March 15th) the new Crescent Drive-In Theatre, located on Highway No. 21, two miles north of Danville, Virginia, accommodates 620 cars and cost $90,000 exclusive of land and surfacing charges. Grading alone, which involved moving 40,000 cubic yards of earth, accounted for $12,000, although the site chosen was on a naturally favorable slope.

Owner of the Crescent is the Consolidated Theatres of Charlotte, North Carolina, comprising F. H. Beddingfield, T. A. Little, S. W. Craver and Mrs. J. F. Falls. Operator will be the Danville Drive-In Theatre Corporation.

Exit and Entrance Separate

The theatre's entrance and exit are separate, and "storage" space for cars awaiting admission is provided by a curving entrance which in part parallels the highway. The screen tower faces the highway and thus utilizes the picture itself for exploitation.

Admission prices are 33 cents plus 7 cents tax for adults; children under 12 are admitted free.

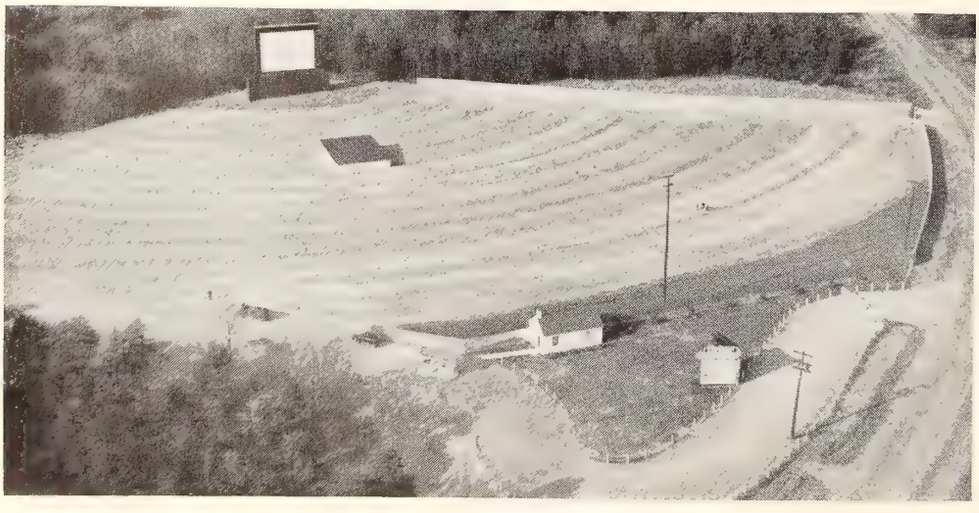
Theatre Has Five Structures

The theatre consists of five structures: the screen tower; the projection building, housing the usual facilities; an island box-office in the middle of the entrance-way; a small office building near the box-office, and a name sign and changeable letter attraction board located near the highway. The latter, however, is not tall nor intended to attract attention from a distance, for which purpose reliance is placed on the picture, which also faces the highway.

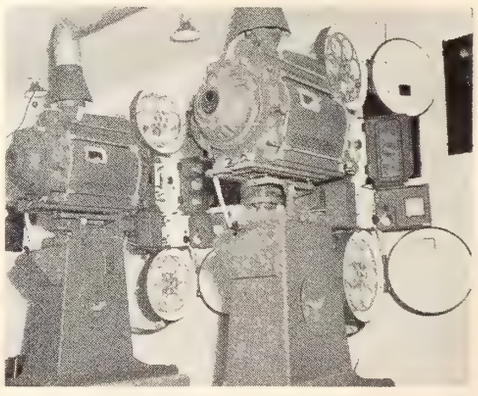
Projection equipment consists of two Century Model "C" mechanisms mounted on Century Heavy Duty pedestals, and Strong Mogul lamps operating at 70 amperes. Sound is also by Century, with two Model W5-16 40-watt amplifiers in the output stage supplying 80 watts to 620 in-car speakers. The latter are Auto-Voice, product of Drive-In Theatre Equipment Company. The changeable letters on the attraction board are masonite, supplied by Carolina Neon Light Service.



View of the new Crescent Theatre's Projection Building from the top of the screen tower.



Bird's view of Consolidated Theatres' new Crescent from a point above the highway.



Equipment includes Century's projection and sound and Strong Electric Corp. arc lamps.





Methods of exploitation more lavish than those used by the Crescent are pictured elsewhere on this page, and on other pages following. Details of outdoor advertising necessarily vary with the location of the theatre, the type of community it serves, the existence or lack of competition, and the nature of the highway on which it is located. Presence or absence of competing illuminated signs is also an obvious factor. As in the case of indoor theatres, the same method of advertising is not suited to every operation.

Tastes of drive-in audiences in the matter of refreshments are more varied than those of indoor audiences, for they demand the popcorn, candy and soft drinks that other theatre-goers enjoy, but in addition also call for the hot dog, hamburger, tamale, etc., and hot coffee.

Sale of Refreshments

Sales are effected in two ways, from an attended counter or bank of coin machines, and by itinerant vendors. Arrangements are often such that patrons can attract the attention of the latter by means of lights on their speaker posts; and there are also in-car speakers that can act as microphones and enable the customer to give an exact order to the refreshment center for delivery to his car.

Baby-bottle-warming service is, as already noted, found vitally important by many drive-in operators. This detail is attended to at the refreshment counter; and in some theatres the refreshment vendors take the bottles away to be warmed and bring them back.

Special equipment for preparing and serving comestibles suited to the drive-in trade is now available from many manufacturers and supply firms.

The refreshment business is an extremely important part of drive-in operation. Although exact statistics are not available the experience of the Starlite Theatre at San Francisco, reported previously in this discussion, to the effect that refreshment grosses equalled fully half the admission grosses, is possibly not untypical of the situation in general.

Van Poppelen Heads Division Making G. E. Air Conditioners

F. J. Van Poppelen has been named Manager of Manufacturing of General Electric Company's Air Conditioning Department. He succeeds A. W. Wennerstrom, who now becomes Manufacturing Consultant to the Department.

Good exploitation, attractive appearance and efficient traffic arrangements are three requirements of a well-planned drive-in. These pictures of three different Texas theatres show how those requirements are met by Claude Ezell and Associates, the owners, an organization with vast experience in operating drive-ins and one of the pioneers in that field. The theatres are: (right) the Cactus, Pharr, Texas; (above, left) the Trail, San Antonio, and the Winkler, Houston. Native flora were stressed in landscaping.



Drive-In Attraction Sign Wins First Prize in Wagner's '48 Photo Contest

First prize and fourth prize, and a number of honorable mentions, were awarded to drive-in signs by the judges in the Wagner 1948 sign photo contest, Wagner Sign Service, Inc., has just announced. The first prize - winner is pictured below. Fourth prize went to Economy Sign Company of Daytona Beach, Florida, for their sign on the Daytona Beach Drive-In.

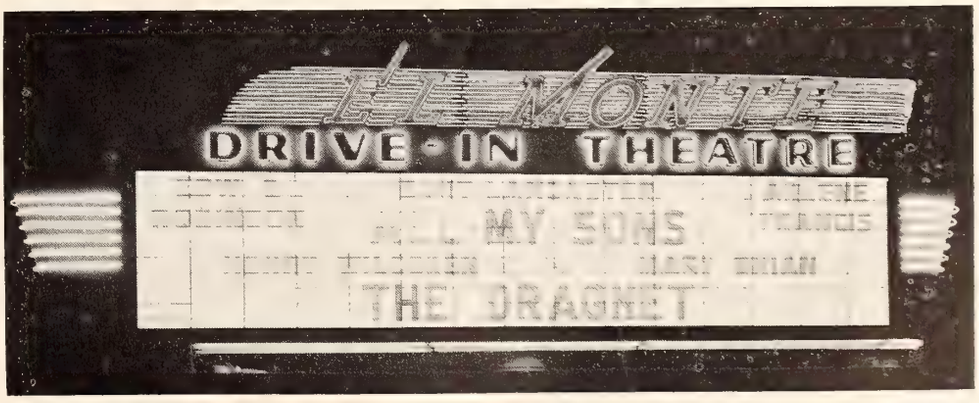
Second, third and fifth prizes were won by signs on conventional theatres; second prize by Long Sign Company, Detroit (Rialto Theatre, Fort Wayne, Ind.); third prize by Quehl Sign Company, Cincinnati, (Imperial Theatre, Cincinnati), and fifth prize by B. F. Shearer Co., San Francisco (Hardy's, Fresno, California).

Honorable mentions in connection with drive-in theatres went to Long Sign Company, Detroit (Gratiot Drive-In, Fraser, Michigan); West Virginia Neon Sign Company, Charleston, West Virginia (Trail Drive-In, Charleston), and General Outdoor Advertising Company, Philadelphia (Starlite Drive-In, Gloucester, N. J.).

Also recipients of honorable mentions for drive-in signs were Mid-West Theatre Supply Co., Cincinnati (Woodlawn Drive-In, Glendale, Cincinnati); Jersey Neon Corp., Plainfield, N. J. (Morris Plains Drive-In, Morris Plains, N. J.) and White Way Electric Sign and Maintenance Co., Chicago (Twin Open Air, Chicago).

Honorable mentions for signs on conventional theatres were won by: Catoda Frio de Mexico, Mexico City (two theatres), B. F. Shearer Co., Los Angeles and San Francisco (two theatres each), B. F. Shearer Co., Seattle (one theatre), Texas Neon Sign Company, Houston (two theatres) and P. F. Yoerger Sign Co., Columbus, Ohio. A special award was tendered to Bellows Electric Sign Co., Akron, Ohio, for their work on the Belmont Theatre of that city.

The prizes totalled over $2,000. Judges of the contest were D. R. Swormstedt of Signs of the Times, Cincinnati and Kenneth G. McKiernan of Geo. F. McKiernan & Co., Chicago.



B. F. Shearer Company of Los Angeles has been awarded first prize by Wagner Sign Service for this photo of their sign on a drive-in near El Monte, California, which was adjudged the most attractive erected on any type of theatre during 1948.

Drive-Ins Put Changeable Letters In Many Different Locations

Some Use Simulated Marquee Near Base of Screen Tower, Others Place Letters at Top of Tower or Flanking It; Still Others Prefer Separate Roadside Structures



Wagner letters on roadside attraction boards at a drive-in near Fraser, Michigan.



Motorists here get a double chance to read the attraction. Letters are by Adler.

Pictured here are some of the many ways drive-in operators have found for using changeable letters effectively in exploiting their attractions to passing motorists.

The motorist has little time to read the message as he flashes past; it must catch his eye and convey its meaning at a glance. The theatre operator has a different problem in the case of a drive-in, than with a marquee directed toward pedestrians or toward slower-moving city traffic.

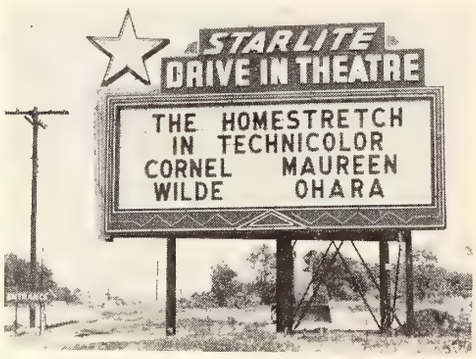
At top, left, is seen the solution found by the Gratiot Drive-In, Fraser, Michigan, in the form of a roadside structure carrying both attraction boards and name sign, with an illuminated arrow pointing to the still larger-sign on the screen tower. Attraction boards and letters are Wagner's; and this display, constructed by Long Sign Company of Detroit, won honorable mention in the Wanger annual sign photo contest just concluded.

Below the Gratiot is pictured the Flint Drive-In, Flint, Michigan, in which the message is emphasized by being repeated at either flank of the screen tower—the motorist gets two chances to read it. Letters and attraction boards are Adler's.

The Trail Theatre, Charleston, W. Va., treats the drive-in attraction sign in the same manner as the conventional theatre marquee, but uses the largest available letters and keeps the copy short and simple to facilitate quick reading. This display, by West Virginia Neon Sign Company of Charleston, also won honorable mention in the Wagner contest—as did the Starlite roadside display pictured beside it, which was built by General Outdoor Advertising Company of Philadelphia for a drive-in at Gloucester, N. J.

The Springfield Drive-In, Springfield, Ill., pictured immediately below, seeks greater attention and readability by putting its Adler attraction board and letters high up on the screen tower where motorists can have a longer look at them.

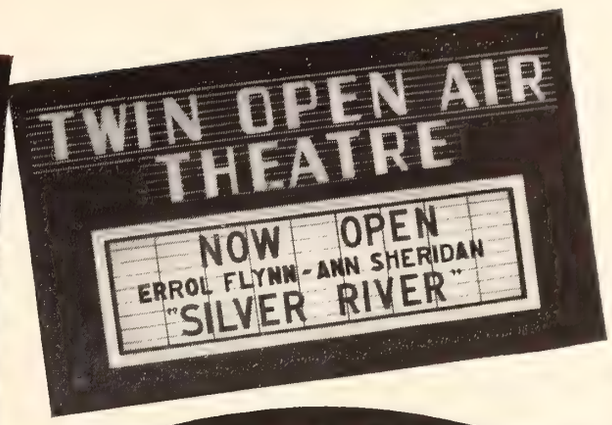




Starlight's Wagner letters are very close to road; Trail's are large and copy simple; Springfield Theatre (right) puts its Adler letters at top of screen tower.







THEY'LL DRIVE IN YOUR DRIVE-IN

IF YOU HAVE AN ATTRACTIVE

WAGNER CHANGEABLE COPY DISPLAY PANEL WITH WAGNER LETTERS

. . . a BIG, beautiful, attention-compelling display that will do a real selling job to fast moving traffic even when set back a considerable distance from the road.

ONLY WAGNER STAINLESS STEEL WINDOW-TYPE FRAMES

permit openings of any size in ONE panel, making it unnecessary to join together a series of small signs.

Wagner frames furthermore afford the most economical maintenance. Lamps, neon and glass can be replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES!

ONLY WAGNER *Translucent* PLASTIC LETTERS

are adjustable as to friction. They can be made to slide on the bars with ease or to fit so snugly that they will not blow off in the strongest wind. Complete safety is assured.

The patented slotted method of mounting furthermore prevents freezing to the sign.

Only Wagner plastic letters can be stocked without warping. They're strong and shock-proof.

The gorgeous, deep, jewel-like colors . . . red, green, blue, amber and black . . . go all the way through. No maintenance is ever required. 4", 8", 10" and 17" sizes.

ONLY WAGNER SLOTTED ALUMINUM LETTERS

Come in so many styles, colors and sizes: 4", 6", 8", 10", 12", 16", 24", 30".

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

USE THIS COUPON
. . . for BIG catalog on effective show selling equipment

☐ Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

NAME .....

THEATRE .....

STREET .....

CITY AND STATE .....

Patron Accommodation Boosts Concession Sales



Baby-bottle-heating service at Snack Bar of Claude Ezell & Associates' Belknap Drive-In, Fort Worth, Texas, is an attraction that helps bring patrons into the theatre in the first place, and then draws them to the counter.

Customers Demand Variety And Many Special Services

Drive-In patrons want service and lots of it when it comes to buying refreshments in the theatre. They pay for it by generous purchases of a very wide variety of tid-bits and beverages.

One of the services they require is a greater variety of choice than is demanded (or patronized) in indoor houses. Drive-in customers want such hot outdoor refreshments as coffee, frankfurters, hamburgers, and they also want the usual indoor varieties of popcorn, candy and soft drinks. Likewise they also want cigarettes, since smoking is permitted everywhere in the outdoor theatre.

Further, they want to be able to buy these things in more than one way. Sometimes they want to go to a counter where the widest possible choice is spread before and they can get out of the car and stretch their legs in the process of going to get it—that is provided they are not parked too far from the counter and the weather is fairly good and the grounds dry. Otherwise they want refreshments brought to them.

Picture Windows Help

When they do go to the refreshment counter they may prefer to stay there to nibble and sip rather than carry their purchases back to their cars—but they don't want to miss part of the show. Therefore modern drive-ins are often equipped with picture windows, loudspeakers and little tables, so the patron can sit and watch the screen while eating and drinking, and avoid getting crumbs in his car.

But when the weather is poor or the walking slushy, or when the car is parked at a distance from the sales counter, customers would rather have supplies brought to them. And they want as wide a variety as possible brought to them. They also want some method, such as a light on the speaker post or a speaker that can also act as a microphone, to summon the refreshment vendor at will.

Still further, because drive-in patronage consists largely of family groups, they want special services for the children. The bottle-warming pictured on this page is one of these. It encourages mothers to come to the theatre. And once they are there it draws them to the counter where they are tempted to buy something for themselves at the same time that the bottle is being readied for baby. Another widely used service is provision of a children's playground where small tots can amuse themselves under supervision with teeters, swings (and sometimes even ponies) while Papa and Mama, back in their car, watch the picture undisturbed by restless toddlers.

To enable the drive-in operator to provide all these services, manufacturers have put on the market a wide variety of devices, and particularly in connection with the preparation and serving of hot and cold comestibles and beverages.

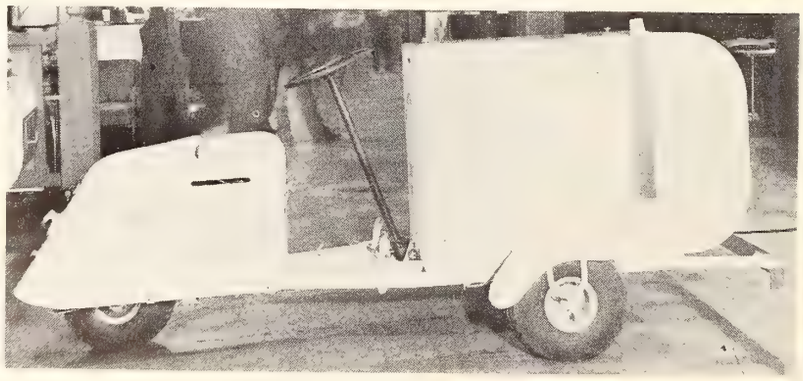
Such equipment items necessarily include all the kinds of popcorn machines, soft drink machines, showcases and the like used in indoor theatres, since the drive-in audience demands the same refreshments sold in indoor houses, plus others. For those others manufacturers produce bun warmers, frankfurter warmers, hamburger hot-plates, coffee urns and so on.

One very recent combination display-and-refrigeration device is pictured on this page—the Icecreamolator, a new product of the Drincolator Corporation. The idea behind it is that ice cream sales require a double facility—the merchandise must be kept cold but also it must be enticingly displayed. The Icecreamolator fills both functions. Merchandise on display rests under glass on a refrigerated cold-plate. Thus it is kept in palatable condition and at the same time is exhibited attractively. The company explains: "Hide 'em and you keep 'em—show 'em and you sell 'em."

So Does Car Service

Also pictured on this page are hand and motor-driven models of Valley Tool and Precision Corporation's new Vendcar. Whereas the Icecreamolator serves drive-in patrons who come and get it, the Vendcar carries it to the patron. It has hot and cold compartments, separated from each other by 1¾ inches of Banrock wool blanket—a recent development of Johns-Manville. Cooling is provided by ice, seventy pounds of which is said to last 48 hours and to serve a beverage chilled to 38°. Heat is provided by charcoal briquets; one load will keep water simmering about 8 hours. One or two-beverage models are available. Carbonation is supplied from small pressure tanks of CO_2. The Vendcar can carry 225 carbonated drinks, 450 hot dogs, one gross of ice cream popsicles, a 10-gallon vacuum coffee container, and 125 paper cups in its dispenser. It weighs 371 pounds empty, 540 pounds fully loaded, and its dolly wheel runs on ball bearings. According to its manufacturer, Pepsi-Cola, Royal Crown Cola, Canada Dry and Hires have tested the Vendcar and approved it for the sale of their products.







Drincolator Corporation's new Icecreamolator (LEFT), specially recommended by its makers for ice cream merchandising in Drive-Ins, has space for 10 dozen Popsicles on its cold-plate display tray and for 24 dozen more in its deep-freeze compartment. Tempting cold-plate display promotes sales. CENTER AND RIGHT: Hand and motor models of Valley Tool & Precision Corp.'s new Vendcar, for sale of Pepsi-Cola and other soft drinks, hot dogs, ice cream and coffee to drive-in patrons. It has both hot and cold compartments and can carry 450 hot dogs, 225 cold drinks, 125 paper cups in the dispenser plus reserves, and 12 dozen Popsicles.



Patrons' automobiles pouring into the Walter Reade Drive-In at Woodbridge, New Jersey.

Architects Council Report:

Modern Drive-Ins Need Attractive Architecture and Landscaping

Facilities Should Be Divided Among Several Structures, Not Grouped Together, Say Architects; Picture Windows at Concession Stand and Artificial Moonlight Favored

Drive-In screen towers and other structures should be architecturally treated for beauty, impressiveness or glamor in the opinion of the majority of the Architects Advisory Council who met this month to consider questions of drive-in design.

Furthermore, the grounds should be landscaped, according to the vote of an even greater majority; and most of the members feel this will not prove an excessive burden on the average budget.

The Council in general believes that drive-in facilities—projection room, employes quarters, concession room, rest rooms, manager's office—should be scattered among a number of structures rather than all housed in the same building with the projection equipment. The architects do not approve using Quonsets for the projection house or for other utility structures about the drive-in.

Want 'Moonlight' During Show

A small majority favor flooding the grounds at night with artificial "moonlight" from the top of a centrally located pole, and among those who do the majority believe the light should be kept on throughout the showing of the picture.

Almost all of the members participating endorse the idea of fitting the concession sales room with large picture windows so patrons will not have to lose the continuity of the show while they buy and consume refreshments.

Less complete agreement was found with respect to some other features of drive-in design. Pluralities favor locating the screen with its back to the main road regardless of considerations of moonlight and evening sunlight; and a plurality vote endorses use of the back of the screen tower for changeable letter advertising; but no majorities formed in favor of any treatment of these two factors.

Architectural Treatment. "It is very essential," remarked one Councilor, "to treat the screen tower architecturally inas much as this field is becoming highly competitive. It is not necessary to spend too much money, but an attractive screen tower is important. If the back of the tower faces the highway it can be brilliantly lighted to attract attention. Other structures can be of simple design, except the ticket booth, which should harmonize with the design of the screen tower."

While the majority agree in general with this view there remains a minority who either assent only with qualification, or disagree entirely.

"If the screen tower is at the entrance—yes, it should be architecturally treated. And the interior of the concession building should be made attractive."

"Yes, but the amount spent on beauty would depend on the size of the project and the months of expected use."

"Treat the screen tower and other structures for beauty plus utility."

A small minority feels that in all circumstances drive-in structures should be kept as functionally inexpensive as possible.

Strong Vote for Landscaping

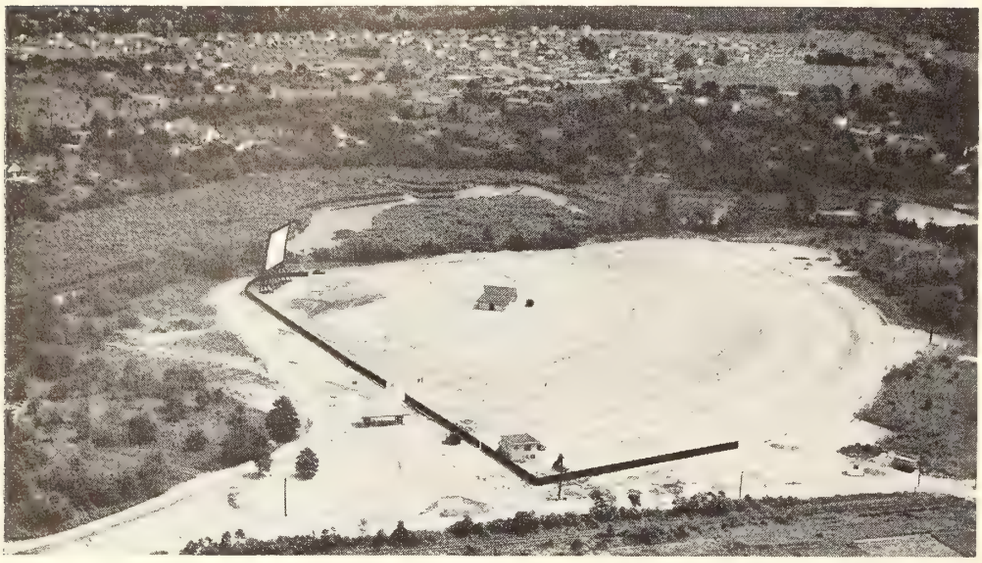
Landscaping. There is stronger agreement on the desirability of landscaping the drive-in and no absolute dissent whatever, though one member favors landscap-

(*Continued on Next Page*)

ARCHITECTS COUNCIL

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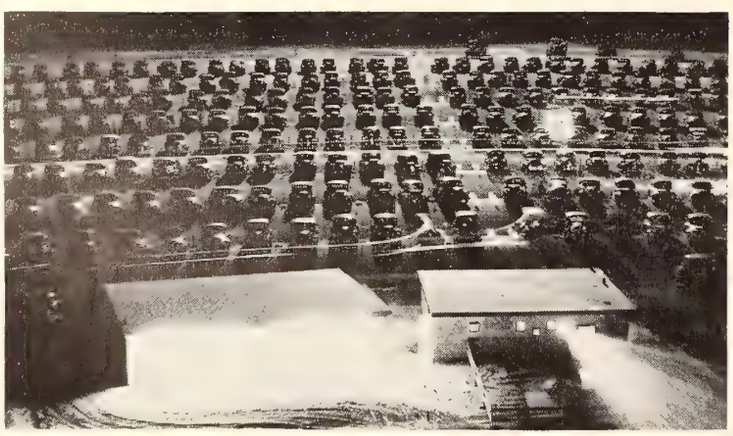
Park-In Theatres' Own Operation—The Starlite, Gloucester, N. J.





Park-In Theatres, Inc., of Camden, holders of the basic U. S. Patent Number 1,909,537 covering drive-in theatres, are the designers, builders and operators of this new Starlite, located near Gloucester, New Jersey. Theatre is so new that, as the pictures show, landscaping is not yet completed. Design and details of the Starlite represent the latest improvements developed by the country's pioneer drive-in organization. In the aerial view at the top of this page the structures seen are, from left to right: the new sloped and concave screen on which new patents are pending; the twin box-office; the projection house; the concession house beside it, and the theatre office at the corner of the fence. Details, including construction, slope and curvature of the screen, are shown in the pictures at right. The Starlite accommodates 800 cars, has a separate exit road, and is provided with storage loops where patrons can wait, off the highway, when the theatre is filled to capacity.





ARCHITECTS COUNCIL

(*Continued from Page E-11*)

ing only "to a limited degree" and another feels that the amounts spent on landscaping may well vary considerably according to the theatre size and season. The large majority believe that landscaping is not only desirable but inexpensive enough to be no great strain on the average budget.

Centralize or Decentralize?

Location of Facilities. There is majority agreement in favor of using not only the projection building but also the spaces under the screen tower, and possibly still other structures, for the various facilities the drive-in needs.

"Projection room by itself. Manager's office, rest rooms, and refreshment counter in another building. Employes quarters and storage in the screen tower."

"Put the manager's office, employes quarters and possibly a concession stand under the screen tower; concession stand, projection equipment and toilets in the projection house."

"Manager's office in the screen tower, everything else in the projection house."

There is also qualified opinion, in addition to an absolute vote, in favor of putting all facilities in the projection house:

"It is very advantageous to group refreshment counter, projection room, and rest rooms in a central building, and it is wise if room is available to place the manager's office under this same roof so he can have better control of the operation.. But—one should first give much thought to the design of the refreshment counter, since it is one of the big money makers in drive-in business. It should never be made too skimpy. If there is not room enough for everything under one roof, then, rather than keep the concession space too small it is preferable and satisfactory to place the manager's office, employes quarters, etc., in the base of the screen tower."

Other Design Details

Prefabricated Structures. "A prefabricated low, flat-roof structure could be used for the projection house. However, nothing fancy is required in this unit and no doubt the cheapest structure is of concrete block walls with precast concrete roof slabs. Quonsets are unsuitable owing to the fact that this structure must be low if a row of cars is to be placed immediately behind it. With a Quonset type building the roof will project too high."

The foregoing roughly represents the majority view with respect to using Quonsets or other prefabricated structures for the utility buildings of drive-ins; neither is favored.

Artificial Moonlight. Artificial moonlight on the other hand, is endorsed by the majority of the Architects. And among those who approve it the majority prefer to supply it from the top of a tall and centrally-placed pole, not from the top of the screen tower or any other location. Moreover, the majority of those who like

(*Continued on Page E-14*)

TYPHOON PACKAGED UNITS *Revolutionize* THEATRE AIR CONDITIONING

A new conception in modern air conditioning for theatres from 250 to 1500 seats, Typhoon packaged units are setting records for economy from coast to coast. In day-after-day operation, under all conditions, Typhoon brings you every advantage of central plant cooling . . . PLUS low cost and low upkeep.

A cinch to install—no duct work required, just hook up electrical and plumbing connections and Presto! . . . your patrons have cool, dry, filtered air in summer—with comfortable heat in winter optional. There's an economical Typhoon plan for your theatre—write for it today.

Amazing Economy Now Possible!

SAVING IN REFRIGERATION: 25% less refrigeration needed since there is no loss in ducts or in cooling upper part of theatre.

ZONE CONTROL: Individual thermostats give even temperature throughout the house.

QUIET OPERATION: No interfering noises.

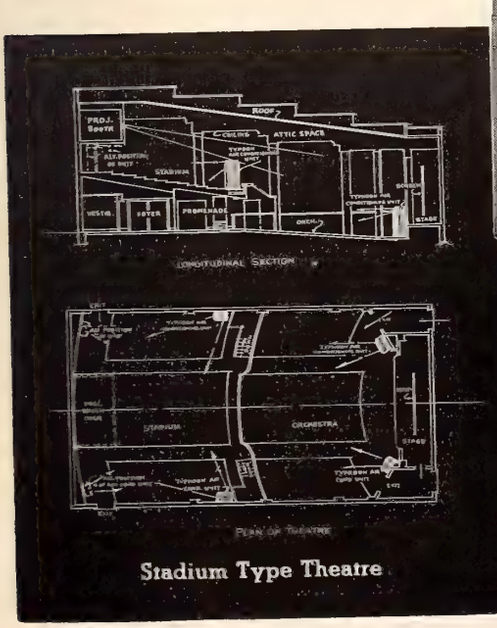


OVER-SIZED PARTS: to insure full-rated capacity under toughest operating conditions.

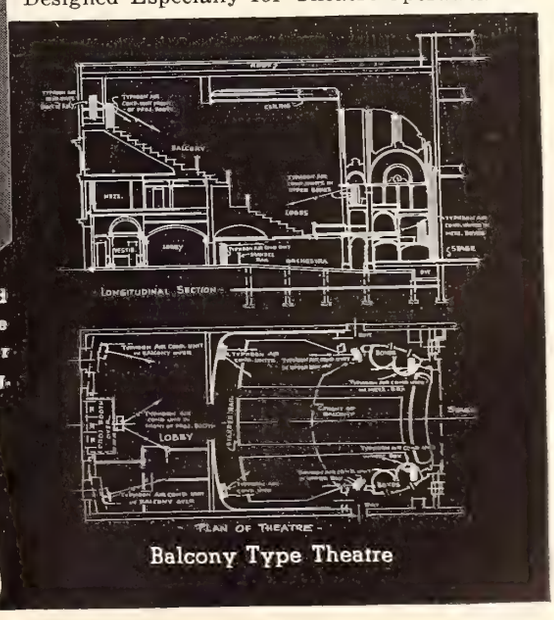
UNINTERRUPTED SERVICE: If one unit is being serviced, other units are not affected.

DEHUMIDIFYING ACTION: more effective removal of moisture because of high latent heat capacity.

10-Ton Unit
Designed Especially for Theatre Operation



Stadium Type Theatre



Balcony Type Theatre

Plans for small stadium-type and balcony-type theatres—typical of the many Typhoon arrangements for efficient, low cost air conditioning.

TYPHOON'S 40th Anniversary of Service to THE MOVIE INDUSTRY **1909—1949**

TYPHOON AIR CONDITIONING CO., INC.

794 UNION STREET, DEPT. EM3 • BROOKLYN 15, N. Y.

ARCHITECTS COUNCIL

(*Continued from Page E-12*)

artificial moonlight want it kept on while the picture is running.

"Use it to light the grounds properly, and to provide approximately equal illumination on all nights."

The contrary view is expressed by one member as follows:

"It is necessary to light the approach to the Drive-In. For this purpose light standards are preferable to flood lights on top of the screen tower. Within the parking area, though, lights should be subdued, preferably by using low guide lights along the outer side of the ramp area. A series of flood lights along the top of the screen tower should be provided to illuminate the ramp area during change of shows."

Concession Room Window. More than two-thirds of the members participating favor the provision of "picture windows" and loudspeakers at the concession location so patrons can continue to follow the show while buying and consuming refreshments.

"This makes for more steady patronage."

"It attracts patrons, both to the theatre and to the restaurant. But if tables are provided behind the picture window, a premium should be charged for their use."

"It is a convenience to the patron, and it helps the owner get maximum use out of his refreshment stand."

"It provides an additional pleasant feature, resulting in added popularity."

Among the small minority there is some qualified approval:

"A picture window is not actually objectionable, but if the flow of traffic is heavy it is better to keep it moving. Of course, if a picture window is provided, naturally loudspeakers for that location must be installed also."

And there is a little unqualified dissent, as:

"Not practical—too much interference."

Operation and Advertising

Screen Tower Orientation. A plurality, but not a majority of the members participating favors orienting the screen tower with its back to the main road. In this matter, however, opinions somewhat scattered. Some of the other views voiced include:

"The screen tower should have its back to the road but also should have its back to the west because of early evening full moons."

"The screen should face away from the road, but also face South if possible."

"Consideration of evening sun in relation to the screen tower is more important than its relation to a full moon. Where the screen faces away from the evening sun the show can be started 15-30 minutes earlier. Otherwise, the drive-in should be so laid out that the screen tower is far enough from the road to be visible at some distance. Further, it should be so located that a waiting loop can be provided; this is important to keep customers from passing up the theatre during periods of full occupancy."

Changeable Letter Advertising: There is little outright dissent to the use of the

FOR BETTER DRIVE-IN PERFORMANCE!

USE

MOBILTONE *In-Car* SPEAKERS

THEY'RE MORE DURABLE!

. . . Anodized Heavy Gauge Sheet Aluminum Construction.

. . . Guaranteed Against Rust and Corrosion.

EXCLUSIVE FEATURES!

. . . Adjustable Built-in Parking Light

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. . . 11 Ft. Koiled Kord Standard Equipment



GENERAL-ELECTRIC All-Weather Aluminum Voice Coil 5¼" Speaker.

Manufactured and Fully Guaranteed by Theatrecraft MANUFACTURING CORPORATION

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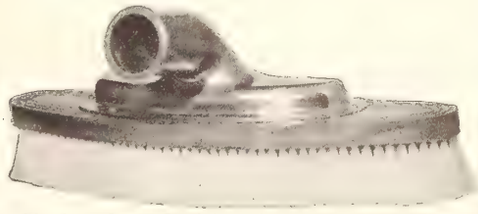
See MOBILTONE'S HEATER SPEAKER adv. on Page E-17

Why Not Make Yourself A Bright Picture For The Future?

A dirty screen can ruin the most beautifully photographed picture, spoil the vivid brilliance of Technicolor features. Sound holes plugged by dirt will make Bing Crosby sound like Donald Duck.

You just can't give your patrons the entertainment they expect in your theatre if your equipment is dirt-clogged and dingy. One way to avoid this is to clean your screen with the Super Screen Brush. Do it as easily as you clean the floor. The powerful motor of the Super Specialized Heavy Duty Theatre Cleaner combined with the Special Super Screen Brush of camel's hair dislodges the dirt and sucks it into the cleaner, renewing and prolonging the life of the screen.

The Super with its specially designed tools meets every cleaning problem in the theatre. Clean everything from floor to a height of 15 feet plus the reach of the operator. The Super Spotlight on the handle illuminates dark places, saves house lights. The Super Blower, a special attachment for the sole purpose of boosting debris, popcorn boxes, and etc., from under seats and down the aisle for easy disposal leaves floor areas free for easy cleaning. Ask your supply dealer or write for a 5-day free trial.



The Super Screen Brush is made of soft hair that gently brushes out the dust for the powerful suction of the super to remove.

National Super Service Company, Inc.
1951 N. 13th STREET TOLEDO 2, OHIO

National Super Service Company of Canada
TORONTO, ONT. VANCOUVER, B. C.

Next Month!

STR's Architects Advisory Council and Theatre Advisory Council will join in discussing details of economical, efficient

SUMMER COMFORT IN THE THEATRE

And the STR Projection Advisory Council will report on:

PROTECTING APPARATUS AND PERSONNEL BY VENTILATION

This helpful guidance appears in the issue of April Second

Don't Miss It!

In the present issue the Architects Advisory Council reports on Drive-In Design details on Page E-11. The Theatre Advisory Council and the Projection Advisory Council do not report in this issue.

Drive-Ins Fast on Payoff

Referring to Robert L. Lippert, California theatre owner and pioneer in drive-in operations, the Wall Street Journal said recently:

"Mr. Lippert built a 900-car drive-in theatre at Fresno, Calif. Its capacity, figuring two and a half people on the average to the car, is 2,250. This layout cost $120,000. The original cost has been paid off in two years. Mr. Lippert also leased a 1,400-seat indoor theatre in Fresno, and spent $174,000 on renovation. It will take, he calculates, at least five years to earn back that investment, and even then he won't own the theatre."

reverse side of the screen tower for changeable letter advertising, but there is no outright approval either, for the number of Architects who say 'Yes' on this point is exactly equalled by the number who say, 'It depends.'

The alternative is an individual structure, or structures, placed close to the road, which will carry the attraction boards and the changeable letters. The discussion makes plain that the advantage of using the reverse side of the screen tower instead of building an additional structure is economy; the disadvantage is that the letters, if located on the screen tower, may be too far from the road for maximum ease in reading them. However, some members, as noted, prefer to put them on the screen tower in every case for reasons of economy; while others place them there only if it is sufficiently close to the road, and erect a separate structure if it is not.

Drive-In Boom Exemplified By Supplier's Swift Growth

The boom in drive-in theatres is dramatically matched in the growth of Theatrecraft Manufacturing Corp., Cleveland. Organized only 11 months ago as a one-man concern making in-car speakers, today the same organization operates 11 assembly line tables and its Mobiltone in-car speakers are in use in ten different states.

The company manufactures two models; one a standard speaker and the other a combination speaker-and-electrical car heater, designed to extend the drive-in theatre's season by providing car comfort in cold weather.

In the illustration on Page E-22 David Sandler (left), organizer and general manager of Theatrecraft, is seen examining the combination speaker-heaters with Raymond Wright of General Electric's Heater Division which supplies the heater coils.

Survey Shows Theatres Will Lose 1 Patron in 4 to Tele

Television in the future will rob the box-office of 25 per cent of its revenue, in spite of the fact that the novelty will wear off: this is the conclusion reached by James Nicholson as the result of a survey he made in Los Angeles for the Southern California Theatre Owners Association. However, he oualifies this finding by saying: "unless the motion picture industry makes every effort to offset" the inroads.

Nicholson finds that installation of a television set in the home reduces the owner's movie-going by about 25 per cent. Even after the set has been in the home a year or more and the novelty has worn off, increased picture attendance by the television owners amounts to only 4 per cent. Also, he finds that television owners are fussier about the quality of their theatre entertainment—36 per cent of them called present pictures poor while only 23 per cent of non-television owners thought so. The overall effect of television on childrens' theatre attendance was found to be small, amounting to a decline of only 6 per cent.

The average television family sees four film features weekly on television (old features, that is) the survey revealed.

Royal Society's Highest Honor to Kodak Scientist

Great Britain's Royal Photograph Society has awarded its 1948 Progress Medal (its highest award) to Dr. Lloyd A. Jones of Kodak Research Laboratories for outstanding contributions to scientific control in the manufacture of photographic materials.

Dr. Jones has won many other high honors. He holds both the Journal Award and the Progress Medal of the Society of Motion Picture Engineers, the Modern Pioneer Award of the National Association of Manufacturers and the Frederick Ives Medal of the Optical Society of America, among others. He is a graduate of the University of Nebraska, and lives in Rochester, N. Y.

THE STRONG TROUPER

Portable High Intensity

A. C. CARBON ARC SPOTLIGHT



for theatres, auditoriums and night clubs where the length of throw does not exceed 100 feet.

PRODUCING A SNOW WHITE uniformly illuminated spot, crisp on the edges, the Trouper will supply that essential sparkle to a presentation that is obtainable only with the use of high intensity arcs.

FAR SURPASSING IN BRILLIANCY of spot any incandescent or vertical arc type spotlight, the Trouper will actually equal many of the large theatre type spotlights.

ENGINEERED WITH AN EYE toward simplicity and ease of operation, this spotlight is capable of being easily operated by a "new" man on "opening night."

THE OPTICAL SYSTEM utilizes a silvered glass reflector to collect the illumination from the source and direct it to a circular aperture, from where it is projected to the stage by means of a two-element variable focal length lens system.

FOR A 60-FOOT LENGTH OF THROW, the size of the projected spot is variable from a minimum of 30 inches "head spot" to a maximum of 33 feet "flood".

EXTREMELY MODEST IN ITS POWER requirements, this spotlight draws only 10 amperes from any alternating current—110-volt convenience outlet.

A HIGHLY EFFICIENT, adjustable and self-regulating transformer which is an integral part of the spotlight base reduces the 110-volt alternating current supply to a low arc voltage and for the first time makes possible a high intensity arc spotlight without the use of heavy rotating equipment.

THE CARBONS ARE FED AUTOMATICALLY by an electric motor which maintains a constant arc gap. This results in a steady light, free from hiss or flicker.

A TRIM OF CARBON consists of two 6mm x 7" heavy copper coated high intensity carbons with a burning time of one hour and twenty minutes at 21 volts and 45 amperes arc current.

A HORIZONTAL MASKING CONTROL can be angled at 45 degrees in each direction from horizontal.

THE COLOR BOOMERANG contains six slides and an ultraviolet filter holder.

MOUNTED on casters. Easily disassembled into two units for shipment.

Sold by Independent Theatre Supply Dealers

Use the coupon to obtain further details, prices and name of your nearest dealer.

THE STRONG ELECTRIC CORP.
"The World's Largest Manufacturer of Projection Arc Lamps"
24 CITY PARK AVE.
TOLEDO 2, OHIO

Please send free literature, prices and name of the nearest dealer in Strong Spotlights.

Name .....

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$250,000 Double Screen Drive-in

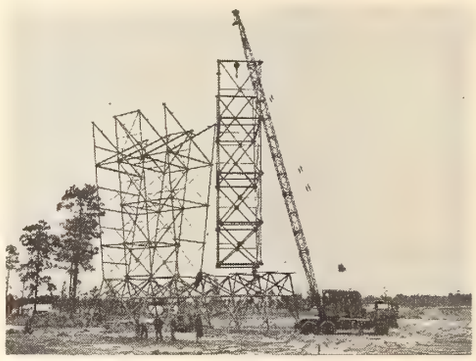
Twin-Screen Normandy, Jacksonville, to Accommodate 1,700 Cars, Seat 1,000 Pedestrians, Cover 35 Acres

One of the largest drive-ins ever built, the $250,000 Normandy Outdoor Twin, is now being constructed for Richard Beck and Jack Miller in the Murray Hill section of Jacksonville, Florida. The site covers 35 acres and will accommodate 1,700 cars, or approximately 50 cars per acre. Enclosed seating will provide for 1,000 pedestrians. Two screens, facing in opposite directions, are to be built on one mammoth, skeleton-steel tower. Two projection houses will be located each 468 feet from its respective screen. Each screen will be 45 feet wide. The screen tower, designed by Architect F. Earl DeLoe of Orlando, Florida, reaches a height of 62 feet, and is hurricane-proof.

Woods-Hopkins Contracting Company and Aetna Steel Company, both of Jacksonville, have been entrusted with the construction work, with opening scheduled for late this Spring.



Above is sketch drawn by Architect F. Earl DeLoe to show the general layout, traffic approaches and landscaping of the new twin-screen drive-in, which in effect will be two complete, large-screen theatres constructed on a common plot and facing each other. They share a common entrance but have two separate waiting loops. They also have two separate exit passages which, however, converge on a common exit at the point where patrons are returned to the highway. At right is pictured a detail in the erection of the 62-foot, hurricane-proof, screen-tower skeleton, which will mount two 45-foot screens back to back. Because of the very long projection throw (468 feet) ramps do not extend around in back of projection houses.



What Happened to the Under-Seat Hat Rack?

The mystery of the disappearance of the old-fashioned hat rack, once found under every theatre chair, was explained recently by A. H. Francis, Heywood-Wakefield representative, to Marie Torre of the New York World-Telegram, and reported by Miss Torre in that paper under the headline "Fans Hats Went to Rack and Ruin."

Miss Torre writes:

"Remember the metal hat racks that used to be attached to theatre seats? Before the war they mysteriously began disappearing and not without moans and groans from many male theatre patrons who got awfully bored holding hands with a fedora all night. Even a nice old friendly hat, many of them still cry, is no fun along about 10.

"Well, the hat racks are gone for good. According to leading manufacturers of public seating facilities, theatre managers don't want them anymore. And according to theatre managers, customers don't want them any more.

"The reason was explained yesterday by A. H. Francis, who for 20 years has been selling theatre seats for Heywood-Wakefield. His company stopped making seats-with-racks about 10 years ago, after a good many complaints from theatre managers who called the hat racks hazardous, costly and, all in all, a nuisance.

" 'Those managers were absolutely right,' said Mr. Francis, who is quite a theatre enthusiast himself. 'I know from experience. Everytime I stood up to let somebody pass, my hat slipped out of the rack and I found myself standing on it'."

Slipper Promoted to Manage New NTS Branch in Omaha

Glenn K. Slipper, member of the sales staff of National Theatre Supply's Los Angeles branch, has been transferred to Omaha, Nebraska, and promoted to the post of manager of the new branch which National will open at 1610 Davenport Street, in the heart of Omaha's film row.

The Omaha enterprise will bring the total number of National branches to 29.

Designed by Marr & Holman

The new Shoals Theatre at Florence, Alabama, described on Page E-6 of STR for January 8th, was designed by Marr and Holman, Architects, of Nashville, Tennessee.

The Projection Glossary

1949 EDITION

This new dictionary of terms associated with motion picture projection and related arts will appear serially throughout 1949 — next installment on April 2nd.

C

"C" Power Supply. Device for supplying current to apply a grid bias; connected between the cathode and grid of a vacuum tube.

Caliber. The internal diameter or bore of a pipe or fitting.[5]

Cam. In general, a non-circular rotating piece in a mechanism. In particular, the device which operates the intermittent movement of the film in a motion picture camera, printer, or projector.[3]

Cap. Fitting with female thread used to seal end of pipe.[5]

Capacitance. The measure of the quantity of electricity a condenser can hold. It equals the quantity stored divided by the voltage (pressure) storing it.[3]

Capacitative Coupling. Coupling of one circuit with another by means of a capacity common to both.

Capacity, Carrying. Current a conductor can carry without becoming overheated.[3]

Carbon Jaw. The jaw of an arc lamp by means of which carbons are gripped and held in place.

Carbons. The carbon rods or pencils used in an arc lamp.

Carrying Capacity. The greatest number of amperes an electrical conductor can safely carry.

Cel Side, Celluloid Side. On a motion picture film which carries an emulsion on one side only, the side on which the base is exposed or which is opposite to the "emulsion side."

Change-over. In projection, the act of changing from one projector to another, preferably without interrupting the continuity of projection: or, the points in the picture at which such a change is made.

Characteristic, Characteristic Curve. Graph showing the essential features of the performance of a photoelectric cell, vacuum tube, photographic emulsion, or other piece of apparatus. For a film, the curve shows how transmission, or density, varies with exposure.

Choke, Choke Coil. Coil of wire wound on an iron core and thus possessing high inductance.[3]

Chromatic Aberration. The failure of a lens or optical system to unite into a common focus the rays of light of different wavelengths emanating from a point-object. The variation in image position with wavelength may be in respect to (1) distance from the lens to the image in the direction of the optical axis (longitudinal chromatic aberration), or (2) distance from the optical axis to the image in a direction at right angles to the axis (radial chromatic aberration).

Cinch Marks. Short scratches on the surface of a motion pitcure film, running parallel to its length, and caused by improper winding of the roll which permitted one coil of film to slide on another.

Cine. A prefix used to refer to the motion picture art, or motion picture apparatus; probably originating as an abbreviation for cinema or cinematograph.

Circle of Confusion. Round image of a point of light not in focus. The circle of least confusion of a lens is the smallest circle of confusion obtainable with the lens by the best possible adjustment of focus.

Circuit Breaker. A device, somewhat similar to a switch, by means of which a dangerous variation in current flow, will operate electro-magnets and open the circuit. Circuit breakers are made to operate both for over-and-under-load.

Class A Amplifier. Amplifier whose grid bias and alternating grid voltages produce a plate current that flows at all times in a specific tube.

Class AB Amplifier. Amplifier whose grid bias and alternating grid voltages produce a plate current that flows less than the full, but more than half the electrical cycle.

Class B Amplifier. Amplifier in which the plate current in a specific tube flows for about one-half of each cycle with grid voltage applied but in which plate current is zero without grid voltage applied.

Class C Amplifier. Amplifier in which plate current in each tube is zero when alternating grid voltage is not applied.

Coefficient of Sound Absorption. When sound energy strikes any substance, it is partly reflected, partly transmitted, and partly absorbed (converted into heat). The percentage of energy absorbed by a given object is the object's absorption coefficient.

Collecting Lens. In a three-lens condenser, the lens nearest the light source.[3]

Collimated. A beam of light is said to be collimated when all of its rays have been made parallel. See Specular.

Color Analyzer. (1) A colorimeter. (2) An instrument used to determine the relative brightness of light of different wavelengths reflected or transmitted by a substance or emitted by a source.

Color Blindness. Any of various types of abnormal vision which impair the ability of the abnormal eye to detect color differences and relationships which are apparent to persons having normal sight. In total color blindness, all colors appear as greys; the more usual partial color blindness (dichromatism) is marked by the inability to distinguish between certain pairs, for example: red and green.

Color Box. A device holding gelatines of different colors and permitting one to be substituted for another or two or more to be used together.

Color Frames. Devices in which gelatine sheets are mounted.

Color Match. Two samples of light or colored materials are said to be a visual color match if they produce identical color sensations when viewed under some stated condition. Two samples of light or colored materials are said to be a physical color match if they produce identical color sensations when viewed under all possible conditions.

Color Mixture Curves. See Color Sensation Curves.

Color Photography. Any process in which an attempt is made to reproduce the light-and-shade and color of a scene by photographic means.

Color Sensation Curves, Excitation Curves. Curves based upon the response of the normal human eye, showing the relative excitations of the three elementary sensations, according to the Young-Helmholtz theory of color vision.

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See MOBILTONE'S STANDARD SPEAKER UNIT adv. on Page E-14



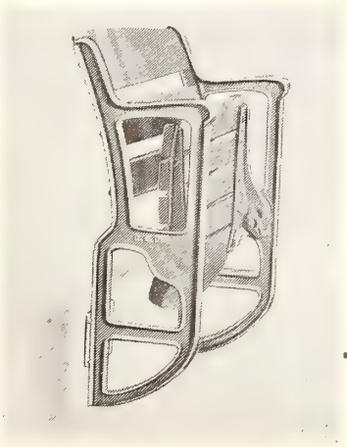
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MAINTENANCE Checking Guide

☐ FEB. 28.—Do you have an efficient schedule for reducing facade, marquee and lobby lighting as soon as the box-office closes for the evening?

☐ MAR. 1.—Have all stair and balcony rails thoroughly examined, and any loose standards or supports tightened at once. Take NO chances on patrons' safety.

☐ MAR. 2.—Does the engineer periodically check the rating of all electrical fuses in use and mark the panel boards accordingly to prevent over-fusing?

☐ MAR. 3.—If you have an asbestos safety curtain, have you set up a fixed schedule for regular and thorough check of its controls, pulleys, ropes and counter-weights?

☐ MAR. 4.—Are your screen curtains still operating smoothly and impressively? If not, have you investigated the new, post-war model curtain controls?

☐ MAR. 5.—Have you arranged for a good and adequate access to your roof from the interior of the theatre to facilitate fighting fire if necessary?

☐ MAR. 6.—Are you re-decorating and re-arranging your refreshment equipment and displays for the Spring, and putting in Spring merchandise?

☐ MAR. 7.—Does the cleaning crew invariably turn off work lights in every part of the theatre just as soon as cleaning that area has been completed?

☐ MAR. 8.—Carpet tends to pull loose on stairs; do you have all stair carpet checked often and thoroughly to make sure it cannot trip your patrons?

☐ MAR. 9.—Time to consider re-lamping the theatre inside and out in Spring colors to provide a fresh and attractive effect after the winter season?

☐ MAR. 10.—Is your box-office always immaculately neat, free of lost-and-found articles, newspapers, magazines or other debris? Is the glass invariably clean and bright?

☐ MAR. 11.—Will your summer storage facilities for candy, etc., be adequate in size and sufficiently cool? If not, have you considered a small unit cooler?

☐ MAR. 12.—Do you regularly watch changeovers for any alteration in brightness of picture or sound? Insist that changeover be imperceptible to the audience at all times.

☐ MAR. 13.—Examine entire carpeted area for signs of wear; have carpet shifted as necessary to distribute wear evenly in order to prolong its useful life.

☐ MAR 14.—Do you have buzzers and phones between floor, office and projection room checked periodically as precaution against possible failure of communications?

☐ MAR. 15.—Is aisle carpeting worn, torn, or turning up along edges of aisles where it could trip patrons edging their way out from between rows of seats?

☐ MAR. 16.—Are you reading up on television these days in preparation for the time when you may be installing it in your theatre or your lounge?

☐ MAR. 17.—Do you keep all employes drilled in emergency procedures even if you have to pay them overtime to do it? Overtime costs less than damage suits.

☐ MAR. 18.—Have you set up a regular routine to have every fire extinguisher in the theatre examined, and refilled, at the intervals specified on their labels?

☐ MAR. 19.—Have you set up a program for holding the interest of your ushers and other personnel by giving them a chance to learn more about show business?

☐ MAR. 20.—Do you check occasionally at opening hour to make sure porter staff ALWAYS turn off automatic flushing devices after completing their night's cleaning?

☐ MAR. 21.—Are you making arrangements now to have the cooling system carefully and thoroughly inspected and made ready for the summer months?

☐ MAR. 22.—Are your extra keys kept safely locked up at all times, but properly tagged so they can be identified readily when they are needed?

☐ MAR. 23.—Don't let your translucent changeable marquee letters lose their glamor because of dust. Have them washed as often as necessary to keep them sparkling.

☐ MAR. 24.—Are you arranging now to have the drinking fountain cooling machinery thoroughly overhauled to make sure of consistent service this summer?

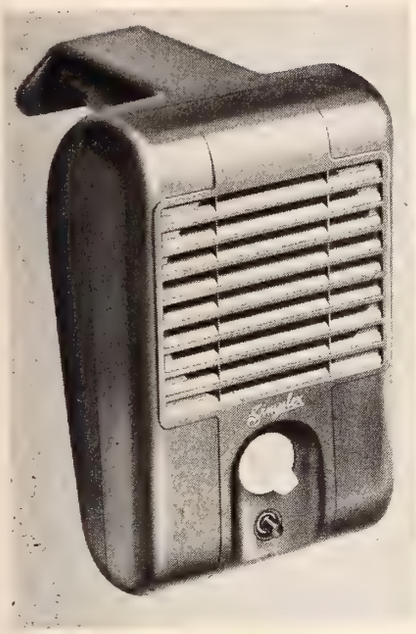
☐ MAR. 25.—What about sound and projection faults that occur when you are not in the theatre? Has a staff member been designated to report all such occurrences?

☐ MAR. 26.—Do you have all exit areas and alleys checked regularly for rubbish, parked automobiles or trucks, and other possible obstacles to safety in emergencies?

☐ MAR. 27.—Time for Spring re-check of brasswork around the theatre. Kick plates, door hardware, handrails and plumbing should always be bright and clean.

Exclusive STR Service Feature

Improved In-Car Speaker In Production by Simplex





New Simplex In-A-Car Speaker (above) and at right new coupling unit assembly specially designed to cure drive-in theatre problems not previously solved.

As of this month National Theatre Supply is prepared to fill orders for the new Simplex In-A-Car speaker and coupling unit pictured here—devices specifically designed to provide the remedy for certain practical drive-in problems that could not be met by earlier models because only actual experience revealed their existence. For example, experience showed that one reason patrons sometimes let the speaker fall instead of restoring it to its basket was that they could not see the basket against the background of the coupling unit. In this new Simplex design the baskets form an angle to the coupling unit and their silhouettes can be seen in the darkest night.

Again, the coupling unit is designed to mount off-center on its pipe or post so the downlight can provide effective (though soft) illumination on the patron's side of the post and base.

The new concession lamp does not provide a sharp point of bright light, annoying to the patron and poorly visible to the car hop; instead the entire dome of the coupling unit is a translucent plastic moulding which glows softly when the signal button is depressed. The car hop can't miss it and the patron is not annoyed.

Volume control knob and concession button are so mounted that malicious or nervous patrons can neither loosen nor remove them.

Speaker and coupling units are sturdily cased in lacquered aluminum; basket wires are covered with neoprene. Speaker units are weatherproof 4 inch PM General Electric, designed for superior tonal response.

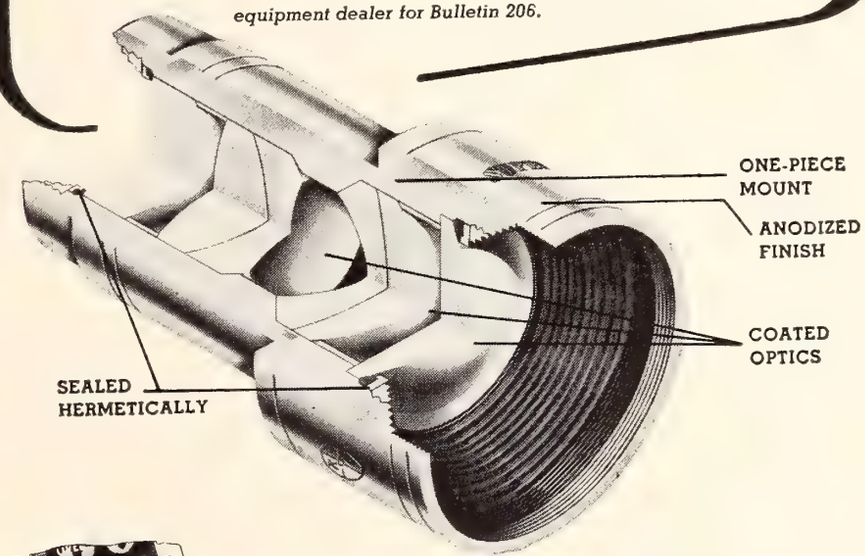
f/1.9

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For full details of the f/1.9 Super-Snaplite, ask your theatre equipment dealer for Bulletin 206.

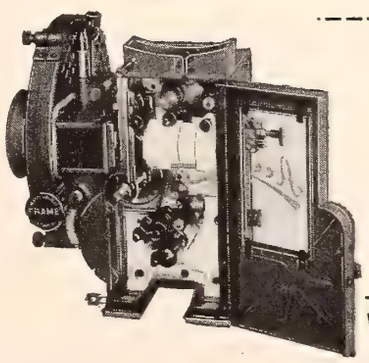




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Efficiency Check List for Projectionists

☐ FEB. 28.—Remove all tubes, examine prongs and socket contacts for signs of poor contact or arcing. Sandpaper any roughness, improve spring tension, as needed.

☐ MAR. 1.—Have you formed the habit of never in any circumstances allowing tools or anything else to lies on the sills of the port safety shutters?

☐ MAR. 2.—Putting any new apparatus into the projection room? Why not specify oversize conduit and spare pairs to minimize the cost of the next change?

☐ MAR. 3.—Are prints being mutilated by any faults in YOUR projection equipment? If so, are you taking serious steps to remedy the condition?

☐ MAR. 4.—Is the arc generator noisy, or does it vibrate so strongly as to annoy patrons? Have it overhauled, or mounted on a better foundation.

☐ MAR. 5.—If you have a spare projector mechanism for emergencies are you careful to keep it in perfect condition for instant use when needed?

☐ MAR. 6.—If your sound system has two amplifying channels do you take care to use them alternately to be sure either will always be ready if the other fails?

☐ MAR. 7.—Time to re-examine all arc lamp switch contacts? If any are badly burned, replace the contacts or the entire switch, which ever may be necessary.

☐ MAR. 8.—Time to re-examine all power line switch contacts? Replace any that are badly burned; consider advisability of installing heavier switches.

☐ MAR. 9.—How recently have you cleaned out and re-arranged the spare parts cabinets —thrown away any junk and re-inventoried spares on hand?

☐ MAR. 10.—Run a constant-level test reel or loop and walk through every part of the auditorium to make sure speakers have not shifted position.

☐ MAR. 11.—If the P.A. system has its own loudspeakers re-check P.A. sound distribution to make certain speakers have not shifted their position.

☐ MAR. 12.—Are you compelled to mutilate prints by adding your own home-made cue marks? Why?—modern cue-markers are available and inexpensive.

☐ MAR. 13.—Do you ever forget to inspect rectifiers or motor-generators located outside the projection room? Why not set up a regular schedule for this?

☐ MAR. 14.—Does someone periodically inspect and service the buzzer and phone to the floor and to the manager's office to keep them in perfect condition at all times?

☐ MAR. 15.—Have equipment or wiring alterations overloaded any power lines to or in the projection room? Report such conditions; ask for re-wiring?

☐ MAR. 16.—Will any relief man in your projection room always find the right size fuse where he needs it, or will he have to jump a fuse or overfuse?

☐ MAR. 17.—Re-inventory the projection room tool supply to make certain that any tool that will ever be needed in an emergency will be available.

☐ MAR. 18.—Any trace of line frequency hum in the sound? Tighten holding bolts of all transformers in sound amplifiers, particularly power transformers.

☐ MAR. 19.—Is any projection room equipment operating hotter than its rated allowable temperature rise? Correct cause; or add ventilation as needed.

☐ MAR. 20.—Time to re-examine the operation of your hand or motor-driven rewind, and to correct any fault that may be contributing to film mutilation?

☐ MAR. 21.—Do you report for work early enough to be able to inspect film and equipment before starting show? If not, why not suggest such arrangement?

☐ MAR. 22.—Does your bulletin board carry ALL the information that would be needed by a relief projectionist if one had to be called in suddenly?

☐ MAR. 23.—If there is an emergency power line to your projection room, do you switch over to it often to make sure it will always be ready?

☐ MAR. 24.—Have you rehearsed yourself in all equipment troubles that might stop your show, and how you would locate and cure each with a minimum of delay?

☐ MAR. 25.—How often do you test the automatic action of the projection room port safety shutters to make sure they are always ready for unexpected emergencies?

☐ MAR. 26.—Time to re-examine the condition of the fire rollers? If they show enough wear to be needing replacement soon, order new ones well in advance.

☐ MAR. 27.—If fire or other emergency should break out elsewhere in the theatre, would you be ready to help calm audience with reassuring announcements, etc.?

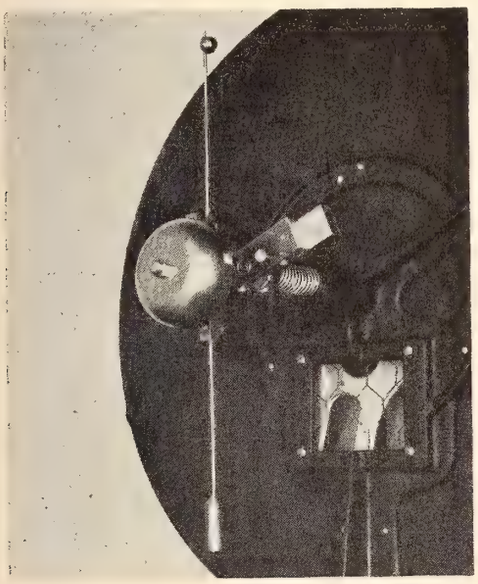
Exclusive STR Service Feature

I. A. Notes

News of the Locals and Men Who Put Shows on the Screen

Reel-end Alarm Perfected By Projectionist-Inventor

J. G. Jackson, projectionist at the Capitol Theatre in Port Alberni, British Columbia, and member of Local No. 348, Vancouver, Canada, is an inventor in his spare time. Shown here is the perfected version of a novel reel end alarm which he invented and which is now being sold by American Theatre Supply Company of Seattle. It will soon be handled by independent supply dealers everywhere. A continuous projector, without intermittent movement or shutter, is in development. The inventor expects it will supply more light, (especially needed by drive-in theatres) and prolong the life of prints.



Reel-end alarm, with pendulum that is tuned by adjusting position of upper weight. Tuned pendulum responds only to reel shaft speed corresponding to one more minute of film, and oscillates only until that speed has been passed, thus causing the gong to ring for about fifteen seconds and then stop ringing.

The reel-end alarm works on the principle of a tuned pendulum. The device is threaded onto the end of the reel shaft as shown, and secured by tightening a single screw. The pendulum is tuned—by adjusting the position of the small counterbalance on the top end—so that it will oscillate only when the reel shaft reaches a speed corresponding to about one minute more of film.

Eugene Atkinson, Business Agent of Local No. 110, Chicago, reports that the Local's pension fund now contains $100,000 and is expected to reach $2,000,000 within five years. Sickness, death and retirement benefits will be paid out of the fund; the death benefit being $2,000 per man. Twenty-seven members who were disabled in performance of their duties are now drawing benefits at the rate of $100 a month each.



Simplex

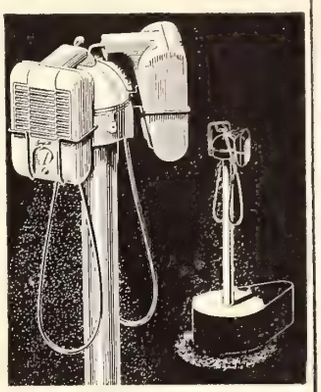
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- Peerless Arc Lamps
- Hertner Transverters

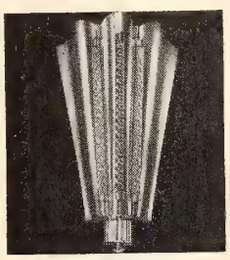
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BUILDING A DRIVE-IN ?

Write for book on the design, construction and equipping of drive-in theatres.

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Carry Coke to Drive-In Customer



Coca-Cola-ice cream-and-popcorn vending carts, one of which is pictured here, enable the 650-car Atlanta Drive-In, Atlanta, Georgia, to sell 50 cases of Coca Cola per night, or one case for each 13 cars of theatre capacity—not counting popcorn and ice cream. Cart is built on standard hand-truck frame. The forward lift-top cooler contains the bottles of beverage, the rear one ice cream. A candy rack fits in between them. The popcorn carrier and warmer is at rear, between the handles. There are 7 of these units in the Atlanta theatre, serving 93 cars each.

Checking Speakers That Extend Drive-In Season



David Sandler (left), founder and General Manager of Theatrecraft Mfg. Co., and Raymond Wright of GE look over in-car speaker units and heating coils. Speaker-heater combination provides winter air conditioning and thus extends drive-in's operating season.

Candy Prices Down, Sales Up

Wholesale candy bar prices dropped 6 to 10 per cent last month and sales jumped upward in response, according to the Wall Street Journal of February 16th.

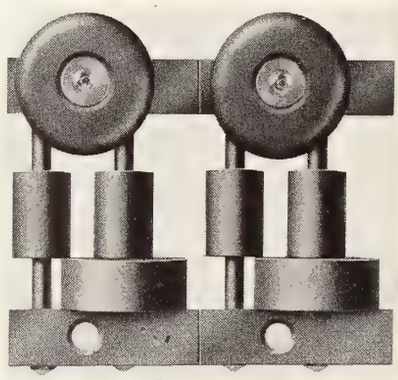
Hershey bars, Nestle's, Oh Henry!, Bolster bar and Necco wafers are among the products involved in the price cuts. The Oh Henry! bar has also been increased 6 per cent in size since the first of the year.

Price cuts were followed by instant increases in sales. One producer reported that his sales were 20 per cent under the 1948 level until he cut his prices 10 per cent—then sales spurted to 10 per cent above 1948. Another producer who has not cut prices finds his sales still 20 per cent under last year.

Showmanship Is Object of New Vallen Curtain Carrier

More showmanlike presentation of motion pictures than was ever possible hitherto is the purpose of a new curtain carrier just perfected by Vallen, Inc., which is designed for completely trouble-free automatic operation of curtains of any size on curved or reverse curve track. With this new carrier pole pushing is never required regardless of the radius of the curve, the manufacturer asserts.

According to E. J. Vallen, President of the Company: "Formerly, we refused to build many curved tracks as impracticable. Now we can accept all orders. Where once we had to furnish our largest electrical unit, the No. 11 Aero Speed Control, to operate many curtains around curves, we now find that we can use our No. 40 Junior model on many of these jobs with adequate motive capacity."

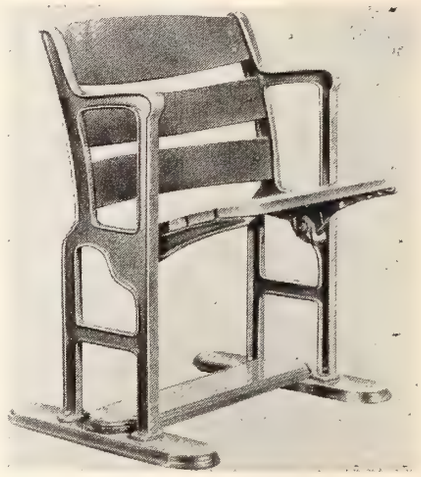


New Vallen curtain carrier, designed to permit more showmanlike presentation of motion pictures by making possible completely trouble-free automatic operation of curtains on any curved track.

Secret of the improvement, it is said, is the fact that with the new carrier curtains roll into closed or open position instead of sliding.

Eastman Kodak's new photographic emulsion for recording the presence of atomic particles is so sensitive it must be shipped in dry ice to protect it against accidental response to cosmic rays, which are always present. The low temperature reduces its sensitivity.

For Drive-In's Pedestrian Patrons



Modern drive-ins don't chase a customer away because he chooses to arrive by bus—they provide a reasonable quantity of stadium seating for those patrons. Pictured here is an outdoor chair developed by Griggs Seating Company for such service. The seat is hinged on ball bearings; the gray iron casting is protected by baked enamel and the wooden parts by weather-resistant enamel. In addition to the model here shown Griggs also has a riser type for stepped seating.

Chicopee's Lumite Division Adds Three More to Staff

A new designer and two new field representatives have been added to the personnel of the Lumite Division of Chicopee Manufacturing Corporation, makers of theatre upholstery materials. Douglas Duncan McCord, formerly with Mason's Silk Rayon Mills and Dominion Textile Company, has been named assistant designer. Jack E. Robertson is the new sales representative in St. Louis; and William W. Crumpton has been given charge of the territory embracing Eastern Tennessee, Georgia, North and South Carolina, Alabama and Florida.

Patents Covering Films Available for Licensing

A large number of patents relating to motion picture processes and projection have been listed as available for licensing by E. I. du Pont de Nemours and Company and by General Aniline and Film Corporation.

Included are patents covering: a motion picture projector, an intermittent movement for motion picture projectors.

Three New TESMA Members

Roy Boomer, Secretary of Theatre Equipment and Supply Manufacturers Association, announces that three more manufacturers have recently joined his organization. They are:

Drive-In Theatre Equipment Co., Inc., Cleveland; Metropole Machine Corp., Long Island City, and Moonlight Movie System, Rialto, California.

New Amplifiers Complete Ballantyne Line of Modern Drive-In Equipment

Ballantyne Company, manufacturers of Royal Soundmaster projection and sound equipment, have completed their line of drive-in apparatus by bringing out a new series of amplifiers. Ballantyne is now prepared to supply traffic control lights and signs, in-car speakers and post speakers, the projector, the pedestal, the lamphouse and the sound system for outdoor theatres.

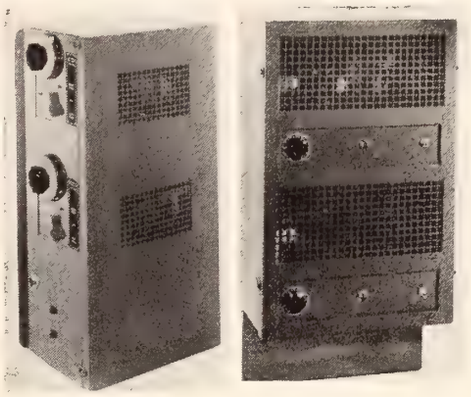
The new amplifiers comprise two models. The MX 20 is a preamplifier, mounted in a cabinet capable of holding two such units, so that either a single channel or dual channel system can be provided as desired. The MX 24 is a power amplifier, rated at 80 watts Class A output and recommended for up to 200 cars. For each additional 200 cars or fraction thereof another MX 24 amplifier is added; any number of them can be driven by one pre-amplifier. The MX 27 projection room monitor speaker is equipped with rotary switches to permit monitoring each section of car speakers individually.

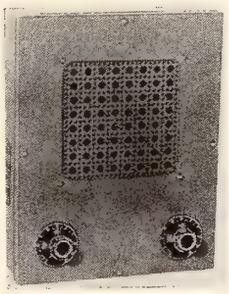
Provisions for either AC or DC exciter lamp supply can be included, according to choice.

For use with this equipment Ballantyne offers their new Model R projector mechanism; and the new Model 1800 drive-in pedestal (pictured on this page with Model 8 soundhead) as well as their standard Model 1500 pedestal. Both pedestals are available with the reverse angle tilt for drive-ins. The Ballantyne Lightmaster 4570 high intensity arc lamp operates at 70 amperes, and is rated to deliver 15,000 lumens. It utilizes a 14-inch Bausch & Lomb reflector, loop type magnet, and independent feed for positive and negative carbons.

The Lightmaster SP 80 and 3P 80 are 6-tube, 80-ampere rectifiers designed for the Lightmaster lamp, and for single-phase and three-phase supply, respectively.

The in-car speakers have spring-mounted units, fully weather-treated cones, and ample drainage. They are sold with an unconditional one-year guarantee. The case is made of heavy aluminum conforming to joint Army-Navy specifications, with a baked-on bronze finish. Junction boxes are of the same material and finish; open from the top for ready inspection; and supplied with adaptors to fit any size speaker post. Additionally, Ballantyne offers car-side speakers, similar to the in-car speakers in construction and appearance, for use at the overflow ramps, concession stands, wash rooms and pedestrian stadium area.



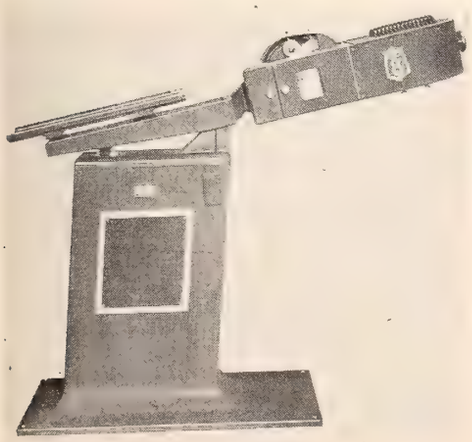


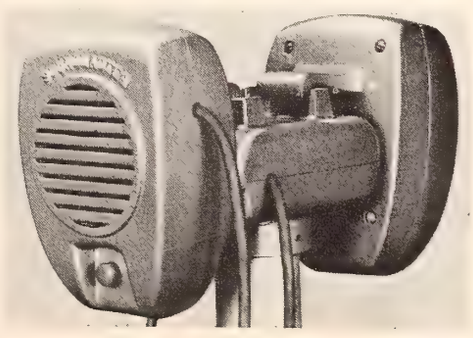
Dual channel pre-amplifier (above, left) drives any number of Class A power amplifiers (above, right), which are rated at 80 watts and serve 200 cars each. Monitor (right) is fitted with rotary switches for monitoring each section of speakers separately.

Ballantyne's new directional signs of cast aluminum have bronze finish and brightly lettered glass faces. Pipe adapters permit installing them on regular speaker posts.

The ramp numbering sign normally displays a number and a guiding down-light; as the ramp fills the usher turns a switch which causes the word "full" to appear, indicating to patrons and ushers that there is no more room in that ramp. For controlling traffic efficiently, especially at the end of the show, the illuminated "stop and go" sign, remotely operated, prevents confusion. Alternate ramps can be cleared, or every third ramp in series, etc., smoothly and under complete control from the screen tower.

Ballantyne also provides complete plans and specifications for building drive-in theatres.





New Ballantyne Soundmaster in-car speakers (above) and, left, new Ballantyne Model 1800 drive-in pedestal and Model 8 Sound head.

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Recent field studies show that popcorn sales can be increased 15-20% by employing correct popping techniques. If you are not certain that your present popping methods are perfect, write to us for information.
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PHILADELPHIA 34, PA.
★
SEASONING SPECIALISTS TO THE NATION

Showmanlike Drive-In Advertising Pepped Up by Exploitation 'Package'







Cost of a series of newspaper ad layouts being prohibitive for any one theatre, drive-in operators are hampered by lack of advertising material that stresses the special appeal of their unique medium of entertainment, Frank Nolan, of Drive-In Theatre Advertising Service, believes. To fill this need his organization supplies a series of 38 advertising layouts in mat form, a few of which are pictured here, at a cost within the reasonable budget of the average outdoor theatre. And as part of the same package his service also includes complete material for an outdoor campaign, including roadside arrows and animated flags, scotchlite directional signs visible at night, windshield stickers and etc.

Drive-in shows should not be advertised like other shows because the drive-in has advantages other theatres do not have, in the opinion of Frank Nolan, formerly District Manager for the Schine Circuit and now head of Drive-In Theatre Advertising Company of Bucyrus, Ohio. The special advantages should be stressed, he insists. In his work for the Schine organization Nolan was so impressed by what he considered completely unimaginative advertising of drive-ins that he resigned to organize his own "package" exploitation service, intended to help drive-in owners play up the peculiar advantages of their unique entertainment medium.

Special layouts and copy for newspaper advertising, special roadside signs, windshield stickers and other "gimmicks" are necessary and helpful for the drive-in, Nolan asserts, and accordingly his organization offers a "monthly service of 'proven' box-office stimulants."

This consists, in part, of 38 different newspaper ad layouts in mat form, a few of which are reproduced on this page. Additionally, it includes roadside flags and arrows, printed in weather-proof ink on bristol board stock which is believed to be capable of resisting weather for one full outdoor season. There are also scotchlite directional signs easily visible at night, bumper strips, jumbo heralds, windshield stickers and window cards, and animated roadside flags. The whole is designed to put the proved devices of old-time showmanship behind those special advantages and circumstances of the drive-in theatre which make it different from any other theatre. As for the success of these methods in practice—

"The reaction to our service here in Ohio," says Mr. Nolan, "has been far above even our expectations, and it looks to me as though we have a service that drive-in operators actually need. Up to now, their hands have been tied by lack of advertising material to work with. Several of the better showmen I know who are now operating drive-ins use newspaper ads that consist either of straight type with little eye or selling appeal, or one or two cuts printed over and over again until monotony destroys their effectiveness. The cost to them individually of a series of ad layouts would be prohibitive, but we can offer them at reasonable cost 38 ad layouts all designed exclusively for drive-in theatres. There is no comparison between the relative ineffectiveness of their newspaper ads and the results they may secure with ours. The same holds true of our outdoor material. We can offer the drive-in operator a complete outdoor campaign for his theatre that will give him saturation coverage at a very nominal cost."

Ferretti Adds More Firms To Theatre Comfort Field

J. J. Ferretti, formerly Eastern Sales Manager for U. S. Air Conditioning Corporation, has opened professional offices at 415 Lexington Avenue, New York, as Sales Engineer representing various firms, including General Blower Co., American Thermal Industries and Super Radiator Corp. These are long-established companies that have not hitherto been active in the theatre field. In cooperation with Mr. Ferretti they will now add their products to those available to the theatreman for heating, air conditioning and ventilating.

Charles Harting Percy New President of Bell & Howell

Charles Harting Percy has been elected President of Bell & Howell Company, manufacturers of 16-mm. cameras and projection equipment. He replaces Joseph H. McNabb, who headed the company for 26 years prior to his death. Mr. Percy has been with Bell & Howell for over 12 years, and became a Director 6 years ago.



with
STUB ROD CONTROL BOX

Records what happens between box office and door— every minute, every hour, every day!

Pays for itself in very short order!

AUTOMATICKET Control SYSTEMS

Covered by U. S. Pats. and Pats. Pend.

For complete information write to:
GENERAL REGISTER CORPORATION
36-20 Thirty-third Street, Long Island City 1, N.Y.
OR THE AUTHORIZED SUPPLY DEALER IN YOUR AREA



PETER M. WELLMAN—Owner, P. M. Wellman Theatres (10 theatres, 4 drive-ins), Girard, Ohio—says:

"Sound equipment in my theatres is of No. 1 importance to me. I've found what I want in RCA equipment and RCA Service."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

ADLER "THIRD DIMENSION" SILHOUETTE LETTERS
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"REMOVA-PANEL" Glass-in-Frame Units
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CAPITOL STAGE LIGHTING CO.
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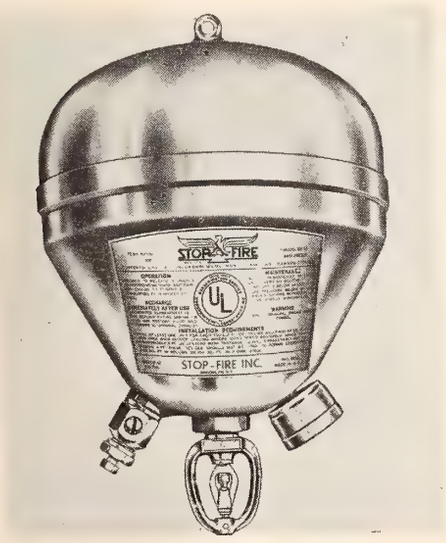
Theatre Equipment Showcase

New Glycol Vaporizer for Sterilizing Air, Automatic (Sprinkler) and Manual Fire Extinguishers, More Efficient Lamphouse, Among Current Products



Cross-infection in crowds is prevented by triethylene glycol vapor, automatically released by vaporizing device here shown.

● Readers of Showmen's are familiar with the use of triethylene glycol vapor to combat air-borne infections, and to permit operation of crowded places without danger during epidemics of respiratory diseases. The wartime researches that led to this discovery were reported in STR for July 19, 1947, on Page E-14, and one model of apparatus for disseminating the vapor was there described. Here pictured is another and even simpler appliance for effecting the same result. The Vapomatic (in the hands of the young lady in nurse's costume) is said by its makers, Merit Western Products Company, to be able to keep an area of 16,000 cubic feet supplied with TEG vapor at well above germicidal level. A manual control reduces the output of vapor for smaller areas, for larger ones more than one unit is installed. An infra-red lamp vaporizes the liquid.



Automatic fire safety is provided by this sprinkler that needs no piping. Sprinkler contents are chlorobromethane and CO_2.

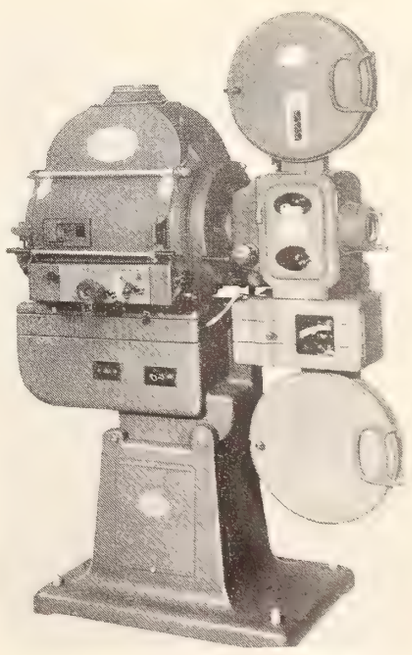
● Built-in sprinkler systems are an enormous help to fire safety, and in some jurisdictions are required under certain circumstances—but they are expensive. Here illustrated is an Underwriters-approved one-gallon sprinkler that needs only to be hung from the ceiling. The valve releases in the usual sprinkler fashion as a result of heat emanating from fire. Contents are chlorobromomethane and carbon dioxide. Specified minimum capacity is 700 cubic feet. The manufacturer is Stop Fire, Inc. Advantage specifically claimed for the device is—an automatic sprinkler system without the usual installation cost.

● The heroic young lady in the upper right-hand corner is using a Hero fire extinguisher. This product of Bostwick Laboratories comes in a 16-ounce, pressurized can that sells at $1.29. The active ingredient, carbon tetrachloride with carbon dioxide as propellant, is released by pulling back a ring on the top of the can, thus breaking the sealed spout. No re-filling or inspection are needed. Range of the stream is said to be 18 feet. Each can is supplied with a wall bracket for convenient mounting. The manufacturer asserts that Hero "puts out gasoline, fuel oil, grease, paper, electrical and all types" of fires and that its fluid meets Underwriters Laboratories and U. S. Government Of-380 specifications.

● Pictured at right is a complete sound projection assembly consisting of Motiograph pedestal and mechanism, Motiograph-Mirrophonic soundhead and the very new Motiograph-Hall lamp (STR for February 5th, Page E-17). The lamp is unique in that it combines reflector optics with a rotating positive carbon, an arrangement for which the manufacturer claims very superior efficiency. Operating range is 75 to 115 amperes. Light output at 85 amperes is said to be 19,000 lumens. Structural features include a 16-inch mirror and an automatic feed mechanism designed to hold the arc crater at within 7/1,000th inch of optimum position at all times. The lamp is intended for use in all larger theatres; it should prove of special interest to operators of drive-ins.



"Hero" fire extinguisher sells at $1.29 per 16-ounce can. Contents are carbon tetrachloride with CO_2 serving as propellant.



Motiograph projection and sound assembly with the new Motiograph-Hall lamp, rated by its manufacturer at 19,000 lumens.

New Safeguards for Drive-In Admissions

Special Problems Involved in Preventing Box-Office Losses in Outdoor Theatres Met by Special Sales and Checking Equipment Developed for Just That Purpose

By Bill Stober*

As told to Aaron Nadell

Like a man with a hole in his pocket from which coin after coin drops unheeded, many a theatre owner suffers continuous box office losses that he knows nothing about. Serious as the problem sometimes is in conventional houses, however, its importance is magnified in drive-ins.

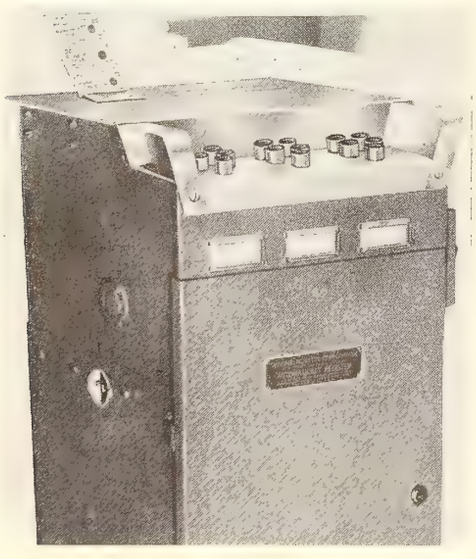
Two different kinds of protection are needed according to the policy of the drive-in. Both have been thoroughly developed. Special devices are at the disposal of theatres that sell admissions *by the car* and those that sell tickets for each patron in the car. The second practice is more common, and also needs more elaborate safeguards. It will be considered first.

Admissions per Patron

The system intended for use where admissions are sold per patron has four essential parts: a special kind of ticket register, a car counter, special and unique tickets, and a special collection box.

The new Automaticket Drive-In Register is of special design. It sells up to 400 tickets a minute—feeding out 1 to 5 simultaneously at 1, 2 or 3 different prices or classifications. It enables a cashier to sell any possible combination of tickets required for any car in a single motion. The total of tickets issued in each price classification is recorded in the machine, and since these totals cannot be altered or tampered with in any way, it is a simple matter to determine what box office receipts should be, and to check this figure against cash on hand. The Automaticket Drive-In Register differs in only two major respects from standard registers used in most theatres throughout the world: in the size and design of the ticket which it issues, and in the socket on one side which enables a Car Counter to be plugged in.

* General Register Corp.



These tickets, issued by Automaticket Drive-In Register, are split lengthwise and one strip tucked under windshield wiper shows just what admissions were collected for that car.

The Car Counter is an entirely new development which assures the drive-in management of accurate control of cars. Automatic in operation, it connects with one or more ticket registers to record continuously the total number of cars which have entered the theatre. As tickets are sold, regardless of the number sold to a car, it adds one digit to the total shown on the indicating dial. The counter may be installed anywhere—in the box office, in the manager's office, or wherever it is most convenient to have constantly known the exact number of cars in the theatre. This simple device also eliminates the need for the extra attendant whose primary duty is to count cars as they enter. The Automaticket Car Counter does it automatically—and accurately. It may be set back to zero at the start of each evening's performance if desired, so that the figure shown on the face of the Counter will reveal the number of cars without additional calculation—the question of when to shunt cars into the holding area is instantly answered.

The newly designed drive-in ticket issued by the Automaticket Register furnishes another arm of defense—control of patrons. This special ticket is issued in a continuous strip. Unlike the usual ticket, the perforation runs lengthwise instead of across. It is handed to the driver of the car at the box office, and taken by the ticket lifter in the normal way. The ticket lifter splits the ticket in half along the perforation, and places the patrons' stubs (still in a continuous strip) under the blade of the windshield wiper. The length of the strip indicates at a glance the number of admissions which have been paid for. The number of passengers in each car must tally with the number of stubs on the ticket.

The Stub Rod Control Box is the last chain that can be forged around employes to eliminate all manipulations and irregularities. Replacing the glorified wastebasket which most theatres call their ticket collection boxes (and which accomplish nothing beyond providing a receptacle for scrap paper), this device not only detects dishonesty but also places responsibility. It segregates stubs by days and hours—retaining them in sequence of collection under lock and key, on metal rods inside the machine. The box can be unlocked only by someone in authority who has been entrusted with the key. Stubs are removed by sliding from the rods directly on to a string; there is no chance for tickets to be shuffled or disarranged, and the string is sealed at both ends as soon as the removal has been made. Thus the exact order in which the tickets have been collected is permanently retained—for checking, analysis, or future reference.

Responsibility is fixed by using the Stub Rod Control Box to maintain a time record for all "front of the house" employes. Doormen and cashiers are required to file a time check in the machine, thus showing who was on duty at all times.

Admissions per Car

For drive-in theatres in which the charge is made by the car, regardless of the number of passengers, there is another Automaticket Control System. This control system utilizes a new Automaticket Portable—which fastens to a leather strap worn like a Sam Browne belt. It is a lightweight machine which permits an attendant to sell tickets anywhere between the highway and the entrance of a theatre—in effect a "portable boxoffice." It eliminates the need for building a box office, or for paying a cashier. Any employee can use it—and perform other duties when the theatre is full. It is so low in cost that even a 200-car drive-in can readily afford it—so that several "box office lines" can be opened when required. Because the attendant becomes a "roving cashier" he can pre-sell to holdouts, or, if traffic is jammed, can sell right out to the curb. Tickets are issued from the Automaticket Portable when a handle at its side is depressed. A carbonized tape inside the machine records the sale as each of the 500 tickets which the Portable accommodates is issued. If a record of the number of patrons is desired by management for statistical purposes, this also may be accomplished merely by instructing the attendant to write the number on each ticket as it is issued; the carbonized tape automatically duplicates each number as it is written down.



Where drive-in admissions are sold by the car and not per patron this "portable cashier" ticket register provides exact and easily-checked record of number of admissions sold.

MAKE YOUR THEATER A

Showplace

AND KEEP YOUR

BOXOFFICE BUSIER

Free!

Write today! Or—ask for our decorator to visit you!

HOW TO GET *more* for Your Theater—

DECORATING DOLLAR

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Send your rough sketches or plans for free estimate & color rendering

Wall Coverings ● Painting ● Ornament Plaques
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In Contacting Advertisers Please Mention SHOWMEN'S TRADE REVIEW

SMPE Issues Report on Theatre Television

A non-technical review of some basic aspects of large-screen theatre television has been issued in pamphlet form by the Society of Motion Picture Engineers. The pamphlets are obtainable at 75 cents each; but members of the Society will also find the same report in the SMPE Journal for March, 1949.

The report first reviews the position of the theatre industry with respect to obtaining allocations from the Federal Communications Commission for use of video frequencies for theatre purposes; notes that the necessary steps have not been taken by the industry to date; notes also that the needed channels are very much in demand by others, and adds that "the conclusions to be drawn are evident."

Alternative, co-axial cable distribution of television programs for theatre use is also discussed, and in considerable detail, with maps of available and planned facilities, and tables of proposed rates for use of such cables.

The technical operation of three different television systems suited to the theatre is reviewed briefly in non-technical language. These systems are: the RCA direct-projection method; the Paramount film-storage method in which the program is photographed, developed quickly by automatic means, and then projected in the conventional manner; and a Swiss arrangement which combines electronic with mechanical scanning and somewhat resembles the Scophony system, but is said to be more efficient.

The report, copies of which can be obtained from the SMPE, 342 Madison Avenue, New York, was prepared by the Society's Theatre Television Committee, of which Donald E. Hyndman of Eastman Kodak Company was chairman. Other members included: G. L. Beers, RCA Victor Division; Frank Cahill, Jr., Warner Brothers, member of STR's Projection Advisory Council; A. W. Cook, Ansco; James Frank, Jr., United Photo Supply Corporation; R. L. Garman, General Precision Laboratories; E. P. Genock, Paramount Pictures; A. N. Goldsmith, consulting engineer; T. T. Goldsmith, Jr., Du Mont Laboratories; Charles F. Horstmann, RKO, member of STR's Projection Advisory Council; Lester B. Isaac, Loew's, Inc., member of STR's Projection Advisory Council; A. G. Jensen, Bell Telephone Laboratories; P. J. Larsen, Los Alamos Scientific Laboratory; Nathan Levinson, Warner Brothers; Harry Rubin, Paramount Pictures, member of STR's Projection Advisory Council; Otto Sandvik, Eastman Kodak Company; E. Schmidt, du Pont; A. G. Smith, National Theatre Supply, New York; E. I. Sponable, Twentieth Century-Fox Film Corporation, and J. E. Volkman, RCA Victor Division.

To bleach wood floors, first take off all paint, wax, etc. After the paint remover has done its work use benzene to get out the last possible residue of wax or other foreign material. Apply a saturated solution of oxalic acid (strong poison!) dissolved in hot water or in rubbing alcohol. When the bleach is completed, flush thoroughly and repeatedly to wash away even the faintest trace of acid.

Outdoor Theatres

S.O.S. is Headquarters

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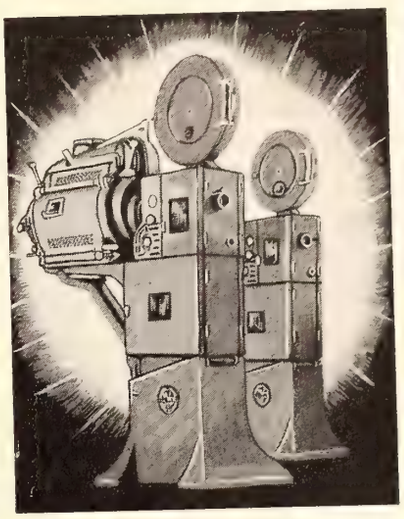


Photo shows DeVry 500 Car Outfit

COMPLETE DeVRY BOOTH UNITS with dual sound projectors; stands; lens; HI arcs; rectifiers and hipower amplifiers.

for 200 car theatres.....$1595
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No. 14-2 conductor underground cable, per ft. 6c
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SPECIAL PRICES DURING APRIL on **In-a-car Speakers, Standee Speakers, Underground Cable.**

Special prices on new and rebuilt arc lamps, rectifiers (single and 3 phases), projectors, etc.

All equipment fully tested under actual operating conditions before shipment—your assurance of satisfactory service. All equipment *GUARANTEED UNCONDITIONALLY FOR ONE YEAR.*

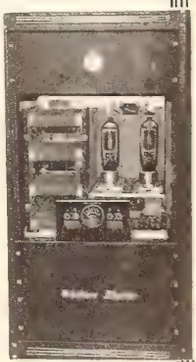
S.O.S. customers benefit by engineering counsel, writing diagrams, blueprints sggugesting drive-in theatre layouts . . . without charge.

What Price Power!

500 watt Western Electric BOOSTER AMPLIFIER connects to any preamp.

$650

From coast to coast drive-in exhibitors make S. O. S. headquarters



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S.O.S. CINEMA SUPPLY CORP.

Dept. B, 602 WEST 52nd ST., N. Y. 19

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Showmen's Trade Review 3/5/49
1501 Broadway, New York 18, N. Y.

Please send, free and without obligation, the literature checked below.

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2 ☐	5 ☐	8 ☐	11 ☐	14 ☐
3 ☐	6 ☐	9 ☐	12 ☐	15 ☐

I would also like to have free literature on the items of equipment checked below.

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Name .....

Theatre .....

Address .....

City and State .....

EQUIPMENT LITERATURE

March 5, 1949

We make every effort to obtain for you any useful information you desire—without cost or obligation. Merely clip the adjoining column and return it to us with your name, name of theatre and address printed plainly and legibly at the bottom. Check the appropriate numbers for desired items of literature described below; for information on other technical subjects listed, check the appropriate adjoining squares. All requests receive very prompt attention.

AIR DIFFUSER. A six-page, two-color folder describes in full detail the newest Agitair diffusing device, the model "RTC." This diffuser, designed to assure effective distribution of conditioned air regardless of the shape of the area to be conditioned, "blows" in one, two, three or four directions as required, and can also distribute more air in some directions and less in others, as required. It offers the architect and engineer, the bulletin says, "a product which will fit into their design, instead of making their design conform to the diffuser." It can be obtained in sizes to fit standard tile dimensions, eliminating any need for on-the-job tile cutting. The bulletin gives a great deal of information as to the variety of types in which this diffuser is available, methods of installation, and how the device operates. The same manufacturer's wind-actuated air exhausters, and high efficiency filters, are also illustrated and described. (#1)

CARPET PROTECTOR. Vacuuming leaves some grit behind to wear expensive fibers; shampooing on the floor invites mildew and microbes that rot the fibers and give off odors. A 10-page booklet by Nuodex Products Co. describes a chemical that is added to carpet shampoos to prevent growth of mildew and bacteria. This might be your answer; why not send for the booket? (#2)

CUTOUT MACHINE. A four-page, two-color pamphlet describes the latest model K10 Cutawl, product of International Register Company, which is designed for cutting any desired pattern into any of a wide variety of display materials. The improvements incorporated in this new model are explained and illustrated in detail. Prices and terms are quoted. The pamphlet describes an interesting, versatile and very useful little machine. (#3)

GENERAL EQUIPMENT—for every part of the theatre—is listed, described and illustrated in S.O.S. Cinema Supply Corp.'s new 1949 catalog, just released. Nearly a thousand items, ranging from auditorium chairs to drive-in speakers, are included in its 64 pages. Prices are given, and are highly competitive. Whoever buys anything for a theatre will want to have this free catalog handy for reference. (#4)

GLASS PROJECTION PORT. Larger theatres have long closed in their projection ports with high quality glass to keep noise out of the auditorium and dust off the projection lens. Such equipment has been individually tailored to the theatre, and proportionately expensive. Lower-cost, factory-made glass projection ports are now within reach of every budget. They are described in a bulletin, issued by Murch Electric Corporation, which is well worth a few minutes of any theatreman's time. (Incidentally, since the bulletin was printed Murch has announced a further reduction in its prices.) (#5)

LIGHTING FIXTURES. An amply-illustrated 16-page booklet by Adams Lighting, Inc., depicts the attractive appearance of numbers of theatre lighting fixtures, brackets and illuminated directional signs. Each illustration is accompanied by detailed information as to the dimensions, materials, and finish of the fixture shown, and the number of lamps and circuits it accommodates. Some of these fixtures are modernistic, some classical; all are beautiful. The illuminated directional fixtures designate exits, men's and women's rooms, and box-office prices. The booklet further makes clear that all of these fixtures are only a few of the company's standard designs; and also that special types will be made to order—and if desired will be planned by their art department for any architectural scheme. (#6)

MOTOR GENERATORS. One of the two known methods (and the oldest) for supplying the projection arc and other arc lamps with d.c. in theatres wired for a.c. is the motor generator. A line of generators suited to arc lamps of 42, 60 and 80 volt ratings is described and illustrated, with considerable detail, in a four-page, two-color folder issued by the Imperial Electric Company for J. E. Robin, Inc. Breakdown pictures show the armature and rotor assembly of one model, the commutator and brush construction, and the exterior and interior of one model of control cabinet for use with these devices. Accompanying text describes both the constructional details and the design provisions for assuring longer life, minimum trouble and utmost silence in operation. The catalog also explains that the Robin-Imperial line includes ventilating motors, curtain machines and studio apparatus. (#7)

ORNAMENTAL WALLPAPER. The beauty of old-fashioned hand wrought iron balconies, pilasters, etc. (such as may be seen in all its old-world charm in the French Quarter of New Orleans) forms the theme of a line of ornamental wallpaper that is pictured and described in an eight-page, two-color booklet by A. H. Jacobs Co. The designs are authentic and historical, the booklet states; and they form railings, columns, door frames, window frames, cornices, picture frames, pilasters and other simulated structural and ornamental members. Wall paper of this theme is naturally not suited to every theatre, but where it will fit in with the general decorative and atmospheric background it should be found enormously appealing. The impressive and versatile possibilities of this wallpaper are clearly and convincingly pictured in the booklet. (#8)

PROJECTION LENSES. The Kollmorgen Super-Snaplite and Snaplite lenses (f/1.9 and f/2.0 respectively) are described in detail in a two-color, six-page brochure issued by Kollmorgen Optical Corporation. These lenses are coated for greater efficiency and hermetically sealed in one-piece mounts. Also illustrated and described is the Kollmorgen Series 1 Snaplite, designed for good projection at lower cost. Included in the brochure is a list of fittings, by means of which any Kollmorgen lens can be used with any of twenty-three models of American-made projector mechanisms. (#9)

QUONSET CONSTRUCTION. A 20-page, two-color, illustrated publication issued by Stran-Steel Division of Great Lakes Steel Company presents an interesting account of the origin, history and development of nailable steel frame construction and its evolution in Quonset design. Anyone concerned with modern methods of reducing building costs will find valuable background information in this clearly-written, easily-understood booklet, which tells a fascinating story. (#10)

RUNNER ENDS. Metal runner ends for the protection of every type of rubber, carpet or fabric runner have been brought out in a novel form by Lorraine Manufacturing Corporation. These runner ends are rust-proof; and they attach to the runner very simply. Neither riveting nor sewing is needed, nor any mechanical skill at all. An illustrated booklet describes this handy product. (#11)

UNIFORMS. The variety of uniforms available for giving your ushers, usherettes, doormen and even porters a smart and creditable appearance may be wider than you realize. Eighteen different styles of such uniforms are pictured in a 16-page booklet by Delta Uniforms, a Division of Highway Outfitting Company, Inc. Additionally, the booklet offers not only to forward still additional illustrations if requested, but even to have the Design Studio create new styles to specific requirements. Emblems and insignia used by prominent theatre circuits are pictured; they should suggest interesting possibilities to any theatreman. Illustrations also show a variety of shoulder knots, caps and other accessories, all of which can be used to contribute further individuality and distinction to a theatre's uniformed staff. (#12)

VACUUM CLEANING. Effective cleaning of theatre screens, drapes, ornamental surfaces, upholstery and stairways; and in-place shampooing of theatre carpets, are pictured and explained in a four-page folder by National Super Service, Inc. The bulletin describes the best methods of using the Super vacuum cleaner, and the technical details of the cleaner itself. The information it contains will prove definitely helpful to anyone concerned with the practical problems of theatre housekeeping. (#13)

WASTE RECEPTACLES. Specialists in the manufacture of waste receptacles, Bennett Manufacturing Company produces a large and varied line of these indispensable furnishings, many with special features. Thus there are waste receptacles equipped with frames for holding advertising cards, and others with decalcomanias advertising Coca-Cola, etc. All Bennett receptacles have self-closing tops, and all are available with galvanized liners, although waxed paper and burlap inner containers are also supplied. The entire line is effectively pictured and described in an eight-page, two-color bulletin which also gives dimensions and shipping weights, and thorough explanation of materials used and structural features. (#14)

Useful Products

Inquiries concerning any of the products described below may be addressed to Equipment Department, Showmen's Trade Review.

Concrete Floor Preserver

To prolong the life of concrete floors is the purpose of a preparation, manufactured by Stonhard Company, which is said to harden the surface and prevent "dusting" of the concrete. In jurisdictions where it is not permissible to floor the projection room with linoleum, life of equipment may be shortened if abrasive concrete dust is scuffed into the closely-fitted moving parts, and a floor treatment of this kind should be exceptionally helpful there in addition to its usefulness in the theatre in general.

Washable Wallpaper

A fabric-base wall covering that is applied like wall paper but is said to be permanently washable, is obtainable from the Standard Coated Products Division of Interchemical Corporation, in plain tints and in a very large number of attractive modern patterns. It can be applied overnight to new or old wall areas by a relatively small working crew. The material is said actually to reinforce plaster surfaces, and to hide all cracks, peeling, etc. It also provides a base for repainting when decorating time again comes 'round.

All-Glass Wall Tile

An all-glass wall tile available in 14 colors, light in weight but offering all the resistance of glass to stain, deterioration, warping or corrosion, is now on the market. Each tile is one-eighth inch thick, with colors fired directly to the glass for permanence and deep luster. A rubber mastic, said to be non-aging and to provide permanent resilience as a shock absorber, is the cementing medium used. Manufacturer is the Dearborn Glass Company.

Inexpensive Addresser

Inexpensive addressing is made possible by a small machine offered by Addresso Sales Co. No stencils or plates are required. Addresses are typed on a paper tape, backed by special carbon. Carbon impressions are transferred to envelope, circular or postcard by means of a colorless fluid. The master tape is said to be good for up to 100 mailings. The machine operates at the rate of 20 addresses per minute.

Box-Office Window Unit

Price and other display cards can readily be mounted upright on the deal plate of the box-office or on any other ferrous metal surface by means of magnetic clips manufactured for that purpose by Magnetic Merchandising, Inc. The magnetic attraction will hold either on flat or on curved surfaces, the maker asserts.

Asphalt Floor Tile

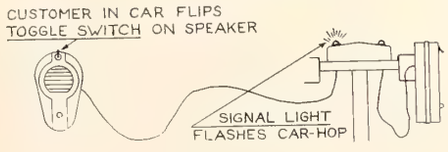
Asphalt floor tiling, tough and resilient, is offered by David E. Kennedy, Inc., in a wide range of colors. The tile is laid square by square; the number of possible patterns, therefore, is practically unlimited.

Patented Concession Light

Autocrat, Inc., reports receipt of Notice from the Patent Office of award of U. S. Patent No. 2,463,339, covering their simplified concession light for drive-in speakers. The invention eliminates need of running wires to the speakers for power in addition to the wires for sound. Autocrat concession lights need no power because they are operated by the sound current. They are small but brilliant orange neon lamps which can be switched into the sound circuit when the patron desires to summon a refreshment vendor. There is no interference with reception because the neon lamp consumes practically no power.



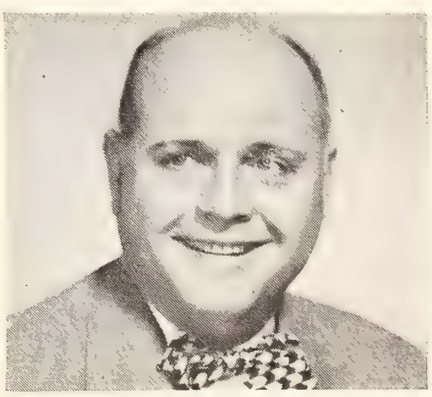
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You get extra high sound fidelity, extra patrons and extra profits with AUTOCRAT speaker systems at no extra cost! Here's why: Built-in lights in the AUTOCRAT junction box flash when customers flip the toggle switch located on the AUTOCRAT speakers in their cars. There's a separate light and speaker switch for each car . . . so concessionaires know who wants refreshments and when. Flashing AUTOCRAT lights attract attention faster. Prevents rude interruptions to customers . . . walking in dark or intermission rush. Also protects equipment because flashing light signals theft, too. Super-fidelity and tone control. Plain or chrome finish available, choice of colors, plus service guarantee! AUTOCRAT SYSTEMS are better, yet cost no more than ordinary ones. WRITE, WIRE OR PHONE DAYTON, RA-2192.

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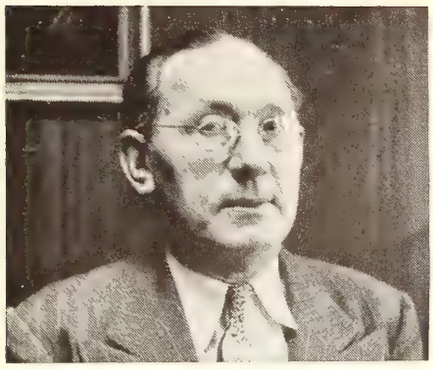
AUTOCRAT, INC.



BOLIVAR HYDE—General Manager, Talgar Theatre Co., Lakeland, Florida—declares:

"We have used RCA Service for over 14 years, and have found this service satisfactory and economical. Our equipment always is kept in excellent condition."

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ABE SOLOMON—President, Independent Theatres, Inc. (operators of 15 theatres), Chattanooga, Tennessee—says:

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SHOWMEN'S TRADE REVIEW

HELPFUL BOOKS

Detail on electrical wiring practices, safety requirements, and on all kinds of electrical materials such as wires, cables, switches, junction boxes, conduit and the like, will be found fully and clearly set forth in H. P. Richter's "Practical Electrical Wiring." Though the text is so well written that any one can understand it thoroughly at first reading, still further clarity is obtained by abundant use of illustrations.

The book opens with a brief account of Underwriters' requirements and approvals, and of the nature and use of the National Electrical Code. It then devotes two short chapters to a review of electrical fundamentals and the exact meaning of such terms as amperes, volts, ohms, power factor and so on. Following this and occupying the bulk of the book come detailed, illustrated descriptions of wiring equipment and methods, with a few pages of specific attention to theatres beginning on Page 508.

The publishers are McGraw-Hill Book Company of New York; $3.75.

New Multiple-Viewer Video Designed for Public Places

A new television system for public places, consisting of one master tuner and up to 10 remotely-located viewing units, has been developed by Trans-Vue Corporation, Chicago, and recently was demonstrated in that city.

The arrangement corresponds to that of a radio receiver with a number of additional loudspeakers wired to it.

As used in a theatre, the Trans-Vue system would permit a single master tuner to provide television pictures and sound in the lobby, foyer and other locations, simultaneously. The remote viewing units are of two sizes—77 square inch and 134 square inch pictures.

The viewing units are intended to be mounted on walls at a height of approximately 8 feet. They are tilted 8 degrees downward. They can thus be seen without effort by every person in a crowded room. Coaxial cables connect them with the master tuner.

New Process for Incandescents

Incandescent lamps for 16-mm. and 8-mm. projection are now being produced under a newly perfected process for forming the filaments mechanically, General Electric Company announced. Hitherto the ten-element filaments had been constructed by hand. The new lamps are available in the 1,000-, 750- and 500-watt sizes; the latter two have a rated burning life of 25 hours, while the 1,000-watt lamp is rated at 10 hours.

Chicago Representatives

Reinig and Shondell, 22 East Huron St., Chicago, have been appointed advertising representatives of SHOWMEN'S TRADE REVIEW for the mid-west territory, it was announced by Charles E. (Chick) Lewis, publisher.

ROYAL SOUNDMASTER

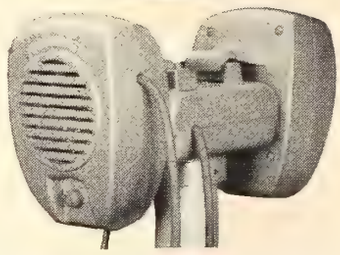
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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

John Wayne, who has finally hit his stride in pictures and at the present time is one of the top favorites at the box-office, will star in Republic's "Eagles in Exile." With him will be Vera Ralston and Philip Dorn. Wayne will also handle the production reins, with George Waggner directing from his own original story. Shooting is scheduled to start next week.

* * *

Arrangements have been completed between Samuel Goldwyn and Universal-International for Dana Andrews to star in U-I's "Paradise Lost, 1949." and now that Goldwyn has agreed to Andrews' loanout, production plans are being accelerated by Robert Buckner, who wrote and will produce the picture, so that Andrews may be sent to Italy within the next three weeks, where many of the sequences will be filmed.

* * *

William Wellman, one of Hollywood's top directors, has been signed by MGM to direct "Battleground," the picture which the studio expects to be the "Big Parade" of World War II. Story, by Robert Pirosch, is based on the heroic defense of Bastogne by the American Troops. Robert Taylor, Van Johnson, John Hodiak and Keenan Wynn are members of the cast already set.

* * *

Rosalind Russell gets Robert Cummings for her leading man in "My Next Husband," her next film for Columbia. Negotiations were completed this week.

* * *

The first picture to "go" at Warners since the studio shut-down is "The Octopus and Miss Smith," co-starring Jane Wyman and Dennis Morgan. Zachary Scott, also signed for the picture, is due back from his New York vacation in time for the March 7th start. Eve Arden will be among the toppers too. Direction will be by Michael Curtiz, with Harry Kurnitz producing.

* * *

Though still untitled, the second film in the "Bomba" series which Producer Walter Mirisch makes for Monogram, is being prepared for shooting. Ford Beebe, the director of the first "Bomba, the Jungle Boy," will again handle the megging chores. Johnny Sheffield plays the lead in this miniature Tarzan series.

* * *

Jane Cowl, one of the foremost actresses in the American Theatre, has finally succumbed to Hollywood's call. She has agreed to play the part of Robert Montgomery's mother in "Come Be My Love," the Neptune production for Universal-International release. This will be her first screen role.

* * *

Robert Lowery and Anne Gwynne have been set by Producer William Stephens to co-star in his production "Arson, Inc.," for Lippert Productions. Picture goes before the cameras on March 9 and will be released through Screen Guild.

* * *

Shelley Winters and Dan Duryea were assigned the starring roles in Universal-International's "Contraband," a semi-documentary being written by Robert Richards for production by Aaron Rosenberg.

* * *

"No Escape," an original screenplay by Larry Marcus, was acquired by Hal Wallis as a starring vehicle for Burt Lancaster. Story deals with a gambling ring and its operations and the eventual regeneration of its chief operator. Before going into this picture, Lancaster is scheduled to make "William Tell" in Italy this summer.

* * *

Columbia Producer-Director Robert Rossen is currently in the east looking over plays and story properties for his program of three productions which he will make for Columbia release under his new studio contract. He recently completed "The Undercover Man" and "All the King's Men" for the same studio.

* * *

Gloria Swanson, glamorous star of silent days, has been signed by Paramount to star in the Charles Brackett-Billy Wilder story "Sunset Boulevard," a film about Hollywood. The picture should be a natural for Miss Swanson for she was one of the original stars who helped make Hollywood history, and she will play the part of a silent-day movie queen livnig in seclusion.

* * *

The next Whip Wilson (Monogram's newest western star) picture, second in this westtern series, will have Reno Brown for the feminine lead and Andy Clyde again handling the comedy relief. Producer Barney Sarecky has signed Ray Taylor to direct. Shooting starts March 7.

Cortese Borrowed

Valentina Cortese has been borrowed by MGM from 20th Century-Fox to play a half-caste girl in "Malaya," formerly "Operation Malaya."

Duryea Film Set

First picture under Dan Duryea's new one-picture-a-year contract with Universal-International will be "Contraband."

Studio Roundup

When a previously dark studio resumes production it's an occasion for rejoicing among laid-off employes and the trade in general. That happened this week when Monogram got back in the saddle with "Joe Palooka in the Return Bout." Also scheduled to roll on March 7 is an untitled western to be produced by Barney Sarecky. Incidentally, Elyse Knox returned to her role of Ann Howe in the Palooka picture; she had been out for some time because of the recent birth of her second child.

Another lot to get going again was United Artists. Producer-director Roy Del Ruth moved into new quarters at Nassour Studios and started "Red Light" March 1, an independent production for UA release. George Raft stars with Virginia Mayo, plus Gene Lockhart and radio's Henry Morgan. Joe Kaufman is serving as associate producer.

Paul Hurst was signed for the comedy lead in Republic's Monte Hale action western, "Outcast of the Trail," and the film went before the cameras Feb. 28.

American Debut

Noted Irish actor Liam Redmond made his American screen debut this week at Universal-International in Robert Buckner's "Sword in the Desert," formerly called "Desert Legion." The troupe has been in Monterey for locations, and weather permitting, will remain there three weeks longer. Hugh French, a former British army officer, arrived from England to play an underground fighter who impersonates a British officer in the picture! Director Charles Lamont last week called 200 extras to provide populations of cowboys, miners, Chinese, Indians, gamblers and fancy women for the mythical towns of Cactus Creek and Powder River (Arizona), locales of "Curtain Call at Cactus Creek," U-I's Technicolor western comedy.

Paul C. Lees is making a career of getting killed: as Alan Ladd's OSS buddy in "After Midnight" at Paramount, he gets slain. Previously, in "Sorrowful Jones" and "Sealed Verdict" he suffered sudden death, and in "Chicago Deadline" was merely beat up to within an inch of his life! Francis Lederer returned to Paramount after 10 years' absence to play in the

Writer Tashlin Sees Comedies as Top Grossers



Frank Tashlin

The top money-making pictures for the next two years will be comedies, according to Frank Tashlin, writer of the success, "The Fuller Brush Man." In an exclusive interview with SHOWMEN'S TRADE REVIEW, Tashlin predicted that "Love Happy" would equal the grosses of the Red Skelton starrer. Tashlin recently completed the Marx Bros. vehicle for Lester Cowan.

"In 'Love Happy' I had the chance to write the chase sequence I've been wanting to do for years," he said. "I used my past experience as an animator to devise the scenes in which Harpo is chased over the New York skyline by the villains. The idea of combining animated signs with human characters is a sure-fire laugh-getter, as proven in our sneak preview."

Tashlin recalled that chases helped make Hollywood famous, referring to the Harold Lloyd, Charlie Chaplin and Mack Sennett era.

Tashlin, himself, started his career 26 years ago as an animator for Max Fleischer, and later worked for Leon Schlesinger and Walt Disney as a producer-director-writer. He did another Marx Bros. opus, "A Night in Casablanca," back in 1945. He is also the writer and creator of the well-known cartoon book, "The Bear That Wasn't."—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

MGM. Operation Malaya—Principals: Spencer Tracy, James Stewart, Sydney Greenstreet, Lionel Barrymore. Director, Richard Thorpe.

Intruder in the Dust—Principals: Claude Jarman, Jr. Producer-Director, Clarence Brown.

MONOGRAM. Joe Palooka in the Return Bout—Principals: Joe Kirkwood, Leon Errol, Elyse Knox. Director, Reginald LeBorg.

REPUBLIC. Outcast of the Trail—Principals: Monte Hale, Paul Hurst, Roy Barcroft. Director, Phil Ford.

UNITED ARTISTS. Red Light — Principals: George Raft, Gene Lockhart, Virginia Mayo, Henry Morgan. Producer-Director, Roy Del Ruth.

Home of the Brave—Principals: James Edwards, Jeff Corey, Steve Brodie. Director, Mark Robson.

UNIVERSAL-INTERNATIONAL. Curtain Call at Cactus Creek—Principals: Donald O'Connor, Eve Arden, Vincent Price, Gale Storm. Director, Charles Lamont.

Sword in the Desert—Principals: Marta Toren, Stephen McNally, Paul Christian. Director, George Sherman.

picture. Fred Haney, new manager of the Hollywood Stars baseball team, was signed to do "backstage" broadcasting for a baseball game sequence in "Red Hot and Blue."

Screen Plays, Inc., quietly started another film for UA release, on Feb. 25, moving ahead in the race for the first picture to be released exposing anti-Negro feeling. It's "Home of the Brave," adapted from a play by Arthur Laurents that originally dealt with anti-semitism. Robert Stillman is associate producer and assistant director on this picture, which takes place among soldiers on a South Pacific atoll during the war. James Edwards, colored star of the stage success, "Deep Are the Roots," plays the lead in the all-male cast. Film is expected to be completed on a four-week shooting schedule, with locations in northern Mexico included.

"Intruder in the Dust" started at MGM on March 2, with Clarence Brown producing and directing. "Charlie Chan" turned villain when Roland Winters, who portrays the sleuth in the Monogram series, was cast as a villain in MGM's "Operation Malaya." Director Tony Mann almost lost a leg while filming MGM's "Border Incident" near the Mexican border. Perched on a rock ledge in a volcanic lava gorge when suddenly the rock gave way, Mann was thrown 20 feet, but luckily suffered only a wrenched ankle and chipped bone.

James, William Cagney Return to Warner Bros.

Negotiations were concluded this week with William Cagney, president of Cagney Productions, whereby James Cagney will return to Warner Bros., the studio he left in 1942 to form an independent producing company in association with his brother. At the same time, another deal was completed whereby Cagney Productions will make three pictures for Warner release, one of which will probably be "A Lion Is in the Streets," to star James Cagney.

James Cagney will star in three Warner productions. The first of these will be "White Heat," an original story by Virginia Kellogg, and the second will be "The West Point Story," a musical production with authentic United States Military Academy background. The third vehicle will be selected later.

It's Col. Autry, Suh

While in Louisville for personal appearances at the Jefferson County Armory, Columbia Cowboy Star Gene Autry was made a Kentucky Colonel.

LONDON OBSERVATIONS

Wilson Tells Producers to 'Put Your House in Order'; Warter's Data Said to Dash Hopes for Higher Rentals

By JOCK MacGREGOR

"Put your house in order," was the cold, uncompromising advice given to the National Film Production Council, representing employers and employes, by Harold Wilson, BOT President. They were bluntly told they would get no further financial aid or tax concessions.



Jock MacGregor

In other words, the government is no longer impressed with the present setup and believes the economic problem can be solved from within. This is the first official intimation that the producers have cried "Wolf" too often.

Exhibitors have complained that money is squandered and does not go on the screen. Enormous sums are tied up in story rights. It is alleged that over a million dollars has been spent on subjects which can never be made. Even options cost money and the BFPA's annual report for 1947-48 reveals a large number of titles registered. Elaborate machinery is maintained at head offices and then individual producers make their own arrangements. The stars are used as scapegoats. Artists draw high weekly salaries for months without ever making a film, then fanciful sums are paid to continental players whose lack of English delays shooting.

Thousands can also be saved by planned production and directors going on the floor with a completed script. Recently "Bad Lord Byron," "Helter Skelter," "Cockpit" and others have needed re-takes which obviously mean extra costs.

The unions, too, can save much by dropping restrictive practices such as pulling the switches at knocking-off time instead of letting the director complete the scene, the five-day week, exorbitant overtime and countless petty hindrances; strikes and walkouts—such as at Gainsborough when some workers left the studios to march to the House of Commons, must be stopped.

* * *

In these difficult days, it is good to hear of practical economies. So hats off to Betty Box who borrowed a theatre set from Denham for scenes in "Don't Ever Leave Me" at Shepherds Bush. Maybe we need more women around the studios!

* * *

Where sound business methods have always existed is at Associated British. Now they are expanding and have announced an eight million dollar program for the year. Two pictures, "The Hasty Heart" with Ronald Reagan and Patricia Neal and Alfred Hitchcock's "Man Running" with Jane Wyman, executive producer Robert Clark announced, will have world wide release through Warner Brothers. Two others will be handled by American companies (one of these is presumably Monogram).

* * *

Chairman Sir Philip Warter believes with a reduced quota they would do better. They could produce more in conjunction with American firms and get guaranteed playing time in return for more bookings for their Hollywood product in this country.

Sir Philip came to the press conference after giving evidence to the Portal Committee on exhibition and distribution and told me that if rentals were raised by only five per cent his circuit would be unable to meet costs let alone pay a dividend. They now pay over $20,000,000 annually for film hire. He took these audited figures with him and I gather the CEA's case has staggered the investigators.

On the question of rentals it is perhaps significant that Rank and Associated British are 100 per cent members of both groups and probably represent a quarter of the CEA's membership, yet the resolution not to exceed 50 per cent for film hire was recently re-affirmed.

* * *

Granada Theatres have concluded a two million dollar deal for the acquisition of the Medway Group comprising seven important halls in London and the home counties.

Two Acres Needed for 'Annie' Sets at MGM

Two acres at MGM have been converted into the wild and woolly west for exterior sets on "Annie Get Your Gun," which is scheduled to go before the Technicolor cameras in March with Busby Berkeley directing and Arthur Freed producing.

Largest set will be the grounds for the Buffalo Bill show, while next in size will be the Sioux Indian Reservation and ceremonial grounds where Judy Garland as Annie will be inducted into the tribe by J. Carrol Naish, who plays Sitting Bull. Third is the reproduction of Governor's Island.

Plan Film Based on Pitchblende Discoverer

Early production of a picture to be called "The Mine That Shook the World," to be based on the life of Gilbert Labine, Canadian discoverer of the Arctic Circle source of pitchblende, has been announced in Hollywood. Labine, who is said to have made possible the atom bomb, will serve as supervisor of the film. According to Tom Ahearn and Leonard Haynes, who are writing the screenplay, the FBI and Canadian government have okayed the script.

'Music for Happiness' Gloria Jean's Next

"Music for Happiness," next Gloria Jean picture to be produced by Sanford S. Shear under the banner of Sandre Productions, will be directed by Arthur Dreifuss. The picture, which was written by Beth Brown, will feature the Meremblum Junior Symphony of Hollywood and Saundra Berkova, 16-year-old violinist. Charles Previn will be music supervisor.

U-I Buys 'Francis' For Donald O'Connor

Universal-International has acquired screen rights to "Francis," a novel by David Stern, as a starring vehicle for Donald O'Connor. Robert Arthur will produce, and Arthur Lubin will direct. Lubin and Stern are collaborating on the screenplay.

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title	Company
Abbott & Costello Meet Frankenstein.	U-I
Abbott & Costello Meet the Killers..	U-I
Accused, The	Para.
Act of Violence	MGM
Adventures of Don Juan	WB
Adventures of Gallant Bess	EL
Affairs of a Rogue	Col.
Africa Screams	UA
After Midnight	Para.
Air Hostess	Col.
Alaska Patrol	FC
Alias Nick Beal	Para.
Alice in Wonderland	EL
All's Well	Ind.
All the King's Men	Col.
Amazing Mr. X	EL
Amazon Quest	FC
An Act of Murder	U-I
Angel in Exile	Rep.
Angel on the Amazon	Rep.
Angry God, The	UA
Anna Lucasta	Col.
Any Number Can Play	MGM
Apartment for Peggy	20th-Fox
Appointment With Murder	FC
Arctic Manhunt	U-I

B

Babe Ruth Story, The	Allied
Bad Boy	Allied
Bad Men of Tombstone	AA
Bad Sister	U-I
Baltimore Escapade	RKO
Barkleys of Broadway	MGM
Beautiful Blonde From Bashful Bend	20th-Fox
Behind Locked Doors	EL
Belle Starr's Daughter	20th-Fox
Beyond Glory	Para.
Big Cat, The	EL
Big Jack	MGM
Big Punch, The	WB
Big Sombrero, The	Col.
Big Steal, The	RKO
Big Town Scandal	Para.
Bitter Victory	Para.
Black Eagle, Story of a Horse	Col.
Blanche Fury	EL
Blondie's Big Deal	Col.
Blondie Hits the Jackpot	Col.
Blondie's Night Out	Col.
Blondie's Secret	Col.
Blood on the Moon	RKO
Bodyguard	RKO
Bomba, the Jungle Boy	Mono.
Border Incident	MGM
Boston Blackie's Chinese Venture	Col.
Boy With Green Hair, The	RKO
Bribe, The	MGM
Bride of Vengeance	Para.
Broken Journey	EL
Brothers in the Saddle	RKO
Bungalow 13	20th-Fox

C

Calamity Jane and Sam Bass	U-I
Calendar, The	EL
Canadian Pacific	20th-Fox
Canon City	EL
Canterbury Tale, A	EL
Caught	MGM
Challenge to Lassie	MGM
Champion	UA
Checkered Coat, The	20th-Fox
Chicago Deadline	Para.
Chicken Every Sunday	20th-Fox
City Across the River	U-I
Clay Pigeon	RKO
Code of Scotland Yard	Rep.
Come To The Stable	20th-Fox
Command Decision	MGM
Connecticut Yankee, A	Para.
Conspirator	MGM
Coroner Creek	Col
Countess of Monte Cristo	U-I
Cover-Up	UA
Creeper, The	20th-Fox
Crime Doctor's Diary	Col.
Criss-Cross	U-I
Crooked Way, The	UA
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical	*(C) Comedy*
(D) Drama	*(Doc) Documentary*
(G) Gangster	*(M) Musical*
(H) Horror	*(W) Western*
(My) Mystery	*(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

Massacre River	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48
My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
Stampede	R. Cameron-G. Storm		5/1/49	a12/11/48

ASTOR PICTURES

Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-O. Homolka-B. Bishop			
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77		b2/5/49
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms	68		a12/4/48
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68		b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59		b1/8/49
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
For Those Who Dare	G. Ford-I. Lupino E. Buchanan			a2/5/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready			a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	William Bishop-Lois Maxwell			
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100		b2/26/49
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66		b12/18/48
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	J. Hall-A. Jergens			a2/5/49
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty Saves A Life (D)F	T. Donaldson-G. Henry	67		b2/12/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
Secret of St. Ives, The	Richard Ney			a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49
Undercover Man	G. Ford-N. Foch			a7/31/48
Walking Hills, The	R. Scott-E. Raines-W. Bishop			a7/3/48
We Were Strangers	Jennifer Jones-John Garfield			a12/11/48

Westerns

Blazing Trail	Charles Starrett-Smiley Burnette			
Desert Vigilantes	Charles Starrett-Smiley Burnette			
El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys			a2/5/49
Laramie	Charles Starrett-Smiley Burnette			
Singin' Spurs	Hoosier Hot Shots-Patricia White	62	9/23/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	

EAGLE LION

CURRENT

905	Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48	b7/31/48
	Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Feb. '49	
827	Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48	b8/7/48
906	Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48	b9/11/48
919	Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49	b3/20/48
	Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	9/12/48	b4/24/48
826	Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48	b6/26/48
824	Close-Up (D)A	A. Baxter-V. Gilmore-R. Kollmer	83	6/9/48	b10/9/48
	Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49	b3/6/48
910	He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48	b11/13/48
903	In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48	b9/4/48
831	Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48	b7/31/48
907	Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48	b10/30/48
825	Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48	b6/19/48
908	Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48	b10/16/48
923	Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49	b4/10/48
901	Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48	b7/3/48
912	Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49	b12/18/48
902	Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48	b9/18/48
911	Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48	b12/4/48
Sp.	Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133		b7/31/48
915	Red Stallion in the Rockies *C	Red Stallion-A. Franz	85	3/2/49	a11/6/48
	Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49	a11/6/48
953	Ride, Ryder, Ride *C	J. Bannon-P. Stewart-E. Lynn	59	Jan '49	
954	Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates		Feb. '49	
	Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48	b8/14/48
	Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49	
929	Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48	b7/24/48
909	Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48	b10/30/48
927	Tulsa *T	S. Hayward-R. Preston-P. Armendariz	88	Mar. '49	a10/2/48

COMING

	Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49	
	Calendar, The (C)A	Greta Gynt-John McCallum	79		b6/5/48
	Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90		b2/5/49
	Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90		b1/22/49
	Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108		b10/2/48
941	It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49	b11/29/47
	Man Wanted	Anabel Shaw-Robert Lowery			
	Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92		b8/28/48
	My Brother's Keeper (D)A	J. Warner-J. Hylton	88		b2/26/49
828	Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116		b7/3/48
	Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95		b1/22/49
	Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90		b12/25/48
	Quartette (D)A	H. Baddeley-D. Bogarde	120		b12/4/48
	Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94		b10/2/48
920	Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	Apr. '49	b12/18/48
	Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95		b11/6/48
	Waterloo Road (D)A	John Mills-Stewart Granger	85		b1/29/49
	Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93		b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Matthews-C. Donne		3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48	b10/16/48
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49	
"G"-Man	D. Jagger-J. Carradine			
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49	b2/5/49
Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney		4/15/49	
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48	b8/14/48
Search for Danger	J. Calvert-A. Dekker		4/8/49	
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914	Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49	b12/25/48
	Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49	b2/5/49
915	Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49	b12/25/48
	Conspirator	R. Taylor-E. Taylor		Mar. '49	a2/26/49
831	Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48	b6/19/48
829	Easter Parade *T (M)F	J. Garland-F. Astaire-P. Lawford	103	July '48	b5/29/48
	Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49	b1/1/49
909	Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48	b10/9/48
903	Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48	b8/14/48
913	Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49	b11/20/48
901	Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48	b8/7/48
904	No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48	b10/9/48
912	Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49	b8/31/47
930	Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48	b3/27/48
905	Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48	b8/28/48
902	Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48	b8/7/48
916	Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49	b1/1/49
911	3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49	b12/4/48
906	Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48	b10/16/48
910	Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48	b12/11/48

COMING

	Any Number Can Play	Gable-Smith-Corey-Totter			
	Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		May '49	a10/2/48
	Big Jack	Wallace Beery-Marjorie Main			a1/29/49
	Border Incident	G. Murphy-R. Montalban-A. Bedoya			
	Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49	b2/19/49

SHOWMEN'S TRADE REVIEW

Title	*Company*

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Date With Judy, A	MGM
Dear Wife	Para
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

Easter Parade	MGM
Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Emperor Waltz, The	Para
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Feathered Serpent, The	Mono
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
For Those Who Dare	Col
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Fountainhead, The	WB
Frontier Investigator	Rep

G

"G"-Man	FC
Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Manhunt, The	Col
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leather Gloves	Col.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie				a2/26/49
Edward, My Son	S. Tracy-D. Kerr				
Great Sinner, The	G. Peck-A. Gardner-W. Huston		Apr. '49		a1/29/49
In the Good Old Summertime *T	J. Garland-V. Johnson				a2/26/49
Intruder in the Dust					
Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
Madame Bovary	J. Jones-J. Mason-L. Jourdan				a2/26/49
Midnight Kiss *T	K. Grayson-J. Hurdi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
Operation Malaya					
Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore				
Scene of the Crime	V. Johnson-G. DeHaven-T. Drake				
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall				a1/22/49
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan				a1/29/49
Take Me Out to the Ball Game *T	Sinatra-Williams-Kelly-Garrett		Apr. '49		a10/9/48
Tale of the Navajos *T	Navajo Indians	58			
That Midnight Kiss	K. Grayson-M. Lanza				

MONOGRAM

CURRENT

4823	Feathered Serpent, The (My)F	L. Gorcey-H. Hall-G. Dell	60	12/19/49		b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4830	Henry, the Rainmaker (C)F	W. Douglas-J. Frazee-J. Compton	64	2/13/49		b2/5/49
4829	Incident (G-D)A	R. Walburn-W. Catlett-W. Tracy	68	1/23/49		b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b6/26/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801	16 Fathoms Deep (D)F	L. Chaney-A. Lake-T. Chandler	82	7/25/48		b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4715	Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4826	Temptation Harbour (D)A	R. Newton-S. Simon	110	2/27/49		b3/29/47
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4806	Bomba, the Jungle Boy	Johnny Sheffield-Peggy Ann Garner		3/20/49		a12/11/48
4816	Fighting Fools	R. Winters-K. Luke-M. Moreland	69	4/17/49		a8/21/48
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol				
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49		
4810	Steamboat Rhythm	J. Davis-J. Marston-V. A. Borg		5/29/49		a2/5/49
4804	Tuna Clipper	R. McDowall-E. Verdugo	77	4/10/49		a2/5/49

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor		1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851	Hidden Danger	J. M. Brown-M. Terhune-G. Pattison	55	12/5/48		
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4767	Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4853	Trails End	Johnny Mack Brown		4/3/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718	Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4717	Shaggy *C (D)F	B. Joyce-G. Nokes-R. Shayne	71	6/11/48		b4/17/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/6/49		a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/49
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
4815	El Paso *C	J. Payne-G. Russell-S. Hayden	92	4/1/49		a1/1/49
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
	Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49		
	My Friend Irma	M. Wilson-J. Lund-D. Lynn				
	Red, Hot & Blue	B. Hutton-V. Mature				a2/19/49
	Rope of Sand	Lancaster-Calvet-Rains-Lorre				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones	B. Hope-L. Ball		7/4/49		a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49		a6/26/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
	Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

CURRENT

					Trade Shown	
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	87	Sept. '48		b11/13/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48		b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Feb. '49		b11/20/48
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48		b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48		b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48		b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48		b7/31/48
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49		b10/23/48
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48		b5/22/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48		b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48		b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48		b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48		b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48		b5/15/48
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49		b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48		b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48		b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49		b1/22/49
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48		b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48		b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48		b7/24/48

COMING

	Baltimore Escapade	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60		b2/19/49
	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63		b2/12/49
	Follow Me Quietly	W. Lundigan-J. Corey			a2/12/49
	Green Promise, The	W. Brennan-M. Chapman			a12/4/48
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64		b11/13/48
	Interference	Mature-Ball-Scott-Tufts			a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx			a2/12/49
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			a9/6/47
	Rustlers	Tim Holt-Richard Martin			
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Savage Splendor	African Travelogue	63		
	Set-Up, The	R. Ryan-A. Totter			a2/12/49
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	84		b2/12/49

REPUBLIC

CURRENT

					Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48		b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48		b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48		b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48		b7/31/48
804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49		a10/30/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48		b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48		b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48		b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48		b11/27/48
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48		b11/20/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48		b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48		b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48		b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48		b9/4/48
721	Plunderers, The *U (D)F	A. Cameron-I. Massey	87	12/1/48		b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49		b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48		
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48		b7/17/48
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49		b1/8/49

COMING

	Duke of Chicago	T. Brown-A. Long		3/15/49	a2/19/49
	Hellfire	W. Elliott-M. Windsor			a2/12/49
	Hideout	L. Bridges-A. Booth		3/8/49	a2/19/49
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80		b2/19/49
	Montana Belle	Jane Russell-George Brent			
	Outcast of the Trail				
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald			
	Susanna Pass *U	R. Rogers-Trigger-F. Willing		4/29/49	

Westerns

	Death Valley Gunfighter	Allan Lane-Eddy Waller		4/19/49	
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
757	Desperadoes of Dodge City F	A. Lane-B. Jack-E. Waller	60	9/15/48	b9/11/48
	Frontier Investigator	A. Lane-E. Waller-F. Ford			
	Law of the Golden West	M. Hale-G. Davis-S. Elliott			
	Prince of the Plains	M. Hale-S. Davis		4/8/49	
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48	
863	Sheriff of Wichita	A. Lane-L. Wilde-R. Barcroft	60	1/22/49	
741	Son of God's Country F	M. Hale-P. Blake	60	9/15/48	b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48	

SCREEN GUILD PRODUCTIONS

4808	Dead Man's Gold	L. LaRue-F. St. John-P. Stewart	58	9/10/48	
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL

O

Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Operation Malaya	MGM
Out of the Storm	Rep.
Outcast of the Trail	Rep.
Outpost in Morocco	UA

P

Paleface	Para.
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep.
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep.

Q

Quartette	EL

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para.
Red Light	UA
Red Pony, The	Rep.
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rim on the Canyon	Col.
Rimfire	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Sam Wynne	RKO
Samson and Delilah	Para.
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Set-Up, The	RKO
Shaggy	Para.
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Steamboat Rhythm	Mono.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
Thelma Jordon	Para.
There Is No Escape	SG
They Live By Night	RKO
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Wallflower	WB
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will James' "Sand"	
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida		62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee		84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John		58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff		91	10/8/48		b11/27/48
4818	Omoo	P. de Cordoba-Ron Randell-L. Kincaid			3/4/49		
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart		75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter		63	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes		71	8/13/48		b8/21/48
4817	Rimfire	Millican-M. B. Hughes-R. Hadley			3/1/49		
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley		62	12/3/48		b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John			4/2/49		
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John			4/23/49		
	There Is No Escape						
4809	Thunder in the Pines	George Reeves-Ralph Byrd		61	12/10/48		

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92			b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48		b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48		b8/14/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48		b7/3/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)	L. Young-V. Johnson-R. Vallee	81	Mar. '49		a9/25/48
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49		b11/6/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48		b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49		b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49		b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48		b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48		b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan	June '49		a2/5/49
908	Canadian Pacific *C	R. Scott-J. Wyatt	97	Apr. '49	a10/16/48
	Come to the Stable	L. Young-C. Holm	Sept. '49		a2/12/49
	Everybody Does It	L. Darnell-C. Holm-P. Douglas			
	Fan, The	Crain-Sanders-Carroll-Greene	May '49		a7/24/48
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson	June '49		a2/12/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
	I Was a Male War Bride	C. Grant-A. Sheridan	Oct. '49		a2/5/49
904	Impulse	D. Andrews-M. O'Hara	April '49		a1/1/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas	July '49		
	Mr. Belvedere Goes to College	C. Webb-S. Temple	May '49		a2/5/49
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood	Nov. '49		
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix	Aug. '49		a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin	July '49		a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			a2/5/49
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa	Apr. '49		a1/22/49
	Tucson	J. Lydon-P. Edwards-C. Russell	May '49		a7/17/48
	Will James' "Sand"	M. Stevens-C. Gray-C. Grapewin	July '49		a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter	June '49		a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49		b2/26/49
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49		b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48		b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48		b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48		a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48		b7/17/48
	Urubu (D)F	Native Cast	66	8/16/48		b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48		b5/29/48

COMING

	Africa Screams	B. Abbott-L. Costello-H. Brooks	
	Champion	K. Douglas-M. Maxwell	a2/26/49
	Crooked Way, The	J. Payne-E. Drew-S. Tufts	a2/26/49

Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood				
Home of the Brave	J. Edwards-J. Corey-S. Brodie				
Impact	Donlevy-Raines-Walker-Coburn	109			a2/26/49
Indian Scout	George Montgomery-Ellen Drew				a8/21/48
Jigsaw	F. Tone-Danziger-Tower	77			
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton				
Outpost in Morocco	G. Raft-A. Tamiroff				a2/26/49
Red Light					
Too Late for Tears	Scott-DeFore-Miller-Corey				
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead				

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez				
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61			a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49		b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48		b7/3/48
686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49		b8/28/48
663	Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48		b12/6/47
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48		b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48		b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48		
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48		b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48		b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48		b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48		b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48		b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48		b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48		b8/21/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48		b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48		b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48		b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49		b10/30/48

COMING

Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff				
Arctic Manhunt	M. Conrad-C. Thurston				a2/5/49
Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff				a1/8/49
City Across the River (D)F	S. McNally-J. Corey	90			b2/26/49
Curtain Call at Cactus Creek	D. O'Connor-E. Arden-V. Price				
Illegal Entry	H. Duff-M. Toren-G. Brent				a2/19/49
Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally				a2/5/49
692 Ma and Pa Kettle	M. Main-P. Kilbride-R. Long		Apr. '49		a1/15/49
691 Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49		b2/5/49
Sword in the Desert	M. Toren-S. McNally-P. Christian				
Take One False Step	W. Powell-J. Gleason				a2/19/49
Western Story, The	Yvonne de Carlo-Scott Brady				
Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105			b11/13/48
Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven				a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48		b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48		b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48		b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48		b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49		b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49		b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48		b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48		b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48		b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48		b8/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49		b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48		b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48		b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48		b9/18/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48		b8/7/48
726	Wallflower (C)F	J. Reynolds-R. Hutton-J. Paige	77	6/12/48		b5/22/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49		b12/25/48

COMING

Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet				a12/18/48
Fountainhead, The	G. Cooper-P. Neal-R. Massey				a8/28/48
Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken				a7/24/48
Happy Times *T	Kaye-Bates-Slezak-Cobb				
Hasty Heart, The	Ronald Reagan-Patricia Neal				
Homicide	R. Douglas-H. Westcott-R Alda				
House Across the Street	W. Morris-J. Paige-B. Bennett				a10/2/48
Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105			b2/28/48
It's a Great Feeling *T	D. Morgan-J. Carson-D. Day				
Kiss in the Dark	Jane Wyman-David Niven				a6/26/48
Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae				a7/3/48
Montana *T	E. Flynn-A. Smith-S. Z. Sakall				a12/18/48
My Dream Is Yours *T	Carson-Day-Bowman-Arden				a6/26/48
Night Beat	W. Douglas-A. Hale-R. Alda				a8/28/48
Night Unto Night (D)	Ronald Reagan-Viveca Lindfors				a5/10/47
North of the Rio Grande	J. McCrea-V. Mayo-D. Malone				a12/18/48
One Last Fling	A. Smith-Z. Scott-J. Backus				a5/22/48
Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo				a1/8/49
South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88			b2/19/49
Task Force	G. Cooper-W. Morris-W. Brennan				a12/18/48
This Side of the Law	Lindfors-Smith-Paige-Douglas				a1/22/49
Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding				a1/8/49
Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett				a7/24/48

ADVANCE DATA
On Forthcoming Product

The Forsyte Saga (MGM) Principals: Greer Garson, Errol Flynn, Walter Pidgeon, Robert Young. Director, Compton Bennett. A story, set in 1880 London society, involving one woman wooed and won by three men.

Any Number Can Play (MGM) Principals: Clark Gable, Alexis Smith. Director, Mervyn LeRoy. A story that occurs within a seven-hour time elapse, with 20 years of a rugged gambling casino owner's life revealed.

That Midnight Kiss (MGM) Technicolor. Principals: Kathryn Grayson, Jose Iturbi, Ethel Barrymore, Mario Lanza. Director, Norman Taurog. A musical romance involving a wealthy girl and a singing truck driver.

Border Incident (MGM) Principals: George Murphy, Ricardo Montalban, Howard da Silva. Director, Anthony Mann. A semi-documentary about a U. S. Immigration office investigator and his Mexican counterpart who discover a gang of American and Mexican racketeers who smuggle aliens across the border.

NEWSREEL SYNOPSES

(Released Wednesday, March 2)

ALL AMERICAN (Vol. 7, No. 332)—San Antonio police praised; Television magician; Kansas legislator Stevens; Howard Air ROTC; Chemistry at Jackson College; Skater Lucky Petersen back from South America.

MOVIETONE (Vol. 32, No. 17)—Weizman takes over; Pope denounces dictatorships; Nice and Viareggio parades (ex. Denver and Los Angeles); Anna Strong returns; German circus daredevil; Press photo queen; Figure skating champs; Red Cross trailer.

PARAMOUNT (No. 54) — Pope denounces communism; Israel-Egypt armistice; Economic state of the union; Red Cross trailer.

NEWS OF THE DAY (Vol. 20, No. 251)—Weizman inaugurated; Pope denounces Reds; The Anna Strong spy case; Carnival time on Riviera; Miss Brevity; Figure skating champs; Washington crews; Red Cross trailer.

TELENEWS (Vol. 2, No. 9)—Portugal hails president; Berlin protests "Oliver Twist"; Munich spy trial; Norway Army maneuvers; Saboteurs wreck Spanish train; China Nationalists' peace mission; U. S. Navy units in Turkey; Athenagoras visits Turk president; Truman hits Congress; N. Y. Cemetery strike; Mardi Gras; Vaughan gets foreign decoration; Brotherhood Week; Quads birthday; Hair styles; Lady boxer; World's fastest woman.

UNIVERSAL (Vol. 22, No. 225)—Weizman inaugurated; Mardi Gras; Merci Train in Los Angeles; Pope denounces communism; Starting gate for athletes; Skiing; Figure skating champs; Red Cross trailer.

WARNER PATHE (Vol. 20, No. 56)—Weizman inaugurated; Reds deport Anna Strong; Kuhn freed; Press photo queen; Merci train in Los Angeles; Pope denounces Mindszenty trial; Santa Anita derby; Bobsledding champs; Ski jumping champs.

(Released Saturday, March 5)

MOVIETONE (Vol. 32, No. 18)—Mauna Loa erupts; Air passenger record broken; Largest carrier fighter; Flame throwers; Spring hats; Merci train in Los Angeles; Santa Anita Handicap; Ski jump record; Gliding; Diving.

NEWS OF THE DAY (Vol. 20, No. 252)—Mauna Loa erupts; Red Army Day in Berlin; Truman at Jefferson-Jackson Day dinner; Miami gambling raid; Santa Anita handicap; Ski jump record; Diving.

PARAMOUNT (No. 55)—Greece war report; Israel-Arab prisoner exchange; Red Army Day in Berlin; Kuhn freed; Hemlines.

UNIVERSAL (Vol. 21, No. 226)—Air passenger records; Largest carrier fighter; Soaring; Mauna Loa; U. S. ambassador returns from Hungary; Dutch princesses ski; Saboteurs wreck Spanish train; Washington crews; Ski jumping.

WARNER PATHE (Vol. 20, No. 57)—Red Army Day in Berlin; British election; Mauna Loa erupts; Israel-Arab prisoner exchange; Air passenger record; Largest carrier fighter; Cliff diving; Army boxing; Skiing; Santa Anita handicap.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott		3/1/49
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone,	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott		4/1/49

EAGLE LION

738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48

FILM CLASSICS

	Gun Justice	Ken Maynard	61	9/15/48
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Last Stand	Bob Baker	57	9/15/48

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon		

RKO RADIO

912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
913	She	H. Gahagan-R. Scott		Dec. '48

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
	Ranger and the Lady	Roy Rogers		4/10/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SCREEN GUILD PRODUCTIONS

S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48

UNITED ARTISTS

	False Paradise	Wm. Boyd-Andy Clyde	61	9/10/48
	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

FAVORITE FILMS

About Face	W. Tracy-J. Sawyer	43	Jan. '49
All American Coed	F. Langford-J. Downs	49	Jan. '49
Ape Man	B. Lugosi-W. Ford	65	Feb. '49
Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
Corpse Vanishes	B. Lugosi	64	Feb. '49
Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
Fall In	W. Tracy-J. Sawyer	48	Jan. '49
Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
Gaiety	A. Ayers-J. Negrete	44	Jan. '49
Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
Killer on the Loose	M. Brian-R. Hardy		Mar. '49
Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
Murder Mob	B. Cabot-W. Bond	64	Nov. '48
Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
Our Relations	Laurel & Hardy	70	Dec. '48
Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
Topper	C. Grant-C. Bennett	96	Dec. '48
Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

SAVOY FILMS

Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
East Side Kids	H. Chester-H. Berger	62	Feb. '49
Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton			
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48	
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48	
Man on the Eiffel Tower *Ansco	C. Laughton			
Pirates of Capri	L. Hayward			
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49	
Quiet One (Mayer-Burstyn)	D. Thompson	67		
Story of Life (Crusades)	J. Crehan	67	b7/10/48	
Strange Victory (Target)	V. Richardson	73	b7/24/48	
Street Corner (Viro)	M. M. Jones	70	b12/18/48	
Zamba	G. Cooper			

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48	

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48	

ENGLAND

Showtime (English Films)	A. Todd	91	b6/5/48	

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48	
Chips Are Down (Lopert)	M. Presle	93	b2/12/49	
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48	
Eternal Husband (Vog)	Raimu	91	b12/4/48	
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48	
Fric-Frac (Oxford)	Fernandel	190	b6/5/48	
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48	
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48	
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48	
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48	
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49	
Marius (Siritzky)	Raimu	128	b5/15/48	
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49	
Nais (Siritzky)	Fernandel	105	b6/19/48	
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48	
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48	
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48	
Ruy Blas (Discina)	D. Darrieux	87	b10/30/48	
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49	
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48	

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48	
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48	
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48	

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48	
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48	
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48	
Montecassino (Superfilm)	A. Lolli	93	b11/6/48	
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48	
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48	
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48	
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48	
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48	

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49	

SHORT SUBJECT BOOKING GUIDE

1947-48

ASTOR PICTURES

Jimmy Fidler's Personality Parade (20) .....12/20 .....
Boss Comes to Dinner (10). 4/1 .....
Makers of Destiny #1(17½) 5/1 6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

SPECIAL (4)
(Rel. Nos. 83601, 83801, 842 and 83901)

MY PAL FEATURETTES (2)
(Rel. Nos. 83201 and 83202)

WALT DISNEY CARTOONS (6)
Reissues
(Rel. Nos. 84701 to 84706)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

TECHNICOLOR CARTUNES (5)
Reissues
(Rel. Nos. 3321 to 3325)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

SING AND BE HAPPY SERIES (8)

3381 Spotlight Serenade (10)... 3/29 .....
3382 Singing the Blues (10).... 5/ 7/31
3383 River Melodies (8)..... 7/5 7/31
3384 Songs of the Season (8)...10/11 1/22
3385 Hits of the Nineties (9)...10/18 .....

NAME BAND MUSICALS (13)

3301 Alvino Rey and Orch. (15).10/22 2/14
3302 Drummer Man (15).....12/3 2/14
3303 Carlos Molina & His Orch. (15) 12/13 2/14
3304 Tex Beneke & His Orch. (15) 3/3 6/19
3305 Woody Herman & His Orch. (15) ..... 3/31 .....
3306 Red Ingle & His National Seven (15) 6/16 6/19
3307 Tex Williams and His Orch. in Western Whoopee (15). 6/23 7/31
3308 Jimmy Dorsey & Orch. (15). 8/18 9/25
3309 Red Skin Rumba (15)..... 9/15 9/25
3310 Buddy Rich & Orch. (15)..10/13 1/15

SPECIALS (2)

3201 Snow Capers (19)..... 2/18 6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

Rel. No.	Title	Rel. Date	Data

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

M.M. BUGS BUNNY SPECIAL (8)

4719 Hot Cross Bunny (7)..... 8/21 10/16
4720 Hare Splitter (7)..... 9/25 1/29
4721 My Bunny Lies Over the Sea ( ) .....12/4 .....
4722 Hare-Do (7) ..... 1/15 .....

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COLUMBIA

THREE STOOGES COMEDIES (8)

1401 Heavenly Daze (16½).... 9/2 9/25
1402 I'm A Monkey's Uncle (16) .10/7 10/23
1403 Mummy's Dummies (16)...11/4 1/22
1404 Crime on Their Hands (17½) .....12/9 .....
1405 The Ghost Talks (16)..... 2/3 .....
1406 Who Done It?..... 3/3 .....

ASSORTED & ALL-STAR COMEDIES (12)

1421 Billie Gets Her Man (17). 9/9 9/25
1422 Go Chase Yourself (17)....10/14 10/9
1423 Parlor, Bedroom and Wrath (16) .....12/16 .....
1424 Radio Riot (16)..... 2/10 .....
1425 Sunk in the Sink (16)..... 3/10 .....
1431 A Pinch in Time (16).....11/11
1432 He's In Again (16½)..... 1/13 .....
1433 Miss In A Mess (16½).. 1/13 ..

CAN YOU TOP THIS? (2)

1411 #1 (13) .....11/18 ....

COMEDY FAVORITES (6)
Reissues

1441 Pest from the West (18½). 9/30 ....
1442 Ay Tank Ay Go (16).....10/21 ....
1443 Static in the Attic (19)...12/23 ..
1444 Nothing But Pleasure (17). 3/31 .....

FOX AND CROW (8)
Technicolor

1701 Robin Hoodlum (7).....12/23
1702 Magic Fluke (7)..... 3/24 .....

ONE-REEL SPECIAL

1551 Candid Microphone No. 1 (11) .....10/21 .....
1552 Candid Microphone No. 2 (10½) ..... 3/3 .....

COLOR RHAPSODIES (8)

1501 Pickled Puss (6½)..... 9/2 9/2
1502 Lo, The Poor Buffalo (6½).11/4 1/1
1503 Coo-Coo Bird Dog (6)..... 2/3 .....

COLOR FAVORITES (8)
Reissues

1601 The Stork Takes a Holiday (8) ..... 9/9 ...
1602 Swing Monkey Swing (8)..10/14 ....
1603 The Little Match Girl (8½) .....11/25 ....
1604 Glee Worms (7½).....12/16 ....
1605 A Boy and His Dog (7)... 1/6 ..
1606 Spring Festival (8)..... 3/17 .....

FILM NOVELTIES (8)

1901 Rhapsody on Ice (9).....12/23 ...

VERA VAGUE LAFF TOURS (8)

1751 A Lass in Alaska (10½)..10/28 10/
1752 Sitka Sue (10½)..... 1/20 .....

WORLD OF SPORTS (12,

1801 Diving Champions (9½).. 9/23 10/2
1802 Acrobatic Babies (9½)...10/14 10/2
1803 Babe Didrickson, Queen of Sports (10).....11/25 2/12
1804 Flashing Fins ( ).....12/23 .
1805 Mrs. Golf (10)..... 2/24 .....
1806 Trigger Magic (10)..... 3/17 .....

THRILLS OF MUSIC (12)

1951 Elliot Lawrence & Orch. (10½) 9/23
1952 Ray Eberle & Orch. (10)...11/4 2/12
1953 Louis Prima & Orch. ( ).12/16 ...
1954 Buddy Rich & Orch. ( ). 1/20 ....
1955 Charlie Spivak & Orchestra ( ) ..... 3/24 .....

SCREEN SNAPSHOTS (12)

1851 Hollywood Holiday (9).... 9/2 10/2
1852 A Day at C.B.S. (9½)...10/7 1
1853 Stars to Remember (9½)..11/18 2/12
1854 Hollywood Santa Claus Lane (10) .....12/23 ....
1855 A Rainy Day in Hollywood (9½) ..... 1/27 .....
1856 Frank Borzage Golf Tournament (10) ..... 3/3 .....

COMMUNITY SINGS (8)

1651 Baby Face (9)..... 9/16 10/2
1652 My Happiness (10).....10/21 1/22
1653 It's Magic (9½).....12/23 .....
1654 Bouquet of Roses ( ).... 2/17 .....
5657 Christmas Carols (10½)...12/9 ....

SERIALS

1120 Congo Bill (15 Chapters)..10/28 ....
1140 Bruce Gentry (15 Chapters) 2/10 .....

Rel. No.	Title	Rel. Date	D

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31 Old Rockin' Chair Tom (7). 9/18 1
W-32 Lucky Ducky (8).....10/9 ...
W-33 Professor Tom (8).....10/30 ...
W-34 The Cat That Hated People (7) 11/20 2
W-35 Mouse Cleaning (7).....12/11 ..
W-36 Goggle Fishing Bear (7).... 1/15 ..
W-37 Bad Luck Blackie ( ) ....

PETE SMITH SPECIALTIES (10)

S-51 Why Is It? (7)..... 9/11 11/
S-52 Pigskin Skill (8)..... 9/18 10/
S-53 Ice Aces (8).....11/6 2/
S-54 Let's Cogitate (8).....12/25 2/
S-55 Super Cue Men (8)..... 1/1 ..
S-56 What I Want Next (8)..... 2/12 ..

GOLD MEDAL CARTOONS (Reissues)

W-21 The Little Goldfish (8)....11/20 ...
W-22 Fine Feathered Friends (8).. 1/1 ..
W-23 The Blue Danube ( )..... ...
W-24 Sufferin' Cats ( )..... ...

FITZPATRICK TRAVELTALKS (8)

T-11 Wandering Through Wales (9) 10/16 2
T-12 Night Life in Chicago (9)...11/27 2
T-13 Scholastic England (8).....12/18 ..

THE PASSING PARADE (6)

K-71 The City of Little Men (10).11/20 2
K-72 Annie Was A Wonder (10).. 1/29 ..

MGM SPECIALS (2 Reel) (4)

A-1 Mighty Manhattan ( )..... ...

PARAMOUNT

PACEMAKERS

K8-1 Appointment With Baby (11).10/8 1
K8-2 Mr. Groundling Takes the Air (11) 12/3 1
K8-3 Make Mine Monica (11).... 1/14 2
K8-4 The MacAdemy Awards (8). 2/18 ..
K8-5 I Remember You ( )..... 3/18 ..

NOVELTOON

P8-1 The Mite Makes Right (8)..10/ 1
P8-2 Hector's Hectic Life (7)...11/19 1
P8-3 Old Shell Game (7).....12/17 2
P8-4 The Little Cut-up (7).....12/17 2
P8-5 Hep Cat Symphony (7)..... 2/4 ..
P8-6 Lost Dream ( )..... 3/18 ..

SCREEN SONG

X8-1 Readin' Ritin' and Rhythmetic (7) 10/22 1
X8-2 The Funshine State (8)..... 1/7 2
X8-3 The Emerald Isle (7)..... 2/25 ..
X8-4 Comin' Round the Mountain ( ) ..... 3/11 ..

SPEAKING OF ANIMALS

Y8-1 The Gnu Look (10).....10/29 1
Y8-2 Calling All Animals (10).... 1/7 2
Y8-3 Meet the Champ (9)..... 2/11 ..

G. RICE SPORTLIGHT

R8-1 Hot Rod Speedsters (10)...11/5 12
R8-2 Acrobatic Illini (10)..... 1/7 2
R8-3 Sno' Time for Learning (10). 1/21 2
R8-4 In the Driver's Seat (10)... 3/4 ..

POPEYE

E8-1 Robin Hoodwinked (7).....11/18 1
E8-2 Symphony in Spinach (7)....12/31 ..
E8-3 Premiere ( ) ..... 3/25 ..

UNUSUAL OCCUPATIONS

L8-1 The Glass Orchestra (10)...11/26 1
L8-2 The Early Bird (10)..... 1/28 ..
L8-3 The Flying Dancers ( )..... 3/11 ..

POPULAR SCIENCE

J8-1 Solar Secrets (10).....12/24 2
J8-2 The Stocking Yarn (10)..... 2/4 ..
J8-3 White Magic ( )..... 4/1 ..

RKO RADIO

THIS IS AMERICA (13)

93101 County Fair (18).....11/12 1
93102 Girls in White (17).....12/10 1
93103 Berlin Powder Keg (17)... 1/4 ..
93104 Our Daily Bread (16)..... 2/4 ..

SPECIAL (2)

Football Headliners of 1948 ( ) .....12/10 ..
Playful Pelican (7).....10/8 ..

EDGAR KENNEDY (6)
10th Series

93401 Contest Crazy (17).....10/1 12

LEON ERROL (6)

93701 Uninvited Blonde (18)....11/12 ..
93702 Backstage Follies (17)....12/24 2

MY PAL (4)

93201 Pal's Return (20).....11/26 ..

SCREENLINERS (13)

94201 Jan August & His Piano (8) .....10/29 ..
94202 Block Party (8).....11/26 ..
94203 It Pays to Be Ignorant (8).12/24 ..
94204 Men of the Shooting Stars (9) ..... 1/21 ..

WALT DISNEY CARTOONS (10)

94101 Pluto's Purchase (7)..... 7/9 ..
94102 The Trial of Donald Duck (7) ....
94103 Catnap Pluto (6)..... 8/13 9
94104 Inferior Decorator (7).... 8/27 ..
94105 Pluto's Fledgling (7)..... 9/10 12
94106 Soup's On (8).....10/15 ..
94107 Three for Breakfast (7)...11/3 ..
94108 Mickey and the Seal (7)...12/3 ..

No.	Title	Rel. Date	Data
9	Tea for Two-Hundred (7)	12/24	....
0	Pueblo Pluto (7)	1/14	.....
3	Pluto's Judgment Day (8).	1/28	.....
	SPORTSCOPES (13)		
1	Texas Redhead (8)	2/24	1/22
2	Frozen Fun (8)	10 22	...
3	Athletic Stars (8)	11 1[illegible]	...
4	Fighting Tarpon (8)	12/17	.....
5	Game Birds (8)	1/14	.....
	RAY WHITLEY REVIVALS (4)		
1	Keep Shooting (17)	9/10	...
2	Range Rhythm (16)	10/15	...
3	Cactus Capers (15)	11/19	...
4	California or Bust (18)	12/24	....
	WALT DISNEY (8)		
	Reissues Series 2		
1	Goofy and Wilbur (8)	10 1	...
2	Wynken, B'ynken and Nod (8)	11/19	...

REPUBLIC

SERIALS

1	Federal Agents vs. Underworld, Inc. (12 Chapters)	1 29	.....
	King of the Jungleland (15 Chapters) (Reissue).	4/23	.....

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

54	Copenhagen Pageantry (8).	1/48	5 1
55	Scenic Sweden (8)	6/48	5 [illegible]
56	Riddle of Rhodesia (8)	7/48	9 1
57	Bermuda (8)	8/48	9 1
58	Desert Lights (8)	8/48	8 2
59	Portrait of the West (8)	10/48	.
60	Way of the Padres (8)	1/48	...
	Black and White		
03	Sky Thrills (9)	3/48	5 1
04	Majesty of Yellowstone (9).	7/48	5 1[illegible]
	SPORTS REVIEW (7)		
02	Olympic Class (10)	2/	5 1
03	Everglades Adventure (9)		5 1
04	Football Finesse (10)	9/	5 [illegible]
05	Olympic Water Wizards (9)	10/	12/4
06	Yankee Ski-Doodle (8)	12/	
52	Aqua Capers (T) (8)	1/	5
53	Playtime in Scandinavia (T) (8)	4	5 8
	TERRYTOONS (20)		
	Technicolor		
12	Felix the Fox (7)	1	6 8
13	Taming the Cat (7)	1/	6 8
14	The Magician (7)	3/	6/19
15	Chipper Chipmunk, The (7).	3/	8 2
16	Hounding the Hares (7)	4	6 8
17	Feudin' Hillbillies (7)	4/	6/19
18	Mystery in the Moonlight (7)	5	6/19
19	Seeing Ghosts (7)	6	6 19
20	A Sleepless Night (7)	6	6/19
21	The Witch's Cat (7)	7	9/4
22	Magpie Madness (7)	7	8 28
23	Love's Labor Won (7)	8	9 11
24	The Hard Boiled Egg (7)	10	12/4
25	The Mysterious Stranger (7)	10	12 4
26	Free Enterprise (7)	10	12 4
27	Triple Trouble (7)	11	....
28	Out Again in Again (7)	11	....
29	The Magic Slipper (7)	12/	.....
30	Gooney Golfers (7)	12/	.....
	TERRYTOONS (2)		
	Technicolor-Reissues		
31	The Butcher of Seville (7).	5/	.....
32	The Green Line (7)	5/	.....
	MOVIETONE SPECIALTY (3)		
01	Symphony of a City (11)	9/	12/4
	DRIBBLE PUSS PARADE (2)		
02	Dying to Live (9)	5/	6/19
	FEMININE WORLD (2)		
01	Something Old Something New (8)	2/	5/1
02	Fashioned for Action (8)	4/	6/5
	MARCH OF TIME		
6	The Cold War ( )	1/	....
7	Marriage and Divorce ( ).	2 20	3/6
8	Crisis in Italy ( )	3/	....
9	Life With Junior ( )	4/44	.....
10	Battle for Greece (17)	5/	.....
11	The Fight Game (19)	5/	6 26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)	8 6	8/7
14	Life With Grandpa (17)	9/	.....
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	.....

20th CENTURY-FOX (1949)

MARCH OF TIME

1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	.....

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11 19	.....
	Wild & Woody (7)	13 31	...
	Scrappy Birthday (7)	2 11	.....
	Drooler's Delight (7)	3 25	.....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11 22	....
4322	Hollywood Matador (7)	12 13	....
4323	Mouse Trappers (7)	1 24	.....
4324	Hams That Couldn't Be Cured (7)	2/21	....
4325	The Screw Driver (7)	3/14	....
4326	Ace in the Hole (7)	4/4	....
4327	Goodbye, Mr. Moth (7)	5/2	....
4328	Jukebox Jamboree (7)	5/30	....
4329	The Loan Stranger (7)	6/27	....
4330	Dizzy Acrobat (7)	7/25	....
4331	Dizzy Kitty (7)	8/22	....
4332	Cow Cow Boogie (7)	9/[illegible]	....
4333	The Screwball (7)	10/17	.....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12 6	....
4383	Songs of Romance ( )	1/24	.....
4384	Clap Your Hands ( )	2/7	.....

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)		....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17).	2/2	.....

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11 16

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	.....
4352	Cheyenne Cowboy (24)	2/3	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	9/25	.....
5004	Heart of Paris (20)	3/19	.....

Reissues

5001	Sons of Liberty (20)	11/20	.....
5005	Sunday Roundup (20)	1/29	.....

JOE McDOAKES COMEDIES (8)

5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	.....
5404	So You Want To Be Popular (10)	3/12	.....

MERRY MELODIES (18)

	Hen House Henery (7)	9/11	.....

BLUE RIBBON CARTOONS (13)

Reissues

5301	An Itch in Time (7)	10/30	9/18
5302	Fin'n Catty (7)	12/11	....
5303	Bedtime for Sniffles (7)	1/1	.....
5304	Presto Changeo (7)	2/5	.....
5305	Swooner Crooner (7)	2/12	.....
5306	Hop, Skip & Chump (7)	3/5	.....

M. M. TECH. CARTOON

5701	Awful Orphan (7)	1/29	.....
5704	Daffy Duck Hunt (7)	3/26	.....

M.M. BUGS BUNNY SPECIAL (8)

	Rebel Rabbit (7)		9/[illegible]

SPORTS PARADE (13)

5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/12
5503	Royal Duck Shoot (10)	1/22	...
5504	Water Wonderland (10)	3/5	....
5505	Sport of Millions (10)	3/26	.....

ADVENTURE SPECIALS (6)

5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	
5804	Camera Angles (10)	2/26	.....

FEATURETTES (6)

5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/10	
5103	Pie in the Eye (20)	1/8	.....
5104	At The Stroke of Twelve (20)	2/19	.....

SPORTS NEWS REVIEWS (6)

5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Watercapades (10)	2/5	.....
5604	Batter Up (10)	3/19	

Box-Office Slants

El Paso

(*Continued from Page* 15)

ing, "El Paso" is several rungs above typical western product and should please family audiences almost anywhere, especially in average communities. While the picture has its occasional flaws, it is nevertheless satisfactory entertainment for that large majority of moviegoers who can forgive an occasional defect if there is sufficient action and thrills. Performances are adequate for this type of film, with Henry Hull standing out. The Cinecolor and the Payne, Russell, Hayden and Hull names should draw crowds to the box-office. This Pine-Thomas production was produced by William Pine and William Thomas, and was directed by Lewis R. Foster from Foster's own screenplay.

Sheriff of Wichita

Republic Western 60 mins.

AUDIENCE SLANT: (Family) Good, exciting, fast-moving western for the Allan "Rocky" Lane fans and other outdoor action addicts.

BOX-OFFICE SLANT: Business should measure up to that of previous pictures in the series.

Cast: Allan "Rocky" Lane, Black Jack, Eddy Waller, Roy Barcroft, Lyn Wilde, Clayton Moore, Eugene Roth, Trevor Bardette, House Peters, Jr., Earle Hodgins, Edmund Cobb, John Hamilton, Steve Raines, Jack O'Shea. Credits: Directed by R. G. Springsteen. Screenplay by Bob Williams. Photography, John MacBurnie. Associate Producer, Gordon Kay.

Plot: As Sheriff of Wichita County, "Rocky" Lane is called upon to solve the mystery of the Army Lieutenant just recently escaped from prison and his superior officer, the Major, who disappeared at the time the Lieutenant was sentenced. Both men were held guilty of the hi-jacking of an Army gold shipment five years before. Lane finally solves the mystery and clears both men's names.

Comment: Even canons do their share of shooting in this latest Allan "Rocky" Lane western that has more than its share of gun-battles and action. Film should do all right in its sagebrush bracket, for it is fast-moving and contains the fights and other exciting ingredients the fans find so entertaining. A little mystery has been added to a story that is considerably more interesting than the formula brand. R. G. Springsteen's direction maintains a good pace throughout, with a satisfactory degree of suspense. Lane does his usual competent job as the two-fisted Sheriff and he gets good support from Clayton Moore and Eddy Waller. Roy Barcroft again heads the villainous gang. Gordon Kay was associate producer.

A Good Boost

"The Fighting O'Flynn" received a good boost at the RKO Palace, Chicago, through stage appearances by Douglas Fairbanks, Jr., and publicity resulting from his reports on CARE given during a luncheon in his honor by the Chamber of Commerce—CHI.

Skelton's Next Comedy

Red Skelton's next MGM comedy, "The Yellow Cab Man," will be produced by Richard Goldstone. The screenplay is being written by Devery Freeman and Al Beich.

VIEWS ON NEW SHORT SUBJECTS

ASIA'S NEW VOICE (20th-Fox) March of Time No. 2. 17 mins. This is the story of the birth of India. With the collapse of China, India's significance to the West has grown. India's answer to Communism depends upon the treatment Prime Minister Nehru's government gives the problems of economics and religious and social conflicts. The camera explores the problems and hints at the possible answers. There are many shots of the migrations in the Punjab, greatest human mass movement in modern times. Release date, 2/18/49.

MOUSE CLEANING (MGM—W-35) Cartoon in Technicolor. 8 mins. Tom is given strict orders to keep the house spotlessly clean under penalty of eviction—which is just what the doctor ordered as far as Jerry is concerned. Release date, 12/11/48.

TEA FOR TWO-HUNDRED (RKO—94,109) Disney Cartoon. Technicolor. 7 mins. An epic struggle between Donald Duck and a safari of ants after his food ends with Donald in the river and the ants enjoying what food remains after the violence. Release date, 12/24/48.

FEDERAL AGENTS V. UNDERWORLD, INC. (Rep.) 12-Chapter Serial. Ace Federal Agent Dave Worth is assigned to track down a missing explorer and archaeologist who had discovered the Golden Hands of Kurigal, keys to a fortune. International thief Nila has stolen one of the hands and is seeking the other. In the climax in the Temple of Kurigal Nila is killed and a member of the underworld gang is exposed.

PAL'S RETURN (RKO—93,201) The Pal Series. 20 mins. This is the story of a boy who may not have a dog and a dog without a home. When the dog is sent away, the boy leaves home to find it. He falls into a lake and is rescued by the dog. Release date, 11/26/48.

BLOCK PARTY (RKO—94,202) Screenliners. 8 mins. The village parties of Italy become block parties in America's Little Italies. Here are scenes from New York's Mulberry Street during such a celebration. Release date, 11/26/48.

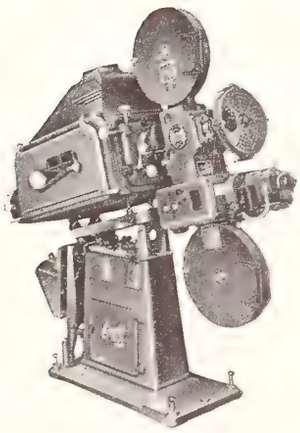
IT PAYS TO BE IGNORANT (RKO—94,203) Screenliners. 8 mins. Based on the CBS radio show of the same name, this film presents Tom Howard, Harry McNaughton, Lulu McConnell and George Shelton in a zany quiz show. Release date, 12/24/48.





SOUTH OF THE BORDER it's Simplex SOUND AND PROJECTION

T. M. REG. U. S. PAT. OFF.



The last word in luxury and efficiency, Sr. Gabriel Alarcón's new CINE REFORMA at Veracruz, Mexico, has installed SIMPLEX Sound and Projection equipment—to assure it's patrons motion picture entertainment at its best!



Sr. Gabriel Alarcón, executive of Cines Unidos, S. A. México, D. F., MEXICO, and owner of Cine Reforma, Veracruz.

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • BLOOMFIELD, NEW JERSEY

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

IN THIS ISSUE

CONCILIATION FINDS SHOWMEN COOL; BOARDS ARE INACTIVE

SCHINE, JUSTICE DEPARTMENT IN TALKS ON CONSENT DECREE

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

MARCH 12, 1949
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ROARING



(Life—Feb. 28th Issue)

NATIONWIDE FURORE!

Did you see Life Magazine's double-spread photo of M-G-M's Coast Conference with all the might of its stars and production genius gathered together before the press correspondents of the world! Just part of a nationwide deluge of publicity! M-G-M leads the industry forward into a new golden era of showmanship and security!

Nothing like it in the entire history of our industry! The nation knows that film business is on the march, spearheaded by the Roaring Lion! Read the amazing list of product on next page either completed or in work. That's M-G-M's Prosperity Plan told in courageous and optimistic action! Join!

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HEADLINES!

(Motion Picture Herald—Feb. 19th Issue)

METRO'S HEADS HIT PESSIMISTS

Schary scores prophets of doom at Anniversary convention at Studio. A resounding whack to Hollywood's perennial pessimists and their fellow-traveling prophets of doom, and a review of M-G-M's operations for the past quarter-century, climaxed M-G-M's week-long "Preview of Product" conferences last Thursday at the Culver City Studio.

That day, in the most impressive show of talent strength staged in more than a decade, M-G-M seated approximately 75 stars and name players in front of the speakers' table occupied by company executives and presided over by Louis B. Mayer, studio executive, at the company's 25th Anniversary party.

(The Hollywood Reporter—Feb. 9th Issue)

GIANT PROGRAM

100 million worth of films planned at M-G-M by mid '50. Giant program greatest in industry history.

HOLLYWOOD—The MGM product, lineup currently, announced at the meeting here, is as follows:

COMPLETED PRODUCTIONS

LITTLE WOMEN, starring June Allyson, Peter Lawford, Margaret O'Brien and Elizabeth Taylor, produced and directed by Mervyn LeRoy.

THE STRATTON STORY, starring James Stewart and June Allyson, directed by Sam Wood, produced by Jack Cummings.

EDWARD, MY SON, starring Spencer Tracy and Deborah Kerr, directed by George Cukor, produced by Edwin H. Knopf.

TAKE ME OUT TO THE BALL GAME, starring Frank Sinatra, Esther Williams and Gene Kelly, directed by Busby Berkeley, produced by Arthur Freed.

THE SECRET GARDEN, starring Margaret O'Brien, Herbert Marshall and Dean Stockwell, directed by Fred Wilcox, produced by Clarence Brown.

THE BARKLEYS OF BROADWAY, starring Ginger Rogers and Fred Astaire, directed by Charles Walters, produced by Arthur Freed.

THE GREAT SINNER, starring Gregory Peck, Ava Gardner and Melvyn Douglas, directed by Robert Siodmak, produced by Gottfried Reinhardt.

NEPTUNE'S DAUGHTER, starring Esther Williams and Red Skelton, directed by Edward Buzzell, produced by Jack Cummings.

CONSPIRATOR, starring Robert Taylor and Elizabeth Taylor, directed by Victor Saville, produced by Arthur Hornblow jr.

GOOD OLD SUMMERTIME, starring Judy Garland and Van Johnson, directed by Robert Z. Leonard, produced by Joe Pasternak.

BIG JACK, starring Wallace Beery, Richard Conte and Marjorie Main, directed by Richard Thorpe, produced by Gottfried Reinhardt.

HIGHLAND LASSIE, starring Edmund Gwenn and Donald Crisp with Lassie, directed by Richard Thorpe, produced by Robert Sisk.

ON THE SOUND STAGES

ANY NUMBER CAN PLAY, starring Clark Gable and Alexis Smith, directed by Mervyn LeRoy, produced by Arthur Freed.

THE FORSYTE SAGA, starring Greer Garson, Errol Flynn, Walter Pidgeon and Robert Young, directed by Compton Bennett, produced by Leon Gordon.

MADAME BOVARY, starring Jennifer Jones, Van Heflin, Louis Jordan and James Mason, directed by Vincente Minnelli, produced by Pandro S. Berman.

THAT MIDNIGHT KISS, starring Kathryn Grayson, Jose Iturbi and introducing Mario Lanza, directed by Norman Taurog, produced by Joe Pasternak.

SCENE OF THE CRIME, starring Van Johnson, Gloria DeHaven, Tom Drake and Arlene Dahl, directed by Roy Rowland, produced by Harry Rapf.

BORDER INCIDENT, starring George Murphy and Ricardo Montalban, directed by Anthony Mann, produced by Nicholas Nayfack.

IN PREPARATION

OPERATION MALAYA, starring Spencer Tracy and James Stewart, directed by Richard Thorpe, produced by Edwin H. Knopf.

ANNIE GET YOUR GUN, starring Judy Garland, directed by Busby Berkeley, produced by Arthur Freed.

STORM OVER VIENNA, starring Walter Pidgeon, Peter Lawford, Ethel Barrymore and Janet Leigh, directed by George Sidney, produced by Carey Wilson.

INTRUDER IN THE DUST, starring Claude Jarman jr., produced and directed by Clarence Brown.

BATTLEGROUND, starring Robert Taylor, Van Johnson, John Hodiak, Ricardo Montalban and Keenan Wynn.

ON THE TOWN, starring Frank Sinatra and Gene Kelly, directed by Kelly and Stanley Donen, produced by Arthur Freed.

DEVIL'S DOORWAY, starring Robert Taylor, produced by Nicholas Nayfack.

MAN AND WIFE, starring Spencer Tracy and Katharine Hepburn.

REFORMER AND THE REDHEAD, starring Lana Turner, produced by Norman Panama and Melvin Frank.

PLEASE BELIEVE ME, starring Deborah Kerr and Van Johnson, produced by Val Lewton.

THE MINIVER SEQUEL, starring Greer Garson and Walter Pidgeon, produced by Sidney Franklin.

THE TENDER HOURS, starring Jane Powell and Ricardo Montalban, produced by Jack Cumming.

KEY TO THE CITY, starring Clark Gable, produced by Wayne Griffin.

QUO VADIS, directed by John Huston, produced by Arthur Hornblow jr.

YOUNG BESS, produced by Sidney Franklin.

BODIES AND SOULS, starring Glenn Ford, produced by Pandro S. Berman.

SUMMER STOCK, starring Gene Kelly, produced by Joe Pasternak.

THERE WAS A LITTLE GIRL, produced by Robert Sisk.

Other pictures in preparation for the 1949-50 schedule: "Father of the Bride," starring Spencer Tracy, to be produced by Pandro S. Berman; "Follow That Cab," starring Red Skelton; "Duchess of Idaho," starring Esther Willims, to be produced by Joe Pasternak; "The Black Hand," to be produced by William H. Wright; "Side Street," to be produced by Sam Zimbalist; "Ambush," to be produced by Armand Deutsch; "King Solomon's Mine," to be produced by Zimbalist; "Europa," to be produced by Gottfried Reinhardt; "Stars in My Crown," to be produced by Wright; "Royal Wedding," to be produced by Arthur Freed; "Wild Country," to be produced by Carey Wilson; "Lovely to Look At," to be produced by Jack Cummings; "East Side, West Side," to be produced by Voldemar Vetluguin; "His Excellency From Brazil," to be produced by Pasternak; "Murder at Harvard," to be produced by Frank Taylor; "The Outriders," to be produced by Richard Goldstone; "Robinson Crusoe," to be produced by Zimbalist; "Romance of Henry Menafee" and "Red Clay," to be produced by Edwin H. Knopf; "Abiding Vision," "Basra" and "Tahiti," to be produced by Freed; "Manhunt," to be produced by Sam Marx; "Tension," to be produced by Robert Sisk; "Running of the Tide," to be produced by Edwin H. Knopf; "Scaramouche" and "Belle of New York," to be produced by Freed; "Three Little Words," to be produced by Cummings; "Singing in the Rain," to be produced by Freed; "Kiss of Fire," and a Preston Sturges original story to star Clark Gable.

NOTE: There have been a few title changes in above listing.

(Boxoffice—Feb. 12th Issue)

MGM PUTS 67 FILMS IN WORKS

Optimism Is the Keynote As Leo's Toppers Meet

M·G·M's PROSPERITY PLAN!

THE "HONEYMOON" IS





House-record business in Oklahoma City set the pace for better than "THE EGG AND I" in a fifty-city territorial premiere.

Top business and holding-over in Washington, D. C.

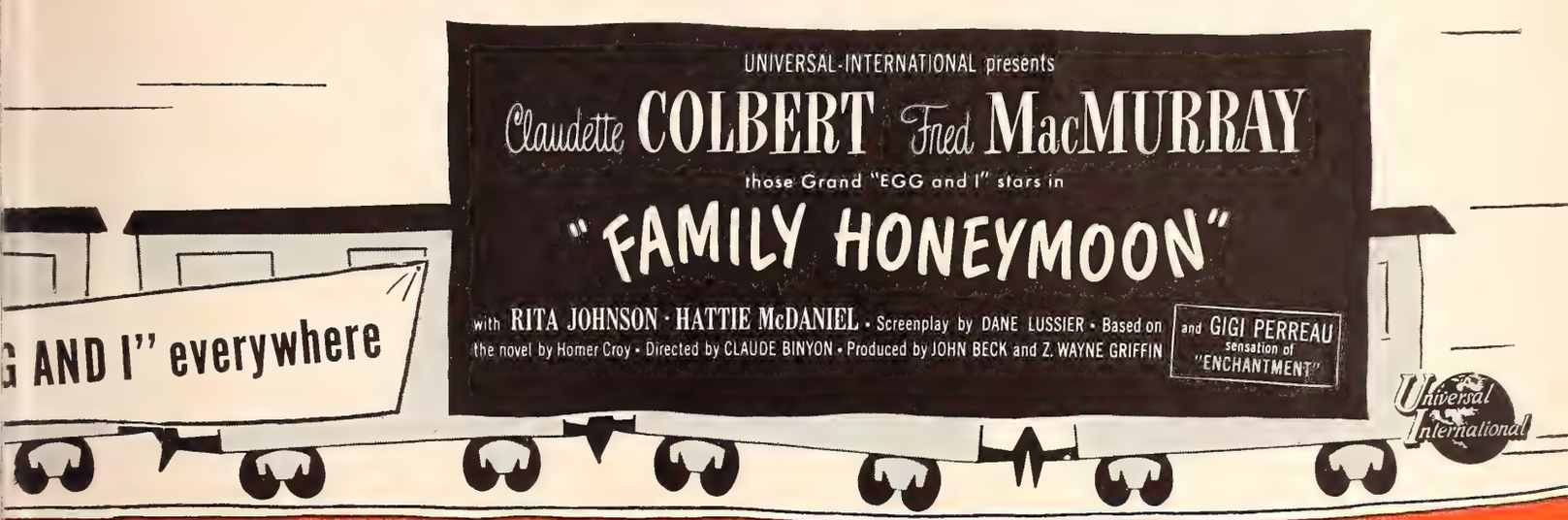
Holding-over with record-breaking business in Columbus, Ohio.

Terrific in Dallas and holding-over.

Outgrossing "EGG AND I" in Nashville, Chattanooga, Tulsa, Norfolk

– it's the kind of Honeymoon everybody wants to get onto.

UST BEGINNING!



Stay on the Honeymoon Special with U-I
Get wed to these hits coming up

"THE LIFE OF RILEY" — Teed off in Cincinnati over the weekend in 150 theatres day-and-date Midwest Premiere to *absolute top record-breaking business* the territory has ever known. For exhibitors who want to live "THE *LIFE OF RILEY*," this is it!

"RED CANYON" — March 17th "RED CANYON" week starts in Utah under Governor's proclamation with Hollywood stars and two national network shows in Salt Lake City to mark the territorial premiere. *It's as hot as a firecracker!*

"MA AND PA KETTLE" — The laugh successor to "THE EGG AND I" premieres in Kansas City and territory with Marjorie Main and Percy Kilbride heading a Hollywood troupe to give the city a *great show and a great picture!*

and watch for

"CITY ACROSS THE RIVER"

The natural successor to "THE NAKED CITY" in box-office impact.

and Big plans coming for

"THE LADY GAMBLES" and **"CALAMITY JANE and SAM BASS"**

RIDE HIGH *with* U-I!

HOW TO GET AHEAD!...



MOTION PICTURE DAILY

Insider's Outlook

By RED KANN

THE grapevine has been busy with reports about things to bloom at 20th Century-Fox these days.

■

Calculations on "The Snake Pit" are interesting. One claim staked for it maintains this attraction has set new records for move-overs and holdovers since entering general release in January. Another, that its average run in the 174 key cities so far played is three-and-one-half weeks.

■

When they discuss picture values these days, circuit operators and a lot of other exhibitors readily acknowledge that Twentieth has been hitting the cylinders like clockwork. From October 1947, to September, 1948, *Motion Picture Herald* designated Twentieth for 12 "Monthly Box-Office Champions," five of them among the top money-making attractions of the period covered; these were "Captain From Castile," "Forever Amber," "The Foxes of Harrow," "Gentleman's Agreement" and "Sitting Pretty." The other seven were "Call Northside 777," "Daisy Kenyon," "Green Grass of Wyoming," "The Iron Curtain," "The Street With No Name," "That Lady in Ermine" and "The Walls of Jericho."

From October of last year through February of this, the company already has had five in this classification: "Apartment for Peggy," "Road House," "When My Baby Smiles at Me," "Yellow Sky," and "The Snake Pit." It is interesting that no other distributor has more.

■

In Hollywood recently, competitive studio heads offered without prodding their opinion that Darryl F. Zanuck was doing the best all-around job in the production community. They praised him for his consistency in turning out attractions that were varied in appeal, approach and treatment and made it clear they were not confining their appraisal to musicals or semi-documentaries.

There has been, and even today is, an assortment of viewpoints about "The Snake Pit." Some continue to believe it went too far in subject matter designed for mass audiences. But in Hollywood, where there is occasional appreciation, at least, of new avenues in dramatic content, the conviction is quite widespread that Zanuck certainly was not lacking in courage when he decided to proceed. The rest of the story there is that the film is doing a smash business and may turn out to be Twentieth's top attraction of the season if the pace demonstrated thus far is maintained.

The point is no dissertation on 20th-Fox's production performance, past, present or future, can be complete without full recognition of the part Zanuck plays. He is responsible for the "A" product, plus and minus as the case may be. When he ends up with more plus than minus, he ends up precisely on the beam. So far, he's heavily plus and Twentieth is heavy with thanks.

There's No Business Like 20th Business!!

CENTURY-FOX

THE EDITORIAL PAGE

For Your Calendar

The mere mention of a Bond Drive stirs many and varied reactions with all theatremen. Particularly, they recall the great campaigns they dreamed up and executed throughout the war years and the records they topped in drive after drive.

Here we are in what some claim is peace-time. But the need for bond sales, apparently, is as important as at any time in the past even if some of the reasons are different.

It is probably no surprise to you theatremen to know that a great peace-time bond drive will be carried on throughout the country from May 16th to June 30th.

An able committee for the industry has been set up and many ideas to help you do a successful local job are in preparation. As in the war years, each exchange area will have its local organization including an exhibitor chairman, and exchange chairman and a publicity and exploitation chairman. Under the guidance and leadership of these men it is hoped that much real activity will be generated with highly successful results.

At any rate, you should chalk that starting date on your calendar and contact your local area chairmen to find out what they can do to help you frame a good local campaign. If you all work together as you did during the war, you will be helping your government in this very important bond drive.

▲ ▲ ▲

. . . Also Some Business

Looking over a circus herald from the San Francisco Variety Club Tent makes us wonder how much business is expected to be transacted with the entertainment program they have set up for the visiting Barkers.

Highlight of the week is two-fold. The tremendous banquet and the Variety Round-Up Rodeo and Barbeque. But the lesser features sound equally as intriguing with prominent billing for the Movie Ball, ladies Fashion Show and Aquacade, Clubroom Frolic, Golf, Horse Racing, Boat Rides and a lot of other features.

However, don't worry about the business sessions of the convention. They have been thoughtfully scheduled for mornings so as to leave the Barkers and their ladies plenty of time for the entertaining social activities.

The important point at the moment is that if you are going to San Francisco to this great gathering of the industry, be sure you send in your registration and hotel reservation requirements to the committee.

Notes From The News

Anyone reading the trade papers might gather the impression that there is something going on about making two companies grow where one grew before. And we use the expression advisedly.

* * *

The big-circulation Daily News has now officially recognized the movie industry through the medium of a full editorial plus a cartoon in its Sunday edition. How any so-called industry can stomach such adverse comment without effectively and efficiently fighting back is something that the future may wonder about while the present sits numb and groggy. (Paging Eric Johnston . . .)

* * *

"Bad Boy" premiere tickets for the New York show taking place on March 22nd at the RKO Palace Theatre, has now shifted into high gear. Choice locations are bringing a hundred bucks a ticket for the new tent's club fund and tickets in all price ranges are going fast on a "first-come-first-served" basis.

* * *

Incidentally, the premieres sponsored by the Variety Clubs' local tents take their place among the better efforts toward showmanship in these days when movie business can do with more aggressive merchandising than is generally practiced. The drum beating that takes place for the premieres unquestionably arouses interest in movies, and we rank this promotion among the more notable recent activities having beneficial reaction on picture business generally.

* * *

Nothing like preparedness! Warners' Mort Blumenstock has service ready for theatres that may run "Johnny Belinda" and/or "Treasure of Sierra Madre" as an academy Award winner, if and when either of the two Warner pictures nominated for an Oscar carries off the prize. The service consists of neatly done newspaper ads in which the two pictures can be doubled as the winner and a runner-up. From this point of observation perhaps even more interesting than the preparedness angle of this enterprise is the ingenuity of the design of the ad mats—so arranged that displays for the two pictures are interchangeable and permitting several and varying combinations of the art elements.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Legislation

Exhibitors this week faced the possibility that employes of theatre circuits doing a business in excess of $500,000 would come under the proposed new federal minimum wage and hour provisions, adding another cause for exhibitor worry on a legislative front which was quite active. At the same time in the same Congress in the same city of Washington two bills were introduced affecting the federal amusement tax. One would take the 20 per cent levy off motion pictures only; the other would take it off all seats of $1 or under and reduce it to the pre-war 10 per cent on seats over $1. Realists think neither measure has much chance.

Meanwhile in Connecticut the Motion Picture Theatre Owners there were to meet and study the bills which faced them. Among these are one to prohibit drive-ins on state highways, others to tax candy machines $100 a year, require theatres to have licensed engineers, firemen, boilerman, etc., and allow sports and dances on Sunday, as well as harness races on other days of the week.

In South Carolina, the southern chapter of the Theatre Owners of North and South Carolina came out in favor of a seat tax instead of an admission tax, not because they like a seat tax but because they found from past experience that they can't pass on the admission tax and that in the period of 1924-1934 when such a tax existed, theatres decreased from 151 to 79. New York legislators appeared to have hit the jackpot when they banged and binged a law which would allow gambling for religious or charitable purposes out of existence by getting it sent back to committee.

Litigation

Paramount stockholders were getting their reorganization plan proxies this week and were being asked by President Barney Balaban to ratify the consent decree. Meanwhile Minnesota, Paramount's affiliate, was breaking down its circuit to conform with the decree, and Tri-States, another Paramount partner in Des Moines, was being sued for a total of $900,000 damages by the State Theatre Corporation on monopolistic grounds.

In Toronto Empire-Universal was preparing to summon J. Arthur Rank, Universal and United World in its $1,000,000 breach of contract suit charging non-delivery of product. Empire-U is no relation to U-I. Also in New York Minority Stockholder David Cohn was suing President Harry Cohn (no relation) and other Columbia officers and stockholders over President Harry's new contract. And in Buffalo the Schine circuit, which has been on the losing end of a Government anti-trust suit, was said to be seeking a consent decree by which it would give up some of its theatres.

Exhibition

Exhibitors seem quite chilly to voluntary conciliation plans with a check showing only two boards out of 11 announced having a total of five cases and with two more boards announced actually not in existence. (P. 9.)

On the theatre front Paramount Theatres promoted Leon D. Netter to general manager of Florida States Theatres to replace Frank Rogers, ill, and pulled Bob Weitman out of the New York Paramount to take Netter's home office spot as theatre supervisor in the central states. Cleveland was trying out stage shows both on RKO and Essick and Reif time and the Odeon Danforth at Toronto was increasing its vaude spots from one a week to four.

Distribution

Columbia entered the 16-mm. non-theatrical field this week and United Artists promoted Jack Wrege to executive assistant in the eastern sales section and John Hughes to Wrege's old place. Motion Picture Sales arranged for the physical distribution of its Harold Lloyd reissues through National Films, and Jack Ellis, former United Artists district manager, formed Crest Films.

General

Motion pictures can meet television competition like any other competition—by giving the most for the money—Republic President Herbert J. Yates declared in Hollywood.

Both Paramount and International Telegraph and Telephone denied that negotiations were successful for the sale of Paramount DuMont stock to IT&T. In Hollywood Central Casting was purging its rolls of extras who have other sources of livelihood in order to give the simon-pure pros a chance. In Hollywood the AFL Film Council voted to help the industry fight film import quotas abroad.

And in England observers saw a reduction of the quota from 45 to 30 as conditions remained critical in the British motion picture industry.

In Wilmington at a Universal stockholders meeting stockholders were told that U-I would make 30 pictures this year compared to 24 last year.

Financial: Eastman Kodak net for 1948 was $55,494,425 or $4.45 a share compared to 1947's $43,199,254 or $3.46 a share. Sales were 24 per cent higher with theatrical motion pictures accounting for only nine per cent of the $435,395,626 taken in for film stock.

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They Want Entertainment

Sam Wood Sees No Taste Change

By BILL SPECHT (News Editor)

Director Sam Wood is one gentleman from Hollywood who doesn't think audiences change much in their demands—even if more of them finish high school today than they did when he directed Gloria Swanson.

He's sure audiences will want entertainment and he's not worried about the future of the box-office.

"I don't think the box-office has to worry," Wood, in New York to talk over the release of "The Stratton Story," his forthcoming film, declared, "Give them the picture and they'll be there."

To the question of whether he thought audience's taste varied much and whether recent flurries that audiences were outgrowing the movies because a greater portion of them had been exposed to at least one play by Shakespeare in going through high school, he replied:

"I don't think so. I don't think that has anything to do with it. No, I think they want entertainment. . . What happens is that we get into cycles and problems and the public gets tired of this. I think they still want warm, human stories.

"I think they like to be amused and they like love stories and there must be a sense of reality. They go to the theatre believing and if you destroy that reality, you're ruining their fun.

"The type of picture has been a success in the past would be a success today," he declared, qualifying this with the assertion that changed method of writing, direction and camera techniques would have to fit the times.

Costs might make it necessary to raise rentals to the exhibitor just as any manufacturer has to raise the price to the retailer, Wood said reflectively, but he thought something might be done to exploit pictures so as to get more appeal to the imagination.

Showmanship

He emphasized the fact that he was just expressing an opinion and was no authority but he declared that advertisements should not be content with carrying only the name of the picture and the theatre but should have an interest-provoking catch line. And exploitation might be helped to win interest more largely, he thought, recalling the days when Gloria Swanson appeared in "The Great Moment."

One scene, Wood recalled, had her using a hairpin for a wedding ring. Exploiteers of the time persuaded jewelers everywhere to set up elaborate window displays with diamonds and expensive wedding rings and to display prominently a single hairpin wedding ring with a tie-up card on the picture. Wood thinks this did a lot to sell that particular Swanson opus.

No Duals for 'Red River', 'Paleface'

Fox Wisconsin Theatres are not playing "Red River" and "The Paleface" as duals, President H. J. Fitzgerald told SHOWMEN'S TRADE REVIEW Wednesday following a blast issued against such a booking by United Artists President Gradwell Sears. Sears termed the booking an "abuse of exhibitor power" and declared that he would not serve "Red River" to any theatre where it was so booked.

U. S. Wage, Hour Law for Theatres?

Employes of large motion picture circuits and theatres doing an annual business in excess of $500,000 will come under the proposed minimum wage and hours provisions if the bill reported Thursday by the House Labor Committee is passed, Washington sources reported. An attempt to procure an amendment to provisions affecting retail stores and service establishments serving customers within a 50 mile radius with 50 per cent of their business in one state was defeated by a Democratic majority.

Showmen Chill Conciliation; 9 of 11 Boards Remain Idle

Exhibitors seem chilly toward voluntary conciliation which has been reported as set up in some 11 sections of the country for their use by exhibitor organization, a survey concluded by SHOWMEN'S TRADE REVIEW this week reveals.

In fact, out of the 11 boards officially reported open for business, nine have been idle from their day of birth and only two report any business.

The two exceptions are: 1) Albany, where the conciliators have one case before them; 2) Los Angeles where conciliation has been in effect since August and where the board has "three to four cases" pending.

This surprising record of inactivity, hardly to be based on the premise that exhibitors have no grievances, seems to indicate that theatre owners at the moment continue to resist any plan to bring them around the table with distributors to talk things over.

This same resistance has been noted to arbitration—exclusive of the objection raised against the Proskauer Plan on arbitration—and was noted this week by Gael Sullivan, executive director of the Theatre Owners of America, who caused eye-brow lifting in some sections when he suggested that the TOA board might consider suggesting the Justice Department be called upon to summon an all-industry conference "on an impartial arbitration plan."

'Safeguard'

Questioned as to the reason for this, Sullivan replied that "TOA believes that satisfactory, voluntary arbitration is a safeguard for the smaller exhibitor and will save him money too."

He declared that his suggestion was based on the fact that the Paramount decree, which he envisaged as the base of other decrees, had no arbitration provisions and that this worried some TOA members who did not want to see an equitable arbitration plan lost in the shuffle.

The suggestion that possibly the Justice Department might be asked to consider arbitration at an industry meet, he said, would be first sent to the TOA Executive Committee which will meet in about two weeks. He also hinted that some TOA members might favor an industry code similar to the NRA set-up.

Difference

However, there is a difference between conciliation and arbitration. Conciliation consists of the complainant telling his complaint to one or several conciliators, who, after hearing both sides, attempt to adjust the differences between the parties. Arbitration consists of the complainant telling his complaint to an arbitrator, who, after hearing both sides, makes a ruling which has the effect of a court decision.

Both the Smithberger Plan and that of the Theatre Owners of America is based on conciliation. (A TOA arbitration platform is altogether different from its conciliation.)

The Smithberger plan was set up originally by North Central Allied's Ben Berger and 20th-Fox's Andy Smith to conciliate differences between 20th-Fox and exhibitors. The TOA plan provides for conciliators, made up equally of TOA members, Allied members and exhibitors who belong to no organization, to consider complaints of exhibitors against all distributors.

Both plans were enthusiastically publicized at their inception and both plans were held by astute industry observers as having possibilities for cutting down industry ill-will and complaints. To date apparently neither of them has been given much of a chance by exhibitors.

Sullivan conceded that the TOA conciliation plan had not been made use of by exhibitors where it was available, but added:

'Healthy'

"I think that the impact of the formulating of conciliation boards is healthy."

The TOA executive director said further that the existence of conciliation boards might tend to make exchange managers more conciliatory and obviate the need of conciliation.

He thought also exhibitor reluctance to seek conciliation might lie in a reluctance to formulate their complaints in form for the conciliation board, indicating that such formulating might reveal flaws to the exhibitors in their own case.

The following are more detailed reports on the situation:

Albany—Theatre Owners of America has its plan in effect there for the Albany Exchange

(*Continued on Page* 11)

Conn. Showmen Meet To Study Legislation

Members of the Motion Picture Theatre Owners of Connecticut were scheduled to hold a special meeting on legislation on March 11 at the Hoffbrau House in New Haven at 12:30 P.M., as their state legislature among other measures had a bill before it to restrict construction of drive-ins.

The drive-in measure, HB 1163, would prevent anyone from building a drive-in "adjoining or abutting any state aid or truck line highway" on the grounds that the "showing of motion pictures on a large screen near such highways tends to divert the attention of the driver" and that when the shows are completed, "many cars are driven out onto the highway, thereby creating a hazard to through traffic."

Other bills that would affect theatre operation which are before the legislature are:

Repeal of a law prohibiting sports on Sunday, another prohibiting dancing on Sunday, legalizing horse racing and betting as applied to harness races, (three measures, SB 423, HB 1004, HB 1364):

Taxing candy machines $100 a year.

Requiring licensed engineers, firemen and boiler operators in theatres (HB 1029; HB 1446).

No Vatican Deal, Says MPAA; Seeks To Unfreeze Lire Through Seminary

The Motion Picture Association of America Wednesday denied that it had an agreement with the Vatican to unfreeze part of its frozen film rentals in Italy assumably by swapping impounded lire for dollars at a discount.

The MPAA however revealed that it was negotiating with the North American College at Rome, a Roman Catholic Seminary, to exchange frozen lire for "about $1,000,000" which the College would presumably make available to the MPAA in the United States.

The negotiations with the College were revealed after *The New York Times* reported from Hollywood Wednesday that a deal had been made with the Vatican for $3,000,000, in exchange for lire which would be used to build a seminary in Rome. The negotiations with the American College presumably cover enlarging its building facilities.

Similar agreements with other religious bodies and humanitarian organizations have been reported in the trade from time to time but have never been verified.

The MPAA statement follows:

"The Association has been negotiating with the North American College, which desires to expand its facilities in Rome for the training of priests. The North American College, a Maryland corporation, is supported by American funds. The negotiations are continuing. The amount involved in the present negotiations is around $1,000,000. At no time has the Vatican or the Archdiocese of New York been involved in the negotiations. Any transaction concluded would have to have the approval of the Italian government."

Schine Wants Out of Gov't Suit By Consent Decree

The Schine Circuit is seeking to get out of the Government anti-trust suit against it by way of a consent decree, legal sources in New York indicated this week.

Main stumbling block seems to be, however, that while Schine is ready to give up some theatres, it is not willing to meet the Government terms. At present the Government is reported seeking to whittle down the giant theatre empire which embraced several states to less than a dozen houses.

The case went to the U. S. Supreme Court which supported the federal court in Buffalo, and remanded the suit for a further study of the divestiture provisions.

Would Kill or Cut

Two bills affecting the present admission tax on motion picture theatres were introduced into the House this week. They were: 1) By Rep. Dwight L. Rogers (D., Fla.) to repeal the 20 per cent levy on motion picture admissions only but to leave it on other entertainment; 2) by Rep. Kenneth B. Keating (R., N. Y.) to repeal taxes on admissions of $1 or less and to reduce those on admission above $1 to the pre-war level of 10 per cent. House Republicans meanwhile postponed their expected acceptance of the policy committee's decision to support a bill reducing all wartime excise taxes, including those on admissions, to pre-war levels.

"Knock On Any Door...



it's a strange title- KNOCK ON ANY DOOR. In a lot of ways it's a strange kind of motion picture. It's different, out of the groove, packs a real wallop. Even though I knew every word of dialogue, when I saw it put together, I got a real kick out of it. I hope you'll like it as much as I do."

Humphrey Bogart

Dated in 146 keys starting March 17th!...Now Astor Theatre, B'way!

COLUMBIA PICTURES presents **HUMPHREY BOGART** in **KNOCK ON ANY DOOR**

introducing JOHN DEREK · with GEORGE MACREADY · ALLENE ROBERTS · SUSAN PERRY · Screen play by Daniel Taradash and John Monks, Jr.

A SANTANA PRODUCTION OF THE NOVEL BY WILLARD MOTLEY · Directed by **NICHOLAS RAY** · Produced by **ROBERT LORD**

Favor Seat Levy, But . . .

Claiming that a state admission tax could not be passed to the public without a decrease in gross income, South Carolina's organized exhibitors this week expressed themselves as favoring a seat tax instead of a state admission tax.

In a report made at Columbus, the South Carolina division of the Theatre Owners of North and South Carolina declared that if past experience had demonstrated the admission tax could be passed on they would prefer it to the seat tax. However, figures from 1924-1934, the period when the state had an admission tax, showed that theatres had decreased from 151 to 79 and that there were 242 management changes due to bankruptcy, foreclosures and the like.

See British Quota Cut

London Sources Predict 30% Instead of 45%

Britain's film quota which limits American motion pictures to approximately 45 per cent of the nation's screen time may be revised to 30 per cent, a compromise between producer demands for retention of the present quota and those of exhibitors for a cut to 25 per cent—informed London sources said this week.

The producers also seek to prevent houses seeking relief from the present full quota because of inability to get sufficient British product, from being granted any quota below 25 per cent.

Exhibitor sentiment against the present quota has been strong and was voiced this week by Sir Alexander King, new president of the Cinematograph Exhibitors Association, in a speech at the association's annual dinner.

Hits Producers

King, who pleaded for all-around industry cooperation, especially between Britain and the United States since Hollywood is the largest source of supply, flailed British producers for promising a large production output and leading Board of Trade President Wilson "up a garden path with bad advice."

The new president called upon the Government to reduce the 45 per cent quota as unworkable. The British motion picture industry, he said, requires quality and entertainment, not quantity.

Monogram Closes British Production Deal for 8

Associated British Pictures Corporation, owner of the Elstree and Welwyn studios as well as the ABC, circuit of 450 theatres in England, this week closed a deal with Monogram involving $8,000,000 for production of pictures in England to which Monogram will have the western hemisphere distribution rights.

The deal, announced jointly by Associated British Managing Director William Moffat, his colleague Robert Clark and Monogram President Steve Broidy, was negotiated for the American company by Norton V. Ritchey, president of Monogram International. It marks the conclusion of plans first announced by Broidy something like two years ago, and covers production of eight pictures for which Mongram will furnish $4,000,000. These pictures are intended to be international in appeal and will make use of American and British stars and technicians.

Exhibit Changeover, Carbon Cooler to Trade Audience

An automatic changeover device which starts up a projector through a sound signal which can't be heard in the theatre's loudspeakers and eliminates the need of manual operation for this operation by the projectionist, headed the list of technical demonstrations recently.

Other demonstrations included a water-cooled carbon jacket, and a button-sized microphone suitable for stage use which can be mounted on a stand or suspended from above and in addition to having high pick-up quality cuts down the vision interference of present mikes.

The changeover device was demonstrated recently at Fabian's Ritz Theatre, Garfield, N. J., and is a development of the Rand Laboratories of Cleveland, developers of the new Bendix washer and the Remington Rand electric razor, among other inventions.

It is designed principally to eliminate the human possibility of error in present manual changeover methods. At present the projectionist has to watch his screen for the code signal flashed in the upper right hand corner of the frame to determine when the reel is nearing an end and when he should start up the second projector to insure continuity of projection.

Design

The new device works by use of a special 45-cycle sound signal on the sound track near the end of each reel. The signal, unheard by the audience because it is a low frequency, below the effective range of the loudspeakers, activates electrical impulses which operate machinery starting up the second projector and shutting off the first, working the dowsers and switching the sound.

The entire changeover equipment, which can be shut off by switch to provide for manual operation if wanted, is approximately the size of a medium size table radio. It is being tried experimentally in several locations to detect any "bugs." The Ritz demonstration was conducted by Projectionists Howard Sachtleben and Joseph Tino.

Developers of the device hope that studios may be persuaded to include their special sound signal superimposed on the film's sound track near the end of each reel. At present it can be added to the reels by a specially designed scriber or by pasting Scotch tape on the signal frequency onto the sound track of the film. This it is claimed will not interfere at all with the music or dialogue which the picture carries.

Another development demonstrated in New York was the new Huff positive-carbon water jacket which is being placed on the market after a year's trial in west coast theatres and drive-ins.

The cooler is mounted in the lamp house near the tip of the positive carbon which passes through it. Pipe connections circulate a trickle of water through the cooler from the water supply to the drain, thereby keeping down the heat generated by the arc. The size of the cooler varies with the size of the lamp. For a small lamp it is about the size of a small cold-cream jar; for a large lamp about the size of a small of an ordinary book. Its claimed advantages are 30 per cent more light, 30 per cent less carbon consumption, and more even screen illumination.

Altec also this week installed its new button-sized mike—slightly larger in circumference than a shirt button and about 3 times as thick—in the Capitol, Roxy and the Paramount at New York. The mike during tests proved it could be placed directly in front of the loudspeaker without causing feedback and it does not block off the performer's face like present models.

Exhibitors Remain Cool to Conciliation

(*Continued from Page* 9)

Area with Harry Lamont reporting that the board has one clearance case before it upon which it is working.

"We are a little hesitant," Lamont continues, "with the operations of this board waiting to see what the Government will set up along conciliation or arbitration plans."

Boston—The TOA plan has been set up there, but STR's Boston correspondent in the middle of December and to date has handled no conciliation cases, the STR correspondent reports.

'Almost Nil'

"It seems," he writes, "that interest in Boston as to the conciliation plan is almost nil. . . . It has been in effect since the middle of December, but as yet not one conciliation case has been presented to the committee. No complaints have been registered whatsoever."

New Haven—The TOA board has been set up but no complaints have been registered.

Kansas City—The Smithberger plan seems to be operating there, but STR's correspondent quotes an exchange manager in the know who "says to date there has been no call for it—or for any kind of conciliation as far as he knows."

Minneapolis—Where the Smithberger plan was born last June and where North Central Allied Attorney Stanley Kane replied "None," to a question on how many conciliation cases it had handled, Apparently the Minneapolis board did have one case which was withdrawn by the exhibitor when he reached an agreement separately with 20th-Fox.

St. Louis—Where the TOA plan was put into effect more recently STR's correspondent reports: "Nothing has been done since that time (the date of founding) and no cases have come before the board or have been handled by it."

Los Angeles—Here the Southern California Theatre Owners Association put into effect a plan of its own which it indicates gave the TOA its idea. SCTOA spokesman Paul Williams declared that the plan has been in effect since last August and that the board strives to accept only those cases which are important enough to merit conciliation. It has had "three or four conciliation cases, all of which are pending." Williams refused further details.

Philadelphia—Neither conciliation plan is in effect though there were reports that a board had been established.

Pittsburgh—Same as Philadelphia. Here Allied reportedly took an adverse attitude to the Smithberger plan.

Arkansas, Mississippi, Tennessee—Where the TOA plan is set up on a three-state basis: No reply.

New Orleans—The Smithberger plan is said to have been set up by the Allied unit but to date has rendered no decisions.

Balaban Asks Stockholders To Ratify Paramount Decree

Appeal Follows Court's Approval; Trust Suit Recessed Till April 19

Paramount President Barney Balaban this week urged his stockholders to ratify the consent decree reached by the management of their company and the Justice Department.

Balaban's appeal to the stockholders, two-thirds of whom must ratify the decree, followed its approval in New York late Thursday by the three-judge statutory court. The results are expected to be announced at a stockholders meeting April 12.

The court heard arguments in behalf of the decree by Paramount lawyers and Robert L. Wright, special assistant to the U. S. Attorney General. It also heard and ruled against arguments opposing sections of the decree, filed by three separate interests. These interests were:

Oppose

1) The Little 3—Columbia, United Artists, Universal — which protested the clause preventing Paramount from selling theatres which it must dispose of to defendants in the same suit. The Little 3 contended in effect that as non-theatre owning defendants in the suit, they were not guilty of any monopoly in connection with theatres and therefore should not be prevented from buying, if they so desired, any theatres Paramount might have to sell.

2) Partmar, Fanchon and Marco subsidiary, which is faced with the loss of its lease in the Los Angeles Paramount as a result of the decree which permits Paramount to retain that house. Partmar challenged the right of the Justice Department and Paramount to reach an agreement over retention of theatres which it said the Supreme Court had termed the "instruments" of monopoly.

3) Exhibitor John Ball of Ambridge, Pa., who seemed to want the court to order Paramount to close its State there because, he alleged, it was "the fruit of monopoly."

The court, in addition, heard J. Robert Rubin, counsel for the Society of Independent Motion Picture Producers, read into the record his organization's opposition to any decree which would permit existence of a circuit such as Paramount's proposed New Theatre circuit which may have up to 650 theatres.

Adjourn

After signing the Paramount consent decree, the court adjourned hearings on the suit, which now involves Loew's (MGM), Warner Bros., and 20th Century-Fox, to April 19. The first two oppose any consent decree and are scheduled to fight. Twentieth-Fox is said to be still discussing the matter.

Balaban in a letter to stockholders which accompanies a proxy statement outlining the reorganization plan under the consent decree which provides for the divorce of Paramount exhibition from production and distribution told the stockholders "your board and I recommend unreservedly that you give your approval to the consent decree."

Courses

Two courses, he explained, had been open to the Paramount management. "One," Balaban wrote, "was to carry on the litigation to a final decision in the Supreme Court . . . with its attendant risks and uncertainties. The other was to enter into a consent judgment and bring the litigation to an end on definite and known terms.

"We felt it imprudent," he continued, "to risk the danger of a final order in the courts which could affect the theatre assets of Paramount in such a manner as to make it almost hopeless to devise a program which would adequately conserve their values. On the other hand, by agreeing to the consent judgment, we gained the advantage of being able to shape the two new enterprises and to select and correlate their assets. . .

"There are advantages to Paramount and its stockholders," he added further, "in the settlement beyond those which relate to the termination of the suit under conditions which are most favorable to the preservation of our asset values. Paramount has borne the yoke of the anti-trust suit for over 10 years. The suit has taken its toll, not only in legal fees and other costs, but in its constant encroachment on the time of our officers and other personnel. The new companies will be free of this burden and distraction."

The same note was echoed this weekend at a meeting held for the trade press by topflight Paramount attorneys to clarify questions in connection with reorganization. The attorneys in their clarification emphasized the assets both companies would have and discussed its advantages as well as its disadvantages.

"We thought," Attorney Edward Weisl said, "it was better to go the consent way because the risks were too great if we went through the courts." Weisl added that a protracted legal struggle "might mangle us and cut us up."

"We're going to wind up," he prophesied, "with the largest theatre circuit in the history of this business and we're going to work it our way." He claimed further that the New Picture Company would be a large, alert producing company with sufficient finances.

Weisl, in discussing the disadvantages of the decree, touched upon the stock trusteeship which is set up for the New Theatre Company. He termed it not so great a disadvantage as was thought since such a trusteeship was limited to five years. Paramount, he said, hoped to end it sooner, indicating two years as the contemplated length of trusteeship.

'With All Our Might'

"We fought it with all our might," he said of the trustee clause. "We walked out of conference after conference, but the Government said: 'You take it or you don't get anything.' We only consented because it was either take it or leave it."

The Trustee provision of the New Theatre Company are intended to insure the fact that the two new companies shall be independent of each other. Under the consent decree when the present Paramount company goes out of existence, its stockholders will receive one-half share in each of the new companies for each share they now own in Paramount.

However the stock of the New Theatre Company goes into trust with the trustee having voting power over it and the stockholders receive interest certificates instead which can be converted into shares of stock when the certificate holder proves he is no longer a stockholder in the New Pictures Company or that he has sold his interest in the New Theatres Company.

5-Year Limit

For the first two years of the trusteeship, which is limited to five years, the holders of the interest certificates may draw only half of whatever dividends the New Theatre Company pays. The other half goes into trust to be paid when the interest certificates have been converted into stock either by their sale on the part of the shareholder to a party not owning stock in the New Pictures Company or by his sale of his New Pictures Company stock. If after two years there are still outstanding 51 per cent of the interest certificates, then the full amount of the dividends declared are held in trust to be paid when the certificates are converted into stock as heretofore described.

But meanwhile the certificate owner, for purposes of income tax, must declare the full amount of the dividend declared as part of his income, even though he has received only half or none of it. He does not have to declare this again at time of conversion, however. The stock transfer from Paramount to stock in both the New Companies, however is not taxable.

Explains

A stockholder in the present Paramount company, who is bound by the decree not to own stock in both of the new companies, may sell his stock in the New Theatre Company and buy it back the next day, Weisl explained in reply to questions. Furthermore, stockholders have five years in which to dispose of their stock if they wish. Also any party not owning Paramount stock at present may buy stock in both of the new companies under the decree. The New Picture Company has the right to buy theatres if it wishes and the New Theatre Company may enter production if it sees fit, Weisl said.

At this point Paramount Legal Vice-President Austin Keogh declared that he saw the decree as meaning ultimate "absolute divorcement." Keogh recited Paramount history to point up a claim that the company had entered

(*Continued on Page* 13)

Short Solution?

Solution of the exhibitor protest, as expressed by the Theatre Owners of America, against the rentals announced for the Industry Public Relations Shorts was foreseen as a result of a meeting to have been held by TOA and a distributors' committee this weekend.

The solution was thought certain in view of the reported distributor agreement to give up the distribution fee they had assessed against the pictures and to turn over profits, if any, to a fund for the production of further shorts. To this end the distributors were said to be ready to open their books on the shorts to industry committees.

No Sale?

Reports that International Telephone and Telegraph Co., which owns Farnsworth radio as well as Mackay radio and communications facilities in several nations abroad, was seeking to purchase Paramount's share of the Allen B. DuMont Laboratories were current in financial circles again this week.

The reports were met with the statement "No negotiations" by an IT&T spokesman and with the following from Paramount Video Vice-President Paul Raibourn:

"That story is so old now if they want to revive it, it's just as good as it ever was." Raibourn added that Paramount had been attempting to sell its DuMont stock and intimated that the company had talked with IT&T.

Ask Decree Approval

(*Continued from Page* 12)

into exhibition only to have theatres in which its pictures could be played and he told the reporters that the fact that the New Picture Company had the right to acquire houses did not mean "that we are going out tomorrow and start to rebuild an empire."

"Neither of the companies are given under this decree carte blanche to violate the decree," Keogh said.

However, with the New Companies starting out under rules "laid down by the Supreme Court as law," there existed an entirely "different situation" from that of the days when he said Paramount had been forced to buy theatres to get outlets for its product.

Can Own

"If," Keogh continued, "conditions change, there is nothing under the law forbidding the Picture Company from acquiring theatres. I don't look," he added, "for repetition of the same old practices." The Theatre Company, however, he reminded, must have court approval before acquiring additional theatres other than those allowed it under the decree, which official sources placed as a total of 650.

Proxies

The proxy statement advised stockholders that Paramount would have to separate exhibition from production-distribution by setting up two new companies. Directorates of both these new companies must be separate and must comprise a majority of directors who had no previous connection with either Paramount or either of the new companies

Directors of the New Theatre Company, which gets the theatre assets and Television Station WBKB at Chicago, must be approved by the Attorney General and the court, and Paramount has already designated the following for seats on the New Theatre Company's board:

John A. Coleman, onetime chairman of the governors of the New York Stock Exchange; F. Chester Gersten, president of the Public National Bank and Trust Company; Leonard Goldenson, in charge of Paramount theatre operations at present and who is expected to be president of the New Theatre Company; Walter V. Gross, Paramount theatre department attorney; William T. Kilborn president of the Flannery Bolt Company of Pittsburgh; Walter Marshall, president of Western Union, Robert H. O'Brien, present Paramount secretary and formerly of the Securities Exchange Commission. The New Theatre Company is scheduled to start with assets of $69,277,198.

Same Directorate

The New Picture Company will probably be known as Paramount, probably have the same directorate as Paramount, but all new blood in the directorate must come from those not affiliated with Paramount or the New Picture Company. Barney Balaban is scheduled to be president. The New Picture Company will have studios and exchange assets, Television Station KTLA at Los Angeles, the Paramount holding in the Allen B. DuMont laboratories and ownership of the patents on Paramount's intermediate large-screen television system.

The two new companies will share the expense of the present litigation as well as that of suits pending against Paramount by exhibitors in various sections of the nation, while the present Paramount company will pay for the cost of sending out proxies to the stockholders. Vice-President Keogh could not say what the cost of litigation in the Government suit over 10-years alone amounted to.

In addition both new companies will share equally in proceeds from the sale of theeatres Paramount disposes of prior to Jan. 1950 up to the sum of $15,000,000. Anything above that sum and anything realized by sales after Jan. 1, 1950, will go wholly to the New Theatre Company. Paramount has three years in which to dispose of some of its holdings at the rate of one-third a year, and two years in the case of some situations where it may acquire theatres from its partners.

Weisl, questioned about what courses Paramount could take in cases where it was allowed to buy out some of its partners and the partners refused to deal, expressed the opinion that three courses would be open to his company. First, they might seek to dissolve the partnership in states where the laws would allow dissolution for such reasons. Secondly, they might have to sell to a third party, and lastly, they might be able to make the recalcitrant partners become parties to the anti-trust suit.

Dollar Value to Meet Video Threat—Yates

The motion picture industry can meet the television threat like it would meet any other competitive threat—"by giving the public more in entertainment value per foot of film per minute, penny-for-penny and dollar-for-dollar than any other form of mass entertainment," Republic President Herbert J. Yates declared this week.

Speaking in Hollywood, Yates declared that the success of "The Red Witch," "The Red Pony" and "The Plunderers" indicated "that there is still a vast buying public" for motion pictures domestically.

Paramount Acts to End Lake States Partnership

Paramount's subsidiary, the Minnesota Amusement Company was this week taking steps to carry out both the terms of the statutory court decree in the Government anti-trust and the consent decree which Paramount stockholders have been asked to approve.

Included in this action were steps to dissolve pool of its Grand with John Ludwig's State and Star at Jamestown, and an effort to sell its 50 per cent interest in the Nicholas and Strand at Fairmont.

The circuit has also started negotiations to end joint ownership with the Welworth circuit of the Hollywood and Fifth Avenue at La Crosse, Wis., and may move to end its minor interests in the Lyric and State at Madison, Wis.

Goldberg in $900,000 Suit Against Tri-States

Suit for $900,000 triple damages was filed in federal court at Omaha, Neb., under the anti-trust laws against Tri-States Theatres Corporation, A. H. Blank-Paramount partnership, and several distributors by R. D. Goldberg, head of the State Theatre Corporation. Complaint alleges a monopoly on first-runs.

Enters 16-mm. Field

Columbia this week announced that it had entered the 16-mm. non-theatrical field through Screen Gems, Inc.

Cohn vs. Cohn Over Contract

Columbia Minority Stockholder David Cohn last Friday filed suit in federal court at New York against the company, President Harry Cohn (no relation), Vice-President Jack Cohn (again no relation of David's but a brother of Harry's), and the Columbia board of directors to prevent them from signing President Harry's contract.

Minority Stockholder David, who seeks a receivership, terms the contract, approved by the board, is against the rights of the minority stockholders and that the board can't handle the company's affairs because it is allegedly under the influence of President Harry.

The contract to which Stockholder David objects pays Cohn $3,500 weekly, plus $300 expenses and assumes payment of his life insurance plus other provision for benefits in event of illness. It can be terminated by either party upon six months' notice.

The directors, who are also party to the suit, this week passed a resolution thanking President Harry as studio chief and his production staff for "the outstanding quality of pictures completed."

Canadian Outfit Gets Writs in Rank Suit

Empire-Universal of Canada this week obtained a court order to issue summons outside the Ontario jurisdiction in its action against J. Arthur Rank and Universal International for breach of contract.

The Canadian outfit, which has no connection with Universal in the U. S., is asking $1,000,000 over the alleged refusal of Rank organization to deliver Hollywood pictures two years ago for which it allegedly held a contract and an injunction to restrain diversion of product to any other Canadian company.

The court order authorizes service, in addition to Rank, on the J. Arthur Rank Organization, General Cinema Finance of England, Universal.

Alexander Increases Business 17%

Alexander Films has shown a 17 per cent increase in business, President J. Don Alexander reported this week, as the company entered its 31st year of producing ad films for theatre use.

Elected for the coming year are: (Directors) J. Don Alexander, Don M. Alexander, Don Alexander, Jr., E. B. Foster, Thomas Burges; (Officers) President J. Don Alexander; Vice-Presidents Don M. and Don J. Alexander and Sales Vice-President M. J. McInaney; Secretary-Treasurer E. B. Foster.

Berg, Eichler Unite As Publicist Firm

Formation of the public relations firm of Eichler-Berg Associates with offices at 369 Lexington Avenue, New York, was announced this week by Herbert Berg and Myron Eichler. Berg is a former Paramount, United Artists, Selznick and Eagle Lion publicist as well as a Film Daily editorial staffer. Eichler handled publicity for Columbia, 20th-Fox and was publicity director for the USO Camp Shows.

Form Crest Films

Formation of Crest Films, Inc., with President Jack Ellis, former United Artists district manager, Ad and Publicity Vice-President Arthur H. Canton and Administration Vice-President Sanford Weiner, to specialize in foreign language film distribution was announced this week.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Homicide

Warner Bros. Mystery 77 mins.

AUDIENCE SLANT: (Adult) The average mystery seeker will find added interest in this murder-mystery because of the opening-scene statistics which enumerate and show the different types of murder committed throughout the country.

BOX-OFFICE SLANT: A routine offering that will have to be sold by title and whatever familiarity there is in the cast names.

Cast: Robert Douglas, Helen Westcott, Robert Alda, Monte Blue, Warren Douglas, Richard Benedict, John Harmon, James Flavin, Cliff Clark, Esther Howard, Sarah Padden. **Credits:** Directed by Felix Jacoves. Written by William Sackheim. Photography, Peverell Marley. Produced by Saul Elkins.

Plot: When a detective refuses to accept the theory of suicide after the hanging of a young navy veteran, he takes a leave of absence from the force. Off on his own he follows his hunches and ends up by solving a murder and nabbing the key men in a large syndicate of crooks.

Comment: For action houses and those where murder-mysteries are liked, this should satisfy. And if they are also interested in the statistics of murder, there is the added interest of the opening scenes which enumerate the different types of murder committed and the rapid succession with which they occur throughout the country. An able cast, headed by Robert Douglas, English stage and screen star whom the studio has under contract, Helen Westcott and Robert Alda are all in there pitching. Felix Jacoves directed and Saul Elkins produced.

Canadian Pacific

(Cinecolor)

20th-Fox Drama 93 mins.

AUDIENCE SLANT: (Family) This exciting, factual drama of the building of the first Canadian Railroad has all the qualities that entertain the outdoor action fans. It was made with the cooperation of the Canadian Pacific Railway and was shot on location in the Canadian Rockies. Beautifully filmed in Cinecolor, it has universal appeal.

BOX-OFFICE SLANT: Excellent production that should pay off handsomely at the box-office.

Cast: Randolph Scott. Jane Wyatt, J. Carrol Naish, Victor Jory, Nancy Olson, Robert Barrat, Walter Sande, Don Haggarty, Brandon Rhodes, Mary Kent, John Parrish, John Hamilton, Richard Wessel, Howard Negley. **Credits:** Directed by Edwin L. Marin. Screenplay by Jack DeWitt and Kenneth Gamet. From an original story by Jack DeWitt. Second Unit Director, George Archainbaud. Photography, Fred Jackman. Produced by Nat Holt. In Charge of Production, Lewis J. Rachmil.

Plot: This is the factual story of the building of the first railroad across the Canadian Rockies.

Comment: It has been a long time since a large scale railroad epic has been filmed. In fact, the last one was "Union Pacific" in 1939. Now along comes this excellent film, "Canadian Pacific," produced by Nat Holt on location in the Canadian Rockies. Historically, pictorially and production-wise, it is an outstanding picture with an abundance of entertainment for everyone. The magnificent Cinecolor photography brings out the natural beauty of such scenic spots as Banff and Lake Louise and the story, an exciting saga of pioneer railroading, gives the picture an abundance of suspense and thrills. Randolph Scott, cast as a surveyor and trouble shooter, turns in his usual finished performance. In the lead opposite him is newcomer Nancy Olson, who is excellent in the part of a trapper's daughter. J. Carrol Naish does an outstanding job as a "powder monkey" and Jane Wyatt capably interprets the part of a woman doctor. Edwin L. Marin's direction gives the picture all the qualities that sell at the box-office and Nat Holt's production know-how makes this a picture every exhibitor will *want* to play, and for which he will also *want* extended playing time.

National Reviewing Committees' Classifications

WALKING HILLS, THE (Columbia)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

MR. PERRIN & MR. TRAILL (Eagle Lion)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

Fools Rush In

(Reviewed in London)

Eagle Lion Comedy 82 mins.

AUDIENCE SLANT: (Adult) This gay, inconsequential marital mix-up romps happily along without rhyme or reason, but should prove chucklesome fun for most patrons.

BOX-OFFICE SLANT: Frothy entertainment which should be played with a meaty drama. Not an art house offering.

Cast: Sally Ann Howes, Guy Rolfe, Nora Swinburne, Nigel Buchanan, Raymond Lovell, Thora Hird and others. **Credits:** Adapted from Kenneth Horne's play by Geoffrey Kerr. Produced by Aubrey Baring. Directed by John Paddy Carstairs. A Pinewood Film presented by J. Arthur Rank.

Plot: On her wedding day, Sally Ann Howes decides she cannot face the responsibilities of marriage to Nigel Buchanan, but wants the engagement to continue. She is further complexed by the arrival of her divorced father, Guy Rolfe, whom she finds most charming. While daughter re-unites her parents, despite her mother's own engagement to a pompous knight, Raymond Lovell, they settle her affair.

Comment: This gay, inconsequential marital mix-up is no strain on the imagination and romps happily along through a series of complexities, misadventures and other odd situations which will keep most audiences chuckling. Homey and decidedly zany, this has no claims at being a masterpiece. Director John Paddy Carstairs has kept things moving nicely so that patrons will be held by its frivolities and will not question its trivialities. Sally Ann Howes is delightful as the young bride who is rather shocked by the whole thing and Nora Swinburne is charming as the mother who accepts all the blame for an impossible daughter. Guy Rolfe is the understanding father and Raymond Lovell is excellent. Patricia Raine, Nigel Buchanan and Thora Hird polish off a competent cast. Decidedly light, "Fools Rush In" should be teamed with a drama.

The Blue Lagoon

(Color by Technicolor)
(Reviewed in London)

Univ.-Int'l Romance 105 mins.

AUDIENCE SLANT: (Adult) Escapist romance of boy and girl growing up alone on a tropical island. Beautifully filmed in Technicolor.

BOX-OFFICE SLANT: Repute of H. De Vere Stacpole's novel, romantic theme, lovely settings beautifully photographed in Technicolor, and Jean Simmons, are unquestionable box-office qualities.

Cast: Jean Simmons, Donald Huston, Noel Purcell, Cyril Cusack, James Hayter, Susan Stranks, Peter Jones, Maurice Denham and others. **Credits:** Adapted from H. de Vere Stacpole's novel by Frank Launder, John Baines and Michael Hogan. Directed by Frank Launder. An Individual Picture presented by J. Arthur Rank.

Plot: Shipwrecked in a tropical storm, a sailor and two kids land on an uninhabited island. The man is killed and the boy and girl grow up together dreaming of being rescued. Occasionally their wishes appear certain of being fulfilled only for a last-minute disappointment. With adolescence, they find a new attraction in each other and from their only book perform a marriage ceremony to the best of their ability. A baby is born and when they are rescued they hold tender memories of their island paradise.

Comment: Beautifully photographed in Technicolor, for the greater part in the South Seas, this tender love story has been delicately handled by Frank Launder so that offense cannot be taken at the scenes depicting the boy and girl sensing new emotions. In other sequences, he has not been so successful, for he does not seem to have made up his mind whether to play it straight or slightly burlesque it. Scenes on a liner are artificial and two crooks appear more as funny men than villains. The tempo, too, is leisurely and the development would be greatly improved by cutting. The last quarter of an hour could go entirely, with the film ending when the kids discover their mutual attraction instead of dragging on for the birth of a baby and ultimate rescue. Jean Simmons bears the brunt of the picture with charm and Donald Huston has a fine, athletic figure which he displays to effect running around the island at speed. Despite its shortcomings, "The Blue Lagoon" has undeniable box-office potentialities as light escapist fare for the general run of cinemas.

Jigsaw

United Artists Murder Mystery 71 mins.

AUDIENCE SLANT: (Family) Has enough interesting and suspenseful moments to appeal to uncritical followers of murder and racket films. Interest will be more in plot unravelment than in the acting.

BOX-OFFICE SLANT: As the second part of a dual bill, following a good comedy, it may satisfy audiences not too demanding in their screen entertainment. Offers little to the exhibitor for his exploitation campaign.

Cast: Franchot Tone, Jean Wallace, Myron McCormick, Marc Lawrence, Winifred Lenihan, Betty Harper, Hadley Rainnie, Walter Vaughn, George Breen, Robert

Gist, Hester Sondergaard, Luella Gear, Alexander Campbell, Robert Noe, Alexander Lockwood, Ken Smith, Alan Macateer, Manuel Aparicio, Brainard Duffield. **Credits:** A Tower Pictures presentation. Produced by Edward J. and Harry Lee Danziger. Directed by Fletcher Markle. Screenplay by Fletcher Markle and Vincent McConnor from an original story by John Roeburt. Photography, Don Malkames.

Plot: When Columnist Myron McCormick gets killed for his articles on a new "hate racket" in New York, appealing to racial and religious action, Assistant District Attorney Franchot Tone, engaged to McCormick's sister, Betty Harper, goes into action. He is appointed a special prosecuting attorney, and despite an attempt on his life and another to make him appear the murderer of night club singer, Jean Wallace, he pins the "hate racket" upon Winfred Lenihan, widow of a civic-minded judge, who is killed while she seeks the papers that will incriminate her.

Comment: Production and camera chores are average, the direction lacks verve and speed while the story, containing some interesting and suspenseful moments, lacks the clarity and expertness needed in this type of picture. The dialog is often inept and some loose ends are left dangling, particularly why the backers of the racket want Tone named a special prosecutor and help his candidacy along. Star Franchot Tone gives a technically good performance, but his heart never seems to be in it; he fails to give the role the verve and fire needed to get and hold the sympathy of audiences. Jean Wallace makes the night club singer a physically appealing wench whose relations to the villains remains nebulous till near the end. Winifred Lenihan, a former prominent stage player, acts the part of a more-or-less society woman turned merchant of hate for profit with smiling archness until shortly before her exposure. Marc Lawrence as the "angel"-confidant of Miss Lenihan gives a very good performance as does Myron McCormick as the murdered columnist. Other performances are mostly adequate. As the second part of a dual bill, following a good comedy, this film may satisfy uncritical audiences. Exhibitors will have to scratch for exploitation material.

The Walking Hills

Columbia Western Drama **78 mins.**

AUDIENCE SLANT: (Family) A number of interesting performances and a twisty plot make superior entertainment of this drama with a western setting, although the editing is confusing. The songs of Josh White add a lot of appeal.

BOX-OFFICE SLANT: Western fans are a basic audience but the appeal is much broader and most theatres can use this film. Point it up as a drama with good cast value: Raines, Scott, up-and-comers Bishop, Ireland and Courtland, and ballad-singer Josh White.

Cast: Randolph Scott, Ella Raines, William Bishop, Edgar Buchanan, Arthur Kennedy, John Ireland, Jerome Courtland, Josh White, Russell Collins, Charles Stevens, Reed Howes. **Credits:** Producer, Harry Joe Brown. Associate Producer, John Haggott. Director, John Sturges. Story and screenplay, Alan LeMay. Photography, Charles Lawton, Jr. Musical score, Arthur Morton. Musical direction, M. W. Stoloff.

Plot: Chance puts William Bishop on a desert gold hunt with two fugitives, a detective, Ella Raines and Randolph Scott. Bishop had been engaged to Miss Raines but deserted her. His reason, it develops, was a decision to flee the law after a self-defense homicide. The detective is after Bishop, but the jumpiness of the other two fugitives ends in their deaths and the detective's. Raines learns the truth about Bishop and accompanies him when he decides to face the law.

Comment: The "walking" of these hills near Mexico results from the blowing of sand, violent enough to have buried a caravan reputedly loaded with gold. A clue to its whereabouts sends the cast to an isolated setting ideal for the play of character against character as a twisty plot develops from their conflicting backgrounds. The setting is western and there are a couple of old screen cowhands along in Scott and Bishop, but this is a drama and superior entertainment. A number of interesting performances pretty well overcome the confusing editing. The fugitives, other than Bishop, are Jerome Courtland, a very likable young fellow, and Arthur Kennedy, a snarling sort. Bigger snarler is John Ireland, the unsympathetic detective. Scott, tied in as an ex-fiance of Miss Raines, seems to be along to keep some sort of order. Edgar Buchanan contributes his usual squinty, whiskery support. The hit of the picture, perhaps, is ballad-singer Josh White, who has made many recordings. He sings several songs, including a blues number and I Gave My Love a Cherry. A fight with shovels (Bishop, then Scott v. Ireland) and a violent sandstorm climax the film, which is photographed in sepia. Western fans are a basic audience, but the appeal is much broader and most theatres can use this film.

'Arctic Missions'

This 60-minute, 16-mm. film in brilliant Kodachrome, "Arctic Missions of the Mackenzie," is a glorified travelogue in addition to being an account of the work of nearly two score Catholic missions in the 600,000 square miles of the Vicariate of the Mackenzie in central Canada's arctic region. Aside from depicting the missions and their work, the film shows the hunt for buffalo, caribou and seal, fishing expeditions, the picking of blueberries and fruits and gathering of vegetables which sprout, mature and ripen in the one month of summer under sunshine 24 hours a day. The picture has an introduction by Cardinal Spellman, with narrative written by Rev. Timothy J. Mulvey and photography by the Rev. Father William Leising. It will be distributed by J. H. Hoffberg Productions for television and theatrical release. Customs and manners of the Eskimos and the Indian tribes of the region add to the film's entertaining qualities.

The Wench

(French Dialog—English Titles)

Spalter Int'l Pictures **Drama** **90 mins.**

AUDIENCE SLANT: (Adult) Pretentious but must be called a "sensation" picture. Will disappoint art house patrons but please those who look for sex in foreign films.

BOX-OFFICE SLANT: Will draw as a lurid picture and, consequently, is not suitable for all theatres. Needs star-name support on all-foreign show, or suitable American companion piece.

Cast: Maria Casares, Roger Pigaut, Jean Murat, Jean Brochard, Orane Demazis, Delmont, Jean Vinci, Mouloudji, J. C. Malouvier, Claire Gilbert. **Credits:** Producer, George Legrand. Director, Henri Calef. Photography, Michel Kelber. Music, Joseph Kosma.

Plot: The beautiful Carmelle is desired by all men but looked down upon as poor and an easy conquest. Among her lovers are Jacques, whom she loves until she learns of his deceit; Rabasse, rich but repulsive; Gino, son of Rabasse's caretaker; and Antoine, a woodsman working nearby. Only Antoine understands that "the wench" is a victim of circumstances and really loves her. Consequently he is suspected of the murder of Guiseppe, the caretaker, when that creaking ancient makes advances to Carmelle. It was Guiseppe's jealous wife who killed him, but Antoine shoulder's the blame and he and Carmelle flee together to find a new life.

Comment: This picture has certain pretentions, even possibilities. The "victim of circumstances" idea could have added weight to it; the acting is admirable; the photography is good; and 90 minutes are lavished upon the show. However, it must be called a "sensation" picture which, while pleasing those who look for sex in foreign films, will disappoint the art house class of foreign film fans. It will draw as a lurid picture and, consequently, is not suitable for all theatres. It needs the support of a suitable American companion piece or, on an all-foreign program, the support of a star-name like Raimu or Mascagni; its own performers, while good, are not well known. Jean Brochard is lechery and sloth themselves as Rabasse. Maria Casares is decorative and appropriately dressed as the wench. Roger Pigaut as Antoine, J. C. Malouvier as Jacques, Jean Vinci as Gino and Mouloudji as Maria's treacherous (and lecherous) brother are all quite satisfactory, as is Orane Demazis ("Fanny" in the Pagnol trilogy) as the wife of caretaker Delmont. Jerky continuity, due partly to shallow character development and partly to poor editing, detracts from this film.

Impulse

(Reviewed in London)

20th-Fox Drama **91 mins.**

AUDIENCE SLANT: (Adult) First class entertainment because of a colorful story combining laughter with tears, a polished screenplay, expert direction and a star-studded cast.

BOX-OFFICE SLANT: With Dana Andrews and Maureen O'Hara for the marquee, Jean Negulesco's direction and a warmly human story, there is nothing to stop this doing excellent business in most situations.

Cast: Dana Andrews, Maureen O'Hara, Dame Sybil Thorndike, Fay Compton, A. E. Matthews, Diane Hart, Anthony Tancred, Wilfrid Hyde-White and others. **Credits:** Adapted from Margery Sharp's novel, "Britannia Mews," by Ring Lardner, Jr. Produced by William Perlberg. Directed by Jean Negulesco. Title in the U.K., "Britannia Mews."

Plot: Britannia Mews, with its sordid buildings and squalid inhabitants, fascinated Maureen O'Hara, a well brought-up child. When she grows up she falls in love with her penniless drawing master and finds he has moved to the mews. Her parents forbid the match, but they elope. He is a drunkard and is killed by a fall. She plans to return to her parents, but Sybil Thorndike blackmails her into staying. Years later she regenerates Dana Andrews, a drunken lawyer and lets him live in the stable which he converts successfully into a puppet theatre. They fall in love, but cannot marry, as he has a wife in America. Later he learns he has been divorced for desertion. They marry and she is reconciled with her parents.

Comment: Hollywood director and stars working with British artists and technicians have made a first class entertainment of Margery Sharp's best selling novel, "Britannia Mews." This is the story of a headstrong young lady who sacrifices position and comfort to be with the man she loves, only to find he is a waster. Director Jean Negulesco has handled this expertly, capturing the spirit

(Continued on Page 24)

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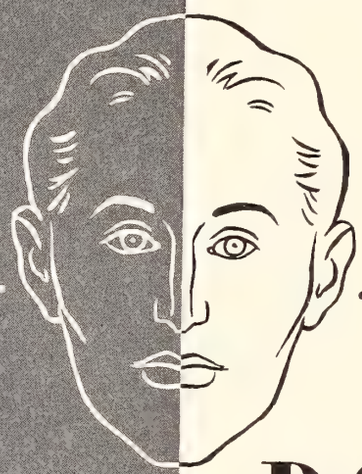
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has begun

production on . . .



. . . "LOST BOUNDARIES"

(A Drama of Real Life from The Reader's Digest)

with

Beatrice Pearson
Mel Ferrer

Direction by

Alfred Werker

A STORY THAT IS CERTAIN TO MAKE MOTION PICTURE HISTORY FOR ITS DARING, FOR ITS DRAMATIC IMPACT, FOR ITS

TRUTH!

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Glamor for Prizes

Salt Lake City's Utah Theatre, tieing in with the city's merchants, will bring the "most glamorous sales-girl" contest to an climax on March 15 when the winner of the contest will be presented on the stage of the local theatre. The winner gets a trip to Hollywood. Stunt as far as the theatre is concerned was put on by Manager Charles Pincus.

Letters to 1,500 Patrons Duncan Business Builder

Frequently we hear the expression "not worth writing home about." Now there may be motion pictures from time to time that are "not worth writing home about," but all too often there *are* —and many exhibiors make the mistake of not writing home (the patron's home, of course) about them.

Patrons like to feel that when a picture comes along they should not miss, the theatre manager will make a special effort to let them know about it. They depend on him to let them know through direct mail via a "personal" letter. These so-called "personal" letters create a bond of confidence between manager and patron and thus goodwill for the theatre.

Norman Duncan, manager of Famous Players' International Cinema in Vancouver, Canada, never misses any bets to keep his patrons well informed on outstanding attractions playing his

(*Continued on Page* 18)

Stars to 'Green Promise' Opening Via Train, Planes

A 16-car streamlined Santa Fe train, "The Glenn McCarthy Shamrock Special," will leave Pasadena on March 14, filled with stars and members of the Hollywood press corps, who will attend the world premiere of McCarthy's "The Green Promise" in Houston, Texas, on March 17-18. A trio of American Airlines DC-6 ships will carry several dozen more players and writers.

Besides Marguerite Chapman, Robert Paige and Walter Brennan, who star in the RKO Radio release, the Hollywood contingent will include Errol Flynn, Pat O'Brien, Dorothy Lamour, Sonja Henie, Joan Saulfield, Gale Storm, Lee Bonnell, Brian Donlevy, Van Heflin, Joan Davis, Jerry Colonna, Charles Coburn, Andy Devine, Ed Gardiner, Lou Costello, Oliver Hardy, Stan Laurel, Alan Hale, Hugh Herbert, Bud Abbott, Virginia Grey, Bruce Cabot, Chester Morris, Ellen Drew, Turhan Bey, Wallace Ford and others. Jack Paar will act as master of ceremonies.

'Tuna' Bow Set Back

World premiere of Monogram's "Tuna Clipper" at the Warner Theatre in San Pedro has been set back to March 16, owing to absence in Washington of leading executives of California Fish Canners Association, sponsoring the event. Star Roddy McDowall and members of cast, including Roland Winters, Elena Verdugo, Rick Vallin and Russell Simpson, will appear at the opening.

Outstanding Promotion Marks 'Riley' Cincinnati Premiere

Highlighted by the nationwide broadcast of the NBC "Life of Riley" radio program, Universal-International's "The Life Of Riley" had its world premiere last Friday night (March 4) at the RKO Grand Theatre in Cincinnati, spearheading 160-odd day-and-date openings in the Cincinnati and Indianapolis territories.

The stars of the picture, including William Bendix, Meg Randall, Richard Long, Rosemary DeCamp and John Brown, and the stars of the radio show — Paula Winslow, Tommie Cook, Barbara Eiler and Announcer Ken Niles, as well as Irving Brecher, who wrote, produced and directed the screen version of the radio show which he originated and still produces, climaxed a day of participating in civic events and almost a week in aiding promotions, by making personal appearances at the Grand, renamed "The Life of Riley Theatre" for the occasion.

In ceremonies preceding the broadcast of the Procter & Gamble-sponsored program from the stage of the theatre, Bendix presented a check for more than $5,000, representing the proceeds from the premiere, to O. A. Vanderbilt for the Children's Home, which had been designated beneficiary by the three local newspapers cooperating with U-I and Procter & Gamble in arranging the event.

Giant spotlights illuminated the area in front of the theatre as thousands of people pushed against police barriers to get glimpses of the stars and celebrities who were introduced from a specially-erected platform before entering the theatre for premiere ceremonies. Just before the stars arrived, the American Legion Robert E. Bentley Post No. 50 Drum and Bugle Corps paraded from the Post Office to the Grand Theatre where it gave a concert. All seats for the premiere had been sold in advance, and thousands who could not get into the theatre remained outside throughout the radio broadcast and premiere in order to be on hand when the stars and celebrities emerged at the end of the show.

During the week of February 27, which had been proclaimed "Life of Riley Week" by Cincinnati's Mayor Albert D. Cash, the stars of the film were active in promotions and civic events.

On the day of the opening, Bendix and the stars of the film, as well as Producer Brecher and two Riley families who were honored guests, accompanied by newspaper men and women, trade press representatives and others, journeyed to the Procter & Gamble plant in Ivorydale for a tour through the company's drug division.

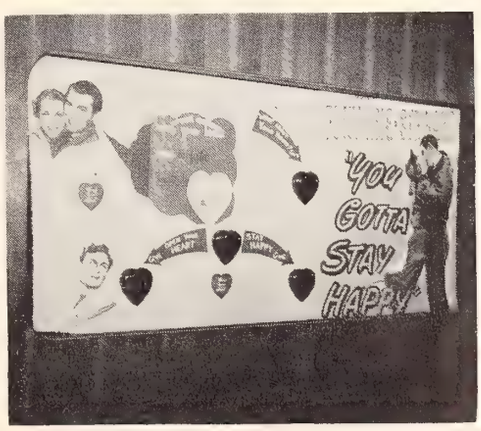
Following luncheon at Variety Club headquarters in the Netherland Plaza Hotel, the party traveled to the Children's Home where Bendix and the other film stars entertained the youngsters at special convocation. Press cameras flashed and newsreel cameras whirred as Bendix appeared with the children in the Home dining room for cake-cutting ceremonies. This visit of the stars thrilled and delighted the boys and girls and provided them with a wonderful experience they would remember for years to come.

Back of the Cincinnati world premiere and the openings that followed in 160-odd theatres in Ohio, Indiana, Kentucky and West Virginia was a penetrating and thoroughgoing campaign.

Three successive broadcasts of the NBC "Life of Riley" radio network show were devoted to the picture and premiere, including the broadcast from the theatre. It was one of the first instances where a regular weekly sponsored commercial radio show devoted time in its story content to promote a motion picture.

In setting up the territory in which the 160-odd dates were sought, the listening area of Cincinnati's powerful radio station WLW was traced. Exhibitors in this area were shown the picture and told of the extensive promotion campaign which was being mapped and which would be heard by their patrons through WLW. For five solid weeks in advance, the NBC station in Cincinnati was used for promotion. More than 100 separate radio plugs were used

(*Continued on Page* 20)



GOOD DEED, GOOD TIEUP. I.M.P.S. Member Harold Grott, of the Rialto Theatre, Baltimore, Md., decided there was a natural tieup between U-I's "You Gotta Stay Happy" and the Heart Fund campaign, so he rigged up the lobby display shown above. Those hearts are collection boxes. The picture benefited—and so did the drive.

Press Club Sponsoring Premiere of 'Quartet'

Sponsored by the Overseas Press Club of America, the American premiere of J. Arthur Rank's "Quartet," based on four stories by W. Somerset Maugham, will be held March 28 at the Sutton Theatre in New York, it has been announced by Eagle Lion, which will release the picture. Tickets for the special opening will be available exclusively through the Overseas Press Club.

'Outcry' Opening Mar. 12

American premiere of the Italian importation, "Outcry," which is being distributed here by Crest Films, takes place at the Avenue Playhouse in New York on March 12.

Letters to 1,500 Patrons Duncan Business Builders

(*Continued from Page* 17)

theatre. But perhaps the most important of these bets, as far as he is concerned, is the letter he writes to his 1,500 patrons whenever he feels the occasion demands it.

Such an occasion occurred recently when "The Search," and "Johnny Belinda" were booked as individual attractions at his theatre in a single week. And so he proceeded to outline the qualities that made these two pictures outstanding in a "personal" letter to patrons of his theatre. You can bet your last postage stamp that these letters made an impression, as they always do when Duncan sends them out, because patrons appreciate his interest in their cinematic enjoyment by "tipping them off" when something unusual comes along. Just remember, you can't use this "personal" letter idea on every attraction, lest you praise an inferior picture some time and your patrons lose confidence in you.

Now don't get the idea that Duncan confines his show-selling to letter-writing. In the case of "The Search" and "Johnny Belinda," for example, he created a smart and unique window card which was displayed widely in the downtown area, sniped cafe menus, and utilized radio promotion. Additionally, he set up an attractive lobby display.

Well, naturally, business was excellent throughout the week. But the most important selling factor, we'd say, was Duncan's decision that he had two attractions "worth writing home about."—VAN.

Displays Diver's Suit To Sell 'Paleface'

Noticing the crowds gathered about a Navy diver's suit at the Navy recruiting office, Manager Bill Mittelman's assistant, Johnny Manuel, at the Strand, Cumberland, Md., had a clever idea: Why not have the diver's suit placed in the Strand lobby? The recruiting officer was amenable, and the display was moved to the theatre a week in advance of . . . you'll never guess—"The Paleface." A card with this copy bracketed the diver's suit: "You'd have to dive to the deepest depths of the ocean to find a more hilarious picture than 'Paleface'."



$5 FOR 'DOLLAR' CAMPAIGN. Remember the old Edward G. Robinson picture, "Silver Dollar"? Well, I.M.P.S. Member John Kirby of the Grove Theatre, Alamosa, Colo., brought it back for a two-day run and spent $5 to exploit it. How? Well, 50 silver dollars were placed on sale at 90 cents each, with customers asked to donate the extra dime to the March of Dimes. A local store donated the $50, receiving $45 back. Much publicity was garnered, the theatre was praised for the worthy cause, and business was boosted. That's Kirby above checking up on sales.

Cedar Chest Keynotes Campaign on 'Rope'

An appeal to the curiosity of the public, always a good exploitation stunt, was a feature of the campaign by Manager Bob Thompson of Schine's State, Hamilton, N. Y., for Warner Bros.' "Rope." A large cedar chest, promoted from a cooperating department store, was placed in the lobby during the playdate with a 40x60 card reminding patrons that if they missed the opening scenes of the film they would find the body, about which the action revolves, in the chest. And the curious patrons and public looked into the chest, arousing comment that was all to the good. A three-sheet cutout of James Stewart was placed in the lobby a week in advance.

The pocket edition of "Rope" also yielded Thompson some good publicity, local book and magazine stores making displays of the book with film credits. Starting a week in advance, he alternated the five-minute interviews with Director Alfred Hitchcock and Stewart, prepared by Warner Bros., on each change of program. Three days before playdate he played the records and followed them with the trailer.

'St. Louis' Stars Aid Film's Texas Opening

With Joel McCrea and Alexis Smith, two of the film's stars, making personal appearances, the two-nation premiere of Warner Bros.' "South of St. Louis" was held Tuesday in Brownsville, Texas, at the Capitol and Queen theatres amid elaborate ceremonies. Overflow audiences manifested enthusiasm.

The stars participated in "Friendship Day" festivities at Gateway International Bridge and the local battlefield of Civil War days.

As part of the festivities, there was a Cavalcade of Texas Rangers, arranged through the cooperation of Homer Garrison, Texas State Director of Public Safety. Famous Rangers of the early days in that area and descendants of early Texas Rangers participated in the premiere ceremonies dressed in the regalia representing the early days period.

Through the cooperation of the Texas Cotton Exchange and the Harlingen Chamber of Commerce, large bales of cotton were presented to citizens of Mexico who, in return, gave beautiful cotton goods and other hand work. Representatives of Mexico were on hand for the occasion, and a contest was held to select the most beautiful "Valley" girl as the "Queen of South of St. Louis."

Following the premiere, Raymond Willie and Frank Starz, of Interstate Circuit, accompanied the stars to Harlingen, San Antonio and Austin for further appearances. The premiere was arranged by Mort Blumenstock, Warner vice-president in charge of advertising and publicity, who had the cooperation of the Government of Mexico in arranging the ceremonies which included a series of goodwill exchanges between the United States and Mexico.

Newspaper reporters from cities within a radius of 200 miles around the premiere city, as well as representatives from several Mexican papers and the regular national news services, covered the occasion. There was also an international radio hookup to broadcast the ceremonies.

Dress Staff in Mexican Costumes for 'Hayride'

Taking his cue from the below-the Rio Grande atmosphere of Universal-International's Abbott and Costello "Mexican Hayride," Manager Elmer Hecht of the Park Theatre, Tampa, Fla., dressed his staff in colorful Mexican costumes which also served as an added attraction for the Latin-American population of Tampa. The costumes were provided without cost by a firm which usually rents out such habiliments, and the wearers were sent wandering through the town, with, of course, the proper credits. The local Spanish paper ran "Hayride" stills for six days, a photographic synopsis of the story.

Egg-Guessing Contest For 'Chicken' in Tucson

As a promotional tie-up with "Chicken Every Sunday" at the Fox Theatre, Tucson, Ariz., American Airlines awarded tickets for free sightseeing rides to winners of an egg-guessing contest. In addition, top contestants also received passes to the theatre.

The University of Arizona experimental farm donated four hens for the contest and contestants were asked to guess the number of eggs laid by any one hen during the year ending October 1, 1948.—PX.

'Canadian Pacific' Bows in West at 94 Theatres in Gala World Premiere

An extensive saturation world premiere this week throughout the entire western area of the United States launched Nat Holt's production, "Canadian Pacific," when the 20th Century-Fox release started simultaneous premiere engagements in 94 theatres of the San Francisco, Denver, Salt Lake City, Seattle and Portland territories.

Spearheading the day-and-date openings, the San Francisco premiere at the Fox Theatre on Thursday was attended by a delegation of stars, including Randolph Scott, Jane Wyatt, Victor Jory, Nancy Olson and J. Carroll Naish, who play top roles in the film, as well as Producer Holt and Director Edwin L. Marin. They were welcomed by Canadian Consul General W. E. Scott and Canadian Pacific Railroad Representative Sam Corbin, officially launching a round of festivities that included numerous press and radio interviews, dinner parties for the press and stars, and parades throughout the San Francisco and Oakland areas highlighted by the appearances of a miniature locomotive upon which the stars toured the towns.

A widespread regional ad campaign was used in conjunction with the territorial openings Last Sunday ads started appearing in the San Francisco, Denver, Salt Lake City and Seattle newspapers listing all theatres within the papers' spheres of influence that would play the picture. In addition, radio spots were used on major stations of the five cities to cover not only the local engagements but also those in the surrounding territory.

Fourteen states threw their exploitation weight behind the mass premiere, with increased promotional aid coming from the Canadian Pacific Railway and consular representatives of the Canadian Government.

San Francisco was chosen the key premiere city because of Holt's close association with the city as an exhibitor for many years.

'James' Premiere Brings K. C. Esquire Best Week

World premiere showing of Screen Guild's "I Shot Jesse James" at the Esquire Theatre, Kansas City, Mo., last week brought the little downtown house to its best week in many months. Joe Redmond, manager, said the week's total was the best since the house recently was shifted from a Fox Midwest first-run three-house combination to a policy of its own.

Redmond concentrated his campaign on the theatre front, dressing the house up like an old-fashioned opera house. Posters bespoke the James era, some of them made up like the familiar "Wanted" type. Copy on the "Wanted" posters read—"20,000 patrons to witness the killing of the famous outlaw."

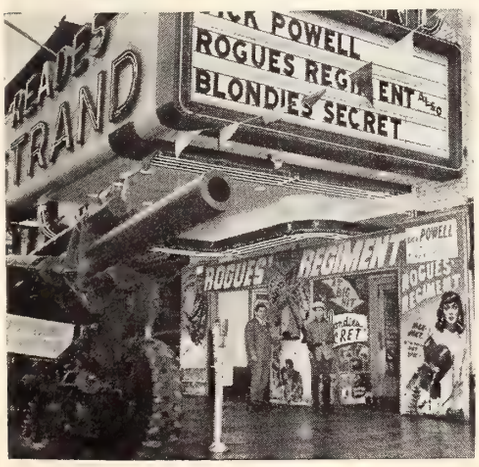
Although it took a bit of arranging with the city fathers, Redmond also had the large aircraft searchlights blazing on the narrow Twelfth Street. For music he brought in the well-known Rhythm Riders from Station KMBC, with the quartet putting out their music on the sidewalk in front of the theatre.

Julian King, Screen Guild franchise holder for Kansas City and Des Moines, was on hand for the premiere. Following the Thursday opening in Kansas City, the film broke in nearby cities on Friday and Saturday, giving it virtually an area sweep.—KC.

Free Copies of Book 'Saxon Charm' Stunt

Free copies of the novel upon which "The Saxon Charm" was based for the first 50 ladies attending the opening matinee of the picture was a very effective promotion angle put across by Jerome Baker and assistant Albert Murray at the RKO Coliseum Theatre, New York City. Murray, assigned to promote the gift copies of the novel, not only got books for the Coliseum but also 50 copies each for the four other theatres in that division of RKO Theatres.

In each of the five theatres in the division 40x60s announcing the book giveaway were set up, with the result that at the first "Saxon Charm" matinee at the Coliseum there was a rush of women asking for free copies of the novel. A number who did not know of the giveaway were surprised and pleased upon receiving a copy through the courtesy of the Coliseum.



AN ARMY TIEUP was responsible for this spectacular display in front of Reade's Strand Theatre, Perth Amboy, N. J., for Universal-International's "Rogue's Regiment." Note howitzer and towing truck provided by nearby Army post; also usher dressed as "Legionnaire." The other fellow is Manager Jerry Segal.



THEY WANT DRAMA, KESSLER PLAYS IT UP. Smart showman Nyman Kessler, supervisor and advertising manager of the Odeon, Roosevelt and Renaissance theatres in New York's Harlem district, has learned through the years that the majority of his patrons prefer drama to comedy. Reproduced herewith is one of the programs for the Roosevelt. Note how the I.M.P.S. member has wisely given the drama, "Larceny," major prominence over the comedy, "You Gotta Stay Happy," in order to attract the majority drama-lovers.

I.M.P.S. MEMBER REPORT

Nyman Kessler Tailors Program Copy To the Taste of His Harlem Patrons

I.M.P.S. Member Nyman Kessler, supervisor and advertising manager of the three Harlem theatres, the Odeon, Renaissance and Roosevelt, has the right idea when it comes to the program advertising for coming attractions—he tailors the copy to fit the taste of the patrons of the three theatres, not his own preference They like drama, action and speed, so, when he has a comedy booked, he either gives first place to a drama or plays up the dramatic moments of the comedy with copy and stills that accentuate whatever dramatic moments they possess. Sometimes he is forced to do a bit of faking, especially of stills. His report, which follows, should be required reading for all theatre managers:

"Selecting the proper angles that will appeal to the majority of our potential patrons is the thing I always have in mind when selling our pograms to them.

"The press book on 'June Bride' had comedy and hilarity predominate most of the cuts and layouts. And since comedy is poison to our patrons (the majority of them I mean) I had to select the scenes from that press book very carefully in order to sell Bette Davis. Our patrons prefer her in her usual role of heavy dramatics, but not the light stuff 'June Bride' is made of. I used none of the silly and funny catchlines—only the critics' comments from the press book in order to sell her properly to our patrons. Oftentimes, I find it necessary to fake-in scenes from her previous pictures so as to make the picture look dramatic, even though it's only a comedy. But once I got the patrons into the theatre, I was sure the majority of them would enjoy the picture and forgive Bette Davis for being in a comedy for a change.

"Most of the Loew Theatres and other circuits featured 'Julia Misbehaves' over 'Ruthless' when that combination played in this city. But since I've already explained that comedies don't draw too well, I had to feature 'Ruthless' from its dramatic angle of course, in preference to 'Julia Misbehaves'—despite the fact the latter picture did play at Radio City Music Hall. But since we have to give our patrons what they prefer, we had to sell the dramatic diet over the comedy diet.

"The same thing held true with our current show at both the Odeon and Renaissance Theatres, which play day-and-date on week-ends. We had to feature 'Larceny' over 'You Gotta Stay Happy,' even though most other theatres in the city reversed our method. Dan Duryea means more to our patrons than either John Payne or Joan Caulfield, which is why we featured him in our program layout. I also toned down the various comedy and hilarious layouts from the press book on 'You Gotta Stay Happy," so as to make it look as dramatic as possible in its appeal.

"Our patrons prefer the action and dramatic stuff, so I find it necessary each week to keep that in mind.

"As supervisor and advertising manager of the Odeon, Renaissance and Roosevelt Theatres, I have to be very careful with the 12 pictures we play here each week. They have to be analyzed carefully and the proper angle selected to sell them to our patrons. When making up special displays for the front of the theatres, I have to use the same angles so as to whet their appetities and create a desire to make them want to come in to see our shows. I always try to give 'em what they want and not what I personally like, for what's food for one is poison for another."

'Riley' Cincinnati Premiere



'RILEY' PREMIERE PICTORIAL HIGHLIGHTS. Five of the numerous significant highlights in connection with last week's world premiere of Universal-International's "The Life of Riley" are shown above. The marquee and upright sign of the RKO Grand (renamed "Life of Riley" Theatre for this occasion) are pictured at the left, while photo at top right shows a portion of the crowds which lined the streets to watch the American Legion parade and to later see the stars and celebrities pass on their way to the theatre. In photo at bottom, center, Writer-Producer-Director Irving Brecher and Mrs. Brecher are interviewed in front of the theatre in pre-premiere ceremonies, while at the extreme right, center, William Bendix and stars of the picture are shown during ceremonies on the stage of the auditorium at the Children's Home, which benefited from the premiere. RKO Theatre and U-I executives who cooperated in staging the special event are seen in photo at bottom riaht, taken at the Variety Club Luncheon for the radio and picture cast. Executives are (l-r) E. H. Groth, RKO Midwest Theatres Circuit division manager; Nate Wise, RKO Midwest Theatres publicist; Charles Simonelli, U-I eastern exploitation director; John Alexander, RKO Midwest Theatres assistant division manager; David Lipton, U-I national advertising and publicity director, and Al Horwits, studio publicity director.

(*Continued from Page* 17)

on WLW three weeks before the premiere, and on the final week the film's stars and Producer Brecher made appearances on the station's regular programs.

Ralph Edwards' "Truth or Consequences," NBC radio show heard by more than 25 million people weekly, chose a Riley family on the program the week before the opening and sent it to the premiere. A second Riley family, "typical of Cincinnati," was chosen in a contest conducted by the Cincinnati *Times Star*. Both families participated in the premiere ceremonies.

Promotion Extensive

Promotion included 5,000 Prell posters used in drug and department stores in the area of the 160-odd openings; 300 tire covers used by Cincinnati taxis to herald the opening; 35 bannered Pepsi-Cola trucks in Cincinnati and environs; 1,000 special posters in fountains featuring "The Life of Riley Special," a sandwich and a Pepsi-Cola, using a picture of Bendix and film credits; 7,500 special posters placed in cigar stores throughout the area by the Cigar Institute of America; 1,000 special posters to plug special $1 book made up by Movie Readers Library from the motion picture script; special posters created by NBC for use throughout area to herald the premiere and the picture as well as the radio program.

Local department stores aided in the promotion. Shillito's ran two separate half-page ads, while the Jenny department store ran a full-page advertisement. The Florists Association also ran an ad, as did the Terrace Plaza, welcoming the stars.

Other Cincinnati RKO theatres cross-plugged the premiere via one-sheet lobby displays and trailers. The Master Photo Finishers, in cooperation with the Cincinnati *Enquirer*, ran a "Life of Riley" photo contest, with the 65 dealer members of the association giving windows and all-out support in the entire territory. They also inserted some 25,000 stuffers in their photograph finishing work for two weeks in advance of opening.

Maurice P. "Bucky" Harris and Jerome M. Evans, U-I field promotion representative, directed the advance campaign on the scene in Cincinnati for five and four weeks, respectively, in advance of opening. They were aided by Irving Sochin, U-I Cincinnati branch manager, and C. P. Dana and Pete Rosian, U-I division managers. Eastern Exploitation Manager Charles Simonelli directed the campaign, along with David A. Lipton, national director of advertising and publicity, Maurice A. Bergman, eastern advertising and publicity director, Al Horwits, studio publicity director, and Henry A. Linet, eastern advertising manager. Allen Meltzer directed for Brecher, aided by Sid Davidson on the west coast.

All three Cincinnati newspapers devoted extensive coverage to the activities leading up to the premiere and the premiere itself. The *Enquirer* ran a special picture spread following the opening.

That the campaign accomplished the desired effect was evident on Saturday morning following the premiere when a line extended around the block for the regular 9 a.m. opening.

Laud Cuts in Kid Films

For his consistent policy in altering films for his Saturday matinees to make them more suitable for juvenile audiences, San Francisco Theatres Divisional Director Irving M. Levin was highly commended by the ladies of the Legion of Decency at a recent luncheon meeting. The group has prepared a report on its activities to get such changes made in Saturday shows and will soon release its report nationally.

GRIST for the SHOWMANSHIP MILL

The Samuel Goldwyn Studio is instituting a search through newspaper columns and radio for a Hatfield and a McCoy, authentic descendants of the feuding clans, who are engaged or romantically inclined toward each other. All or any opposite descendants of the opposing tribes who are marriage-minded toward each other are invited to send their photographs, taken together or separately, to Samuel Goldwyn Studios for consideration. The couple chosen will be invited to be married in a special ceremony in Hollywood, all expenses paid; will be given a honeymoon any place in the world that they may chose, and may attend the premiere of the Goldwyn production "Roseanna McCoy" in Louisville, Ky., this summer—all as the guests of Samuel Goldwyn.

* * *

Screen Plays will fashion two television trailers for spot announcements on "Champion," United Artists release. One- and three-minute spots will be narrated differently in each situation, keyed to day-and-date openings with local announements tieing-in in the name of the theatre and other current offerings at that house. Trailer will go out with some sound, music and dialogue, but opening and final footage will be open for local TV announcement. Prints will be available at UA exchanges and will be supplied at the same rental as regular theatre trailers.

* * *

Three separate editions of "Little Women", famous Louisa Alcott classic, will be published by Grosset and Dunlap to tie-in with national release of the M-G-M film. Books will be distributed to dealers by March 15 to coincide with the premiere engagement in New York, and special package of mats and counter cards will be provided bookshops and department stores.

* * *

In addition to the regular National Screen trailer for "Knock On Any Door," featuring a personal endorsement of the film by Humphrey Bogart, Columbia has prepared a special teaser trailer for the use of theatres in advance of the showing.

Teen-Age Contest on 'John Loves Mary'

A contest held for the teen-agers of Chicago helped put over Warner Bros.' "John Loves Mary" at the Chicago Theatre there.

The contest, which was run with the cooperation of the Chicago *Sun-Times*, invited teen-agers to give their opinions in 250 words or less telling why they thought young people either should or should not go steady.

Prizes were given to the first 15 best essays on the subject.

McGrath Gives Tea Bags With Two British Films

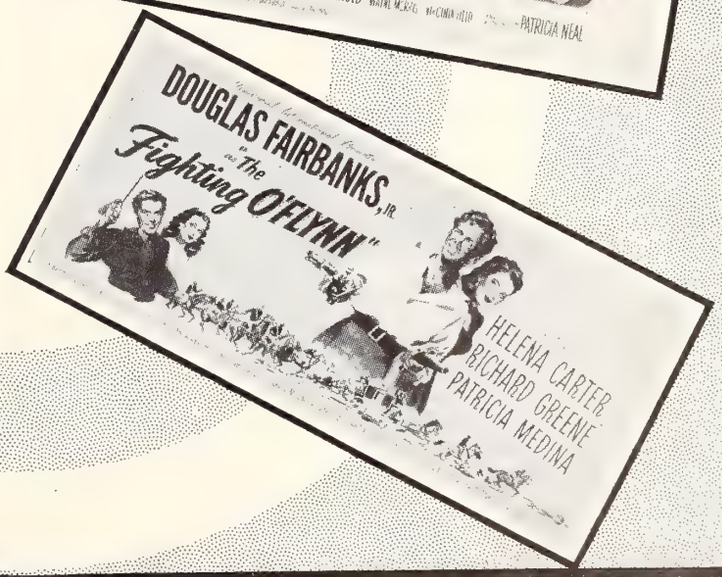
Manager Worthington McGrath of San Francisco Theatres' Metro in the Golden Gate city, distributed tea bags to patrons at the showings of two British pictures, "A Storm in a Teacup" and "Mine Own Executioner." He had arranged with the Lipton Tea Company to supply the tea bags. In the lobby of the Metro was a display of the Lipton product, as it formed a natural tie-in with both pictures.—SFR.

Keep Posting









"The motion picture good enough to sell itself has not yet been made"
Martin Quigley



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

CHANGE YOUR COURSE, MOVIE PILOTS!

By Jack Jackson

On several previous occasions this column has called attention to the apparent apathy of the pilots of the cinema ship to the existence of newly laid buoys marking negotiable channels of the turbulent postwar business seas.

This reluctance to profit from the findings of pilots who have safely maneuvered their business boats to the placid waters of success, is causing the good ship Motion Picture to list precariously, leak badly and, if the practice is continued, could send a good many of its crew to Davy Jones' Locker.

Barnacled and rusty from forced curtailments and short crew operation during war years, the indifference of its pilots to the changing currents of public thought has barged the craft into many avoidable legal sand bars, and stirred up so much public-opinion mud that great quantities of oil will have to be spread on the waters before we ever regain the docks of customer security we left along about 1939. As of this writing, if it were not for the life boats of prewar productions being called into emergency service, no end of theatres—and producers and distributors too—would be battered to near extinction by current economic hurricanes and financial disturbances.

Contrast in Methods and Procedures Fitting as Industry Chart

A prominent financial firm's recent issue of a prized publication of the business world carries details of an interview with the head of an $87 million outfit, with 31 totally owned yet entirely autonomous subsidiaries in his business family, which conspicuously illumines many of the modern success buoys our helmsmen seem to be ignoring. The contrast in methods and procedures is severe yet, at the same time, particularly fitting as a chart for motion picture emulation because the basic background and necessary approach to the public purse so parallels the job of operating distributor exchanges, chain theatres, etc., whose acts of commission and omission are spotlighting the difficult passages ahead.

Pointing specifically to glaring examples of antipodistic practices that, in this writer's opinion, indicate the need for hearing aids and improved optical apparatus for our pilots, is a literary task demanding the use of excerpts, quotations and personal comment. So, with apologies for a bit of weaving and wandering which I'll try to avoid, let's get on to the meat of things:

The business tycoon referred to has this to say regarding his organization: "This is not a large business. It is a family of small businesses. . . . No matter what happens to me, this company will go on—each division, each department and each plant is run by an expert."

Our pilots, too, are heading a multi-million-dollar business. And who can dispute that every theatre chain and distributing company is a family of small businesses? But how many of our helmsmen recognize these subordinate units as being other than totally dependent on their personal edicts and doomed to business ignominy if deprived of the guidance of their Athens-like vision? How many will admit that any of their subordinates, from deskside to wayside, are "experts"? And, despite the shifts of bottoms in the seats of the mighty, each seems to evince an abiding conviction that his payroll severance and commercial perdition mean one and the same thing to his company.

'Important to Free Employe of Embarrassing Restraints'

Regarding labor, this foresighted executive, who has successfully moored his commercial clipper at the docks of public favor, says: "There is no common labor. Our employes are responsible for results. It is most important to free the employe of petty and embarrassing restraints if maximum results are to be expected. I would rather have a free employe making occasional mistakes than perfection attained through meticulous supervision. Constant checking will kill their spirit. As a result, we enjoy the confidence and goodwill of all and experience no trouble with malcontents, agitators or other inharmonious labor factors.

"Executives and employes all use the same front entrance and eat in the same dining hall."

According to the reporter covering these dining halls are a Stork Club setting with Automat prices. The tycoon reasons: "It bolsters employe morale. Ups production and efficiency. "He has no labor difficulties despite the fact that he is unpopular with labor leaders who dislike his paternalism and uncanny ability to anticipate and exceed their demands. More than three years ago he fought a 65-cent minimum wage proposal, set the figure at 75 cents. His plants are described as "unbelievable models of what modern manufacturing and merchandising establishments can look like." Every applicant for employment is carefully screened as to appearance, intelligence, habits, cleanliness and social or home background before acceptance. The employe army is described as "a happy bunch evidencing pride in their work, confidence in their appearance and that alive smartness that seems to be part and parcel of the competent worker."

How does that opinion about attitude to, and treatment of employes compare to those evidently held and most certainly practiced by the great majority of motion picture producers, distributors and exhibitors?

Well, in the many exchanges and theatres I've visited, the bulk of the employe roster is generally accepted as "common." In fact, so far as theatres are concerned, excepting few and acknowledging the probability of more, the "greeter" or service personnel seems to have been screened, if screened at all, with the grade of moron considered as passing. We don't seem to give a whoop what pool hall or juvenile bistro backgrounded their training and less about their appearance, manners and deportment. As to loyalty: they consider jobs as they do street cars (always another one coming) and their discredit and discharge from one theatre seems high recommendation for employment at another. What's to blame for this condition? Well, the manner of their choosing, the niggardliness of their recompense and the treatment given by their superiors can't be held blameless. I've gone overboard so frequently on the advisability of well paid and well fed service and minor executives that I'd better quit now before I use up the whole column.

Regarding management, this master of the modern business seas says: "We hold no formalized meetings. I'm afraid they'd lead to parliamentary procedures and we'd have men making resolutions instead of getting their jobs done. I visit management in their plants. I never ask them to come here to see me."

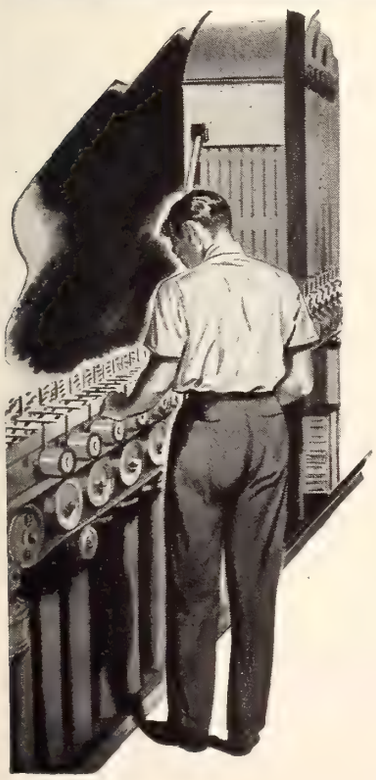
Here also is a Pacific-wide gap between his approach and that of our folks. Very few of our top executives visit the managers in the field. Many a manager has informed me that he has never seen his boss and that the district man only runs in and out about twice a year. Even such occasional visits are seldom other than fault-finding forays, and it is rare when the local men tell me of a friendly, can-I-help-you attitude. As to our local theatre managers, distributor branch managers, etc. having authority to think or act according to their personal convictions of what's best or what's right, there jes' ain't no sech thing. I've heard branch managers in big exchange centers tell a complaining exhibitor: "New York says this, (that or the other) and that's all I can do about it." I've also been present when a high executive of a theatre chain—when questioned as to how a local manager would react to a contemplated maneuver—said: "No manager on our entire circuit would have the nerve to dispute an order from my office." Summed up, this presents no flattering picture in our high authorities holding confidence in the men who have to bring in the bacon, either in the form of film rentals or ticket sales, and is a far cry from the "free man" premise the other has found so successful.

He runs an extensive research department who visit his customers to find out what their customers want. Then he presents their findings to his merchandising experts to determine the

(Continued on Page 24)

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Guardian of her most important "bath"...

COSTLY shots like this might be so much spoiled footage... save for the vigilance and knowledge of the laboratory man.

He makes sure that the dailies take *their* all-important bath... inspecting, testing, keeping constant check as the exposed footage runs through the developing, fixing, and washing tanks and driers.

To his skill and watchfulness... as film representing "box-office gold" literally slips through his careful fingers... motion pictures owe much of their well-earned reputation for technical excellence.

This skill is more effective... the burden of constant vigilance lessened ... when he works with dependable film of superior quality. That's why he always welcomes the family of Eastman motion picture films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

Jackson . . .

(*Continued from Page 22*)

best, cheapest and most attractive way to manufacture, package and present it for sale. As for us! Well, whatever research is done mainly by SHOWMEN'S TRADE REVIEW and other tradepapers who canvass theatre owners to find out the preferences, indifferences and aversions of the box-office visitors. What happens? Our manufacturing plants go right on making what their own head men like, and throw a tissy when the exhibitor sales force don't force the fellow who said he didn't want it to buy tickets anyhow.

For some silly reason the heads of our production plants persist in following the boom days "lush biz" formula and continue believing in suckers who are glad to get-what-you-give-'em. They know but refuse to give consideration to the change in public taste. They are aware of the economic squeeze and the consequent shrinking of the amusement dollar, of the increase in competition, etc. but refuse to lessen the high percentage demands on the chaps who sell the tickets. To make the profit channels still narrower they commit the greatest sin against modern business success—creating an almost impossible barrier for the exhibitor—by jettisoning the advertising power plant when the attendance barometer is slanted cellarwise.

Earlier I commented on the similarity of basic background between the commercial endeavor headed by the far-sighted tycoon and the glamorous business of making and marketing movies. Here's how it shapes up:

This man markets dime-to-dollar units—some 300 in number—to the general public. That makes his selling problem similar to our own: saturation of customer potential. His 1948 sales bettered $160 million, a score that compares if not betters the take of our larger companies in distribution and exhibition. He admits that many of his units are not "tops" and that competitors hold the sales lead. But, he insists that his following of company research as to what the public wanted has enabled him to grab the lead in some 16 items from less inquisitive and alert competitors. When asked about highly potential 10 per cent profits he tersely replied: "I'm not interested in figures. They are purely incidental to good management which is the safest and surest way to guaranteed profits in modern merchandising."

There was a time when the film industry showed a clean pair of heels to all commercial competition; when the best employes in all departments clung in confidence to jobs that promised fine futures. Today, many excellent employes of the long-service, proved-ability category are finding the gap between low pay and high prices too broad to jump and are turning to other fields for sustenance and security. This has long been true of service staff members, whose candidly expressed opinions—in crowded public places—about their companies and their bosses is shredding industry prestige on a scale far more destructive than the national smears.

There is no question about the Good Ship Cinema having badly sprung seams and a thorough job of calking being necessary. Fallacious Barnum philosophies cling barnacle-like to production. That inconsiderate employe relations have divorced us from the worthwhile, conscientious worker and attracted the mutinous wanderer is evident practically everywhere. These—together with others outlined above—go a long ways toward accounting for our fall off of patronage in the same period that other concerns are chalking up great gains.

This doesn't sound nice but it's true and, in the interests of long range industry security, it should be reported: If all other industries and employers were as mercenary with remuneration and as demanding of hours of service as our own there would be mighty few people possessed of the required time or the necessary admission price to patronize a theatre. All hands on deck! Wake the owners; we're headed for the rocks of business obscurity if we don't change course—and quickly.

BOX-OFFICE SLANTS

Impulse

(*Continued from Page 15*)

of the Victorian days and merging tears and laughter into a warmly satisfying whole. Dana Andrews turns in an excellent performance both as the artist who exploits her and the lawyer she regenerates. Alert patrons, however, may be rather puzzled by the English voice which speaks for him when playing the former character. Maureen O'Hara looks lovely and is always credible as the girl. The smaller parts are perfectly cast. Dame Sybil Thorndike makes the blackmailer a fearsome character while Diane Hart's brief appearance as a Cockney slut reveals she is an artist of no mean ability. Anthony Tancred also scores as a fop. Running 91 minutes, "Impulse" is thoroughly satisfying entertainment for most comers.

Daughter of the Jungle

Republic Adventure Drama 69 mins.

AUDIENCE SLANT: (Family) Has enough action, adventure and suspense to please addicts of this sort of screen fare. The role of Lois Hall as a female Tarzan, or sort of Supergirl, will draw the kids and many adults.

BOX-OFFICE SLANT: Should prove a good "draw" with action fans, especially in suburbs and small towns which cater to the juvenile trade. Exhibitors' best exploitation bets are Miss Hall, the gorilla fight, the native sequences and the swift action.

Cast: Lois Hall, James Cardwell, William Wright, Sheldon Leonard, Jim Nolan, Frank Lackteen, George Carleton, Francis McDonald, Jim Bannon, Charles Soldani, Alex Montoya, Al Kikume, Leo C. Richmond, George Piltz. Credits: Associate Producer, Franklin Adreon. Directed by George Blair. Screenplay by William Lively from an original story by Sol Shor. Photography, John MacBurnie.

Plot: Airplane Pilot James Cardwell, with Secret Service Agent Jim Bannon, his prisoner, Sheldon Leonard, and the latter's henchman, Jim Nolan, are forced to land in an African jungle where they find the American millionaire, George Carleton, his daughter, Lois Hall, and his secretary, William Wright, lost there for 12 years but befriended by native chieftain Charles Soldani. To reach help Lois leads them through the jungle amid fights with wild animals, with Leonard and with the medicine man Francis McDonald, who wants to kill all whites and replace Soldani as chief. Miss Hall and Cardwell win over all obstacles.

Comment: A picture of action, adventure, excitement and suspense in the African jungle, well done on the whole, which will please patrons of such screen fare. It is well provided with action and suspense sequences to keep the fans on the edges of their seats. The screenplay makes the action appear credible, or at least so swift-paced as to give the illusion of reality. The characters are put in with broad strokes. George Blair's direction takes advantage of all chances for rapid action and suspense. John MacBurnie's camerawork fits the production pace, is clear and has many beautiful jungle shots. **Lois Hall as a sort of female Tarzan, or Supergirl, is an athletic** good-looker whose acting abilities measure up well to the film's requirements. Pilot James Cardwell makes a hero the youthful element will go for, though he is necessarily subordinated to Miss Hall. Sheldon Leonard turns in another of his polished but menacing villain characterizations. Adequate support is given by Jim Bannon, William Wright, Jim Nolan and George Carleton. The native sequences will doubtless captivate the youngsters and a good many of their elders. The picture should have a good "draw" with action fans, especially in suburbs and small towns which cater to the juvenile trade.

The Green Promise

RKO Radio Drama 94 mins.

AUDIENCE SLANT: (Family) This story about the 4-H Clubs should interest the many millions of members throughout the country, as well as small-town audiences. For them, there is entertainment in the tale of the farmer who succeeded only when he permitted the 4-H service to help him and his family.

BOX-OFFICE SLANT: Should do well in the small towns because of the pre-sold audience among the 4-H Club Members, and their word-of-mouth should help put it across. For the urbanite it is a little too slow.

Cast: Marguerite Chapman, Walter Brennan, Robert Paige, Natalie Wood, Ted Donaldson, Connie Marshall, Robert Ellis, Jeanne LaDuke, Irving Bacon, Milburn Stone, Geraldine Wall. Credits: Directed by William D. Russell. Original story and screenplay by Monty F. Collins. Photography, John L. Russell. Produced by Robert Paige and Monty F. Collins. A Glenn McCarthy Production.

Plot: This is the story of the work done by the 4-H Clubs. It revolves around the work of an opinionated farmer saved by the members, who arrive in time to reclaim his farm from an earth-slide.

Comment: Small towns should find this a satisfactory offering for their patronage, principally because it concerns the doings of the 4-H Clubs, and as such, is a story that will interest and attract the many millions of 4-H Club members—a prospective pre-sold audience that should help put the picture across and bring about plenty of word-of-mouth. In the leading roles are Marguerite Chapman, Walter Brennan and Robert Paige, with little Natalie Wood. They are all good in their parts, but it is little Natalie who is the most outstanding. She is such a "natural" performer that she immediately wins over any audience, no matter how diversified, with the convincing way in which she portrays her role. Production was handled by Robert Paige, who plays the lead and Monty F. Collins, who wrote the original story and screenplay. This Glenn McCarthy Production was directed by William D. Russell.

Holt in Rodeo At Oklahoma City

Tim Holt is in Oklahoma City this week to appear with the Tim Holt-Lamar Jennings Rodeo at the annual National Fat Stock Show March 10-16. On his return to RKO Radio he will start work on his next western.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

KANSAS CITY

A convention of Fox Midwest managers is being planned for about April 1 when Charles Skouras, head of National Theatres, is expected to be here. Matters on the agenda woudld include a spring drive, new product, and other angles of going after business.

RKO figures to rename the former Mainstreet Theatre as the RKO Missouri Theatre when it reopens soon as its first-run house here. The theatre recently was taken over completely by RKO from a sharing arrangement with Fox Midwest. Extensive remodeling is now under way. A manager for the house is expected to be named in the near future.

Eddie Mansfield, city manager for the Commonwealth Circuit, is planning the 13th anniversary week of the Regent, which he looks after personally. Mansfield is building his campaign around the idea of Thirteen Lucky Years of Progress with a special trailer, 40x60 poster and newspaper catchlines.

Frank Meyers is back for light duty as manager of the Summit Theatre following a double siege of operations and hospitalization. Meyers has been on and off at the Summit for about four months. Rudy Vinzant, assistant manager of the Regent, has helped Meyers look after the place.

Glen Beckett, formerly with Fox Midwest, is the new manager of the Home Theatre on the Kansas side, leaving Howard Wolf free to devote himself full time to the Tenth Street Theatre. For a time the Home was without a full time manager, and Wolf looked after both houses, which are affiliates of Commonwealth.

Carl Fiorello is the new owner of the Linda Theatre, formerly the Bijou, which he took over from Herman Levine. Fiorello redecorated the house throughout and reopened in February. . . Mort Vinzant, who formerly handled the Ashland Theatre of the Commonwealth circuit, is on leave of absence.

With weather springish in tone, Commonwealth expects to open its duo of drive-ins, the Crest and Riverside, around April 1. Phil Blakey of the Crest, and Paul Stoneham of the Riverside currently are on vacation, but will soon be on hand for the openings. Dickinson circuit's new drive-in at Mission, Kan., will open late in March, weather permitting.

SAN FRANCISCO

San Francisco's historical Tivoli Theatre in the downtown section is expected to reopen during the coming month with a policy of stage presentations and motion pictures. With admission placed in the "popular price" bracket for the family trade, the Tivoli's policy will be not unlike that of the famous Orpheum circuit.

Alfred G. Burger, a founder and president of Telenews Theatres, was recently in San Francisco on a West Coast inspection tour to create a closer relationship between the television medium and the news theatres. Plans were discussed to speed up the news services in the Telenews theatres.

Meeting at the Variety Club in San Francisco, members of the Northern California Theatre Owners Association gathered March 8 for general discussion and committee reports. . . The remodeled Times (formerly Acme) Theatre, owned by Herbert Bluchel, opened March 10 with "The Spoilers".

More than 950 auditions have been heard by members of the Loew's Warfield Theatre staff in the Fox West Coast Talent Quest currently underway in San Francisco. So far, in the three public trials, there have been no feminine winners. The male contestants outnumber the women by 60 percent.

Hulda McGinn, publicity representative for California Theatre Owners Association, appeared in a televised debate over Station KPIX upon the subject whether the "Cow Palace" should be allowed to open its doors to more forms of entertainment. Mrs. McGinn opposed Fred Garrison, manager of the auditorium.

Barron Callen, formerly manager of the T & D's State at Monterey, who was forced to take a leave of absence due to illness, has returned to the circuit and now manages the Rio at Monterey. . . Gertrude Tholk was named as an assistant to the convention staff at the Variety Club to help in the clerical department.

Bill Greenbaum from New York was announced as a new Eagle Lion booker at the local Exchange. . . Eagle Lion Salesman Buck Smith resigned from the company with Ralph Brambles a former Selznick Releasing Organization booker entering the firm.

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'Where, How, When?'

"Want to know the way to Fisherman's Wharf, Mr. Variety Delegate?" To provide information to Variety Club convention delegates, the San Francisco Film Colony Girls Club will maintain booths at the Fairmont and St. Francis hotels during Convention Week. The young ladies are being briefed to know all the "where's-how's-why's" of the Bay Area. Dorothy Haley will be in charge of the service.

OMAHA

Oscar Woemper of Minneapolis, partner with W. R. Frank in 15 Twin Cities theatres, was in town calling on friends and equipment dealers. . . Exhibitor C. J. Kramer of Stanton, Neb., is again doing his own booking with his wife, being home after a slow recovery from an injury to his hip. . . Exhibitor Ann Schreiber of Wisner, Neb., is back from a New Orleans trip.

Tri-States Theatres District Manager Bill Miskell was called to New Haven, Conn., by the serious illness of his mother. . . Tri States managers from this district went to Des Moines for the awards in the recent sales drive. . . Don Niebaum, assistant at the Capitol, Sioux City, Ia., and his bride spent part of their honeymoon here.

Hymie Novitsky, 20th-Fox salesman, went back to Rochester, Minn., for a checkup on his recent operation. . . Gerry McAuliffe, had her tonsils removed. . . United Artists Secretary Marilyn Francisco is new as Paramount biller, replacing Geraldine Griesing who moved up to secretary, succeeding Marjorie Riggs.

Ralph Blank, owner of the Admiral Theatre, was out due to illness. . . B. C. Marcus, Columbia district manager from Kansas City, was in town. . . Bob Riddle, former Warners salesman, is now with Monogram here. . . Hank Kaufman, Columbia branch supervisor, arrived in town.

The Brandeis Theatre is 40 years old this month. Fifteen years ago it became the RKO-Brandeis. Also this month lobby redecorating is under way at the theatre. . . Exhibitor Carl Johnson, Red Oak, Ia., is in Hudson, S. D. where his mother is seriously ill.

Roy Casey, 20th-Fox cashier, spent the weekend in Topeka. . . Byron Hopkins sold the Scribner Theatre, Scribner, Neb., to John Brandt of Sleepy Eye, Minn. . . Philip Monsky, 54, who resigned recently from Universal-International in Omaha due to ill health, died in Lutheran Hospital, Omaha. He was a brother of Mayer Monsky, U-I branch manager at Denver.

ATLANTA

A series of films showing the most frequent causes of accidents on the highways of Georgia are to be shown in the state's theatres at the rate of one each month for the next two years, according to an announcement by the Georgia Theatre Owners and Operators at its meeting March 9 at the Henry Grady Hotel. All its theatres will cooperate with the Governor's highway safety education plan. Outstate exhibitors have stated they would try to get a similar program under way in their states.

The city council of Montgomery, Ala., is scheduled to vote this month on a 10 per cent amusement tax. . . Crescent Amusement's Head Booker Mary Brockett has returned to her Nashville headquarters from a trip booking features for the circuit. . . Lauren Norvall, amusement editor of the Atlanta *Journal*, and his bride are back from a honeymoon trip.

Max Holden of Astor Pictures Charlotte branch was in Atlanta looking after the new Maddison Pictures exchange recently opened

(*Continued on Page 26*)

REGIONAL NEWSREEL

(*Continued from Page* 25)

by Bob Pinson. Mrs. Grace Hammond, formerly with Monogram, is office manager and Clyde Wooten is salesman. . . Screen Guild of Georgia Head Booker Roy Hall is back on the job following a vacation in South Carolina.

Manager Joe Fink of the Rhodes Theatre has installed new booth equipment. . . Bert Ram has opened his new 500-seater in Johnson, S. C. . . Paul Engler of the Engler Theatres, Birmingham, was in town last week calling on Astor Pictures William Richardson. . . Astor Atlanta salesman Jimmy Bello is back on the job after hospitalization.

Crescent Amusement has started work on its new suburban theatre in Greenhill near Nashville. . . Under construction for Crescent is a $250,000 theatre in Alabama City, Ala. . . Hal Macon reports work has started on his drive-in at Statesboro, Ga., with hopes of an April opening. . . Back from New Orleans are Republic Southern District Manager Walter Titus and Special Astor Pictures Representative N. E. Savini.

HARTFORD

Evelyn Cady is the new switchboard girl at the RKO exchange, New Haven. . . Regina Nelson is the new cashier at the Merritt, Bridgeport. . . Emma Colangelo, cashier at the Loew-Poli Strand, Waterbury, and Hollis Sweeney, former assistant manager at that theatre but now in another business, have set their wedding date for September.

Local 24, IATSE, in Fall River, Mass., re-elected George Sullivan president, Raymond Gagnon, secretary; James Cobryn, secretary and Joseph Salvo business agent. . . Manager Paul S. Purdy of the Newington in Newington, a Kounris-Tolis house, suffered an attack of pneumonia.

A number of residents of Farmington, Conn., last week filed a letter with the town's zoning board of appeals protesting the granting of a permit to build a $150,000 legitimate theatre there. Designed by Architect Frank Lloyd Wright, the theatre was to be built this year by Paton Price, Sam Capuano and Morgan James. A public hearing was to be set on the protest.

About 100 friends of James Cotia, formerly assistant manager of the Regal, Hartford, tendered him a farewell party last week. Cotia is now managing the Art Theatre at Springfield, Mass. Both houses are a part of the Warner circuit. . . Terry Doran is the new candy girl at the Center, Hartford.

Nick Kounaris, Paul Tolis and George Ulysis expect to open this spring their new 1,000-seater at Meriden, Conn. Name for the theatre has not yet been selected. . . . Phyllis Salvin, daughter of the owner of the Center Theatre building here, will be married in June to Bernard Seligman, also of this city.

Certificates of incorporation have been filed with the Secretary of State by the New London-Norwich Drive-in Theatre, Inc., with paid-in cash of $5,000. Officers of the company are: President E. M. Loew; Vice President Mae M. Sokarl; Secretary Bruno Weingarten. Television Maintenance Corp. of Hartford was incorporated by President Lewis Harris; Vice-President Louise Harris, and Secretary Mildred Weil all of Stamford.

Three New Haven corporations—Capitol Theatre Operating Co., Dormir Candy Co., and M&D Theatre Operating Co.—notified the secretary of state they were moving their offices to Middletown, Conn. . . The Center in downtown Hartford, managed by Mike Piccirillo, has launched a new "art" policy of showing foreign-language pictures, changing from a subsequent-run house.

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GUEST OF HONOR. Vice-President Alben W. Barkley, shown above (left) with Charles P. Skouras, president of National Theatres, was guest of honor at the recent convention dinner of National Theatres' district managers and executives at the Ambassador Hotel in Los Angeles. In a brief address, Barkley expressed the opinion that the theatre and motion picture will play a major part in world peace.

OKLAHOMA CITY

The Oklahoma state sales tax report for the month of December 1948 shows that 313 returns totaled $29,852.88 as compared to 322 returns totaling $30,610.31 for the same month in 1947. This indicates a decrease of 2.47%. The December report also lists 4 returns for use tax for December 1948 totaling $19.38 as compared to 6 returns totaling $83.25 for December 1947, a decrease of 76.72%.

The Center theatre, Oklahoma City, has been holding a new audience participation show, "Star Time". It is a radio broadcast sponsored by a local music company. . . The Tinker and 77 drive-in theatres, both R. Lewis Barton houses, are scheduled to open around March 10.

Mr. and Mrs. R. Lewis Barton spent the last few weeks in California visiting their daughter Joan. Barton owns the Barton theatres in Oklahoma. His son, Jerry, has been selected as one of two students to represent Oklahoma City in a debate at Dallas, Texas.

A fire in the projection booth of the Jewel Theatre, Oklahoma City, closed the theatre for one day last week. Firemen said that the blaze was started by a short circuit in the projector. Damage was estimated at $350.

M. D. Brazee, district manager of Warner Bros. theatres in Oklahoma City, has arranged a free showing of the film, "The Life Of Riley", for all Oklahoma City children at the Midwest Theatre this week. The show is to raise money for a new elephant for the local zoo. Children are asked to contribute if they can but are not obliged to do so. Universal-International donated the film. Projectionists will donate their services, Brazee the other workers and the tickets.

LOUISVILLE

The purchase of the 418-seat Monroe in Monroe City, Ind., from Verne Jenkins has been announced by T. E. Speer of this city. Affiliated with E. L. Ornstein Theatres of Marengo, Ind., he will assume full operation and ownership on March 15. This is the first such experience for Speer, who will move to Monroe City to supervise the operation and the considerable improvements planned.

W. S. Gabhardt of Harrodsburg has announced that he and A. R. Milby of Dannville are taking over operation of the new Lincoln in Hodgenville, at present under the direction of Anderson Theatres of Hartford. This is the first of four acquisitions planned by the partners and complete control will be transferred April 1. General remodeling is planned.

The city-wide quarantine in Morehead on kids 16 or younger has been partially lifted with an improvement in the scarlet fever epidemic. . .

A masked and armed bandit robbed Manager Earl Payne of about $2,200 recently when he was carrying money from the suburban Cozy Theatre, to a night deposit vault. Payne makes the trip almost every night, but the robber was fortunate enough to catch him with several days' receipts. About half was in silver.

President Paul Sanders of Sanders Theatres in Campbellsville is vacationing in Tampa. . . Back from a trip to warmer climes are Mr. and Mrs. Allen Bradley of the New Ritz Theatre here.

NEW ORLEANS

Lloyd Royal, operator of the Royal Theatre at Meridian, Miss., is to build an outdoor theatre and playground in the vicinity of Buckwalter stadium on land leased from Buckwalter. Completion scheduled by mid-April, Royal said.

Frances Mae Odo, contract clerk at Universal, became Mrs. Arthur Alleman Saturday (Mar. 5). She will continue at her Film row job in hte Universal exchange. . . Dr. Allen B. DuMont of Passaic, N. J., a pioneer in television, was warmly greeted in New Orleans as a Mardi Gras visitor last week.

Robert Flaherty's "Louisiana Story", filmed in the Acadian country on a subsidy from Standard Oil, got a big premiere in Abbeville, La. "Stars" in the film, a local cast, rode in a parade of buggies through the town to the theatre. The story deals with the "Cajun" life in the bayous of Louisiana.

REGIONAL NEWSREEL

INDIANAPOLIS

The Gibson Theatre, Batesville, Ind., owned and operated by Syndicate Theatres, Columbus, Ind., is being enlarged by 30 feet, with new stage, new Haywood-Wakefield seats, new screen and RCA sound equipment. When completed it will have about 650 seats. Doc. Prentis is the manager.

Milton Kruger, United Artists salesman, is driving a new company car. . . Joe Schilling, operator of the Auditorium, Connersville, Ind., is visiting his son and family in Lima, Ohio. . . Republic Manager Jack Dowd, and Edwin Brauer, former manager, and now located in Atlanta, Ga., visited circuit heads in Chicago.

Ed. Campbell, operator of the Lexington, Ky., Drive-In Theatre, and buyer for the American Drive-In Theatres, has been appointed buyer for the new Drive-In, at Attica, Ind. . . Jack Dowd, spent Wednesday at a Republic meeting in Chicago, presided over by James R. Grainger, . . Joe Finneran, Syndicate Theatres, Columbus, Ind., reports the arrival of an 8-pound baby girl, born at the Columbus, Ind., hospital.

William Wallace, operator of the "V" theatre at Veedersburg, Ind., and the Cozy at Dugger, has been named Fountain County chairman of the Red Cross Drive. . . Mrs. Morris Reinking, who operates the Idaho and Swan at Terre Haute, has returned after an extended vacation in Florida.

Rudy Steiler, Royal Theatre, Evansville, Ind., has been appointed film buyer for the Family Drive-In there. . . . Film Classics Manager Sam Abrams was a visitor at the Fine Circuit, Evansville. . . FC Division manager Max Roth, was a business visitor at the local exchange.

Mr. and Mrs. Fred Dolle, Louisville, Ky., have gone to Florida for an extended vacation. . . Elnor Thomas, is the new availability clerk at United Artists.

BOSTON

Members of the Variety Club are actively supporting the drive of the Children's Medical Center to raise $11,500,000; drive is headed by Richard S. Robie. . . Suffolk University has installed movie apparatus in its 1,000-seat auditorium for the teaching of the art of the motion picture and the drama.

Movie attendance was off in Boston for several days due to the city's first near-blizzard snow storm on March 1. . . Gordon Circuit Head Lou Gordon spent several days in New York and Connecticut last week. . . Julius Eaton is the new manager of the Warner Bros. theatre in suburban Everett.

New England Theatres has moved Arthur Morton from manager of the Fenway to manager of the downtown Paramount. . . Jack O'Brien, chief of staff at the Metropolitan, succeeds Morton at the Fenway. . . Ronnie R. Baumberg has been promoted to the post of assistant manager at the Metropolitan.

CINCINNATI

William Queen has sold the Wilmar Theatre, Columbus, Ohio, to Mr. T. J. Goubeaux. Queen also has the Grove, Grove City, Ohio. . . Max Millbauer, who has the Belmont Auto Theatre, Dayton, Ohio, has been confined to his bed at home by illness.

D. W. Carter plans to open a new colored theatre in Logan, W. Va., about April 1; and has also taken over operation of the Rex, Chapmanville, W. Va., from Mrs. M. McCloud. He will rename this the New Rex. Carter is a newcomer in film industry.

Harbinger of Spring

The successor to the first robin, now that it's known some stay around all year, as harbinger of spring may be the drive-in theatre, Movie Critic A. A. Dougherty of the Louisville Times thinks. Louis Arru's Skyway Theatre in Buechel near Louisville was scheduled to open March 4, getting the jump on all other drive-ins in the area and perhaps in the state.

Margaret Weller, MGM stenographer, resigned recently, and announced her secret marriage last fall to Al Shomaker. . . Adeline Ward, of Somerset, Ky., is concluding details in connection with buying and booking for her two theatres, prior to leaving for an extended Florida vacation.

William Borack, head of the local Co-Operative Theatre office, has moved his quarters from the Schmidt Building to 1635 Central Parkway, second floor, next door to National Screen Service. Co-Operative will now do the booking and buying for the Plaza, Clay, W. Va.

Jack C. Rodman, booking manager, Paramount, recently celebrated his 30th anniversary with the company. . . Naomi Wagner, secretary

(*Continued on Page* 28)

WORRIED... SLUMPING BOXOFFICE?

ALEXANDER reminds you that two or three minutes daily play time for short length screen advertising will increase your profits.

For 30 years Alexander Film Co. has been producing and distributing to leading independent and chain operated theatres top quality commercial films that sell merchandise and result in a high percentage of repeat business.

GOOD merchandising
BETTER productions
BEST natural color

Now processing improvements make Alexander Theatre Screen Advertising better than ever.

ALEXANDER FILM CO.

Colorado Springs, Colo.

DOLLARS for SECONDS of your screen time

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(*Continued from Page 27*)

to Office Manager Howard Roudebush at Universal, plans to be married Aug. 20. . . The theatre in Crittenden, Ky., closed for sometime, will soon be reopened.

The Guild Theatre, Cincinnati "art" house, will hold late shows every Saturday, 11:30 P.M., during the current roadshow engagement of "The Red Shoes." . . . Paramount's Kentucky Theatre, Danville, Ky., will be extensively remodeled inside and out, according to Manager Jack Keegan.

Another large remodeling and modernization job is planned by Charles Midelburg on the Capitol at Charleston, W. Va., at an expenditure of approximately $150,000. . . George Jacoby, RKO home office representative, is in the local exchange making a routine check of operations.

NEW HAVEN

David Korn, head of Continental Film of Connecticut is new member of Variety Club of Connecticut. . . Morton Katz, booker for B & Q theatres, is ill with bad cold. . . Harry Rosenblatt, MGM Manager and Mrs. Rosenblatt weekended in Boston.

David Lee, student assistant of Poli, Bridgeport, has been transferred to the Strand in Waterbury as assistant manager. . . Harry Shaw, division manager for Poli circuit, and Mrs. Shaw are spending few days in Atlantic City climaxing their 25th wedding anniversary.

NEW YORK

Industry Lawyer Saul E. Rogers was elected president of B'nai B'rith New York Cinema Lodge this week replacing S. Arthur Glixon, who moved up to the B'nai B'rith Metropolitan Council presidency. Elected with Rogers are Vice-Presidents Max Blackman, Warner Bros.; George Brandt, Brandt theatres; Julius M. Collins, Ascap; Harold L. Danson, Eagle Lion; Harry Friedman, non-industry; Marvin Kirsch, *Radio Daily;* Harold Hodes, Columbia; Milton Livingston, Universal; Lou A. Novins, Paramount; Robert K. Shapiro, Paramount Theatre; Al Wilde, Moe Gale agency; Treasurer Jack Hocberg; Secretary Morris Senet; (Chaplains) Rabbi Bernard Birstein and Rabbi Ralph Silverstein. The lodge is celebrating its 10th anniversary with a membership of 1,600.



Saul E. Rogers

Seymour S. Kaplan, formerly with RKO Theatres booking department, has joined the Walter Reade Circuit as assistant to Film Buyer Jack P. Harris. He replaces Joseph Jurse, resigned. . . . Ida Levy and Morris Kelter, who own Noble Films, have taken over the Europa and started their management off with a Hungarian musical, "Danko Pistak." . . . RKO Theatres Assistant General Manager William Howard returned from a trip around the circuit.

Englewood, N. J., has adopted the basic building code prepared by the Building Officials Conference of America. . . . Stork Notes—Fabian Liberty Theatres Jack Trachtenberg and Mrs. Trachtenberg have a daughter, Roberta Ann; Palace Assistant Manager Alan Coppins, a son, Stephen Joel.



ONE 'G' PER SEAT FOR PREMIERE. Kroger Babb (left) and Jack Jossey, co-owners of Hallmark Productions, Inc., check up on final details of their company's production, "The Lawton Story," which is to have its premiere in Lawton, Okla., April 1, to a house that will count up to more than $40,000. Record prices, $1,000 per seat, will be paid for a motion picture at the premiere, with proceeds donated to the Wichita Mountain Easter Sunrise Service Association, sponsor of the annual Easter pageant in the Holy City, near Lawton. The film tells the story of the late Rev. Mark Wallock, the Lawton minister who devoted 24 years of his life to development of the pageant. "The Lawton Story" was filmed in Cinecolor with the authentic background of the famous pageant figuring in many of its scenes, and a cast of 3,000 from Lawton and surrounding communities supplementing the cast for the story, headed by Ginger Prince, new six-year-old child star.

Members of the Paramount Pictures Clob staged an Old Time Minstrel Show at the Henry Hudson Hotel on Friday night.

Audie Murphy will arive here March 17 to take part in the New York Variety Tent "Bad Boy" premiere at the Palace March 22.

Al Rylander, director of special events for Columbia, is in Florida on a three-week vacation with his wife and daughter.

Ken Hamilton, western New York representative of Manley, Inc., popcorn distributing firm, was a New York visitor.

Peter Siebel, a charter member of the Motion Picture Pioneers and identified with the film industry almost from its inception, died Friday of last week in Long Beach, Calif. He was a resident of Little Neck, Long Island, and was head of the Peter Siebel Publishing Corp.

MILWAUKEE

Eddie Ashkins, formerly RKO salesman in the Milwaukee exchange, is reported to be on the RKO sales force in Los Angeles. He is instituting a lecture course on film distribution before the cinematography classes at the University of Southern California, his alma mater, according to information received here.

John De Lorenzo, projectionist at the Colonial here, and commander of the U. S. Coast Guards, Milwaukee Chapter No. 923, entertained the Great Lakes District Commanders at a banquet at the Ambassador Hotel in Milwaukee in March. This was in preparation for the Great Lakes District Coast Guard convention to be held here in the near future.

Orville Jess and Funnar Nelson, operating movies on Washington Island, off the end of Door County Peninsula, in Wisconsin, report that movies are shown once a week during the winter time, but they expect to show twice a week when the spring tourist trade starts. The movie venture is sponsored by the Lion's Club of Washington Island and all movie receipts are said to go to the Lion's Club there.

Louis Orlove, MGM representative, with offices in Milwaukee and Minneapolis, covering Wisconsin territory, left Mount Sinai Hospital here on March 4, after a 46-day siege in a hospital bed. He is to recuperate at his home here until he is strong enough to get back to work. He was operated on for gall bladder trouble in February.

The demand for theatre premiums for the ladies is growing steadily, according to Winnie De Lorenzo. He reports having received some new premiums which he thinks the women will appreciate. He handles the product of the Quality Premium Company, Philadelphia, in addition to operating the Independent Film Co. in Milwaukee.

It is rumored around Milwaukee that various members of the film industry, theatre owners and film distributors of the Milwaukee area are trying to reorganize the Variety Club and put new life into it.

ST. LOUIS

L. L. Pruitt's new 350-seat Legion in Steelville has been playing to nice business since its opening March 4. Jim Mote has started to rebuild his theatre, destroyed by fire some weeks ago. A local business man donated the lots and the townspeople are getting together to build a 30x80 concrete block building.

Jim Jefferis of Piedmont, vice-president of Mid Central Allied, has announced that he is going to raise plenty of Cain about the additional charge tacked on his film rental bill for delivering material from the St. Louis film exchange to the post office. "Would it not be a swell idea," he wrote, "for each exhibitor to insist that with each contract signed there be included clauses to the effect that the distributor stand the cost and nuisance of dealing with National Screen?"

Missouri's two per cent sales tax, which impinges on amusement admissions, brought the state $70,356,299 last year as compared with $63,723,621 in 1947 and $53,511,843 in 1946. . . . The bill to tighten the building requirements for movie theatres, now pending in the General Assembly, was to be discussed at a luncheon of the directors of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois this week.

W. B. Enterprises has been incorporated by E. B. White, F. H. Barbee, and G. J. White to handle amusement equipment from Kansas City, Mo. . . . Gene Krupa's orchestra will open a week's engagement at the St. Louis Theatre March 10.

George M. Petersen of Cleveland has been in Belleville, Ill., to confer with the Bloomers about their new $200,000 drive-in. He will supervise the construction. . . . Albert Dezel was due here March 8 en route to Kansas City. Johnny Walsh has lined up two Dezel productions for a run at Loew's Orpheum. . . . Mid-Central Allied was to meet March 8 in Poplar Bluff.

Warner Bros. Western Division Sales Manager Roy Haines presided at a Prairie District

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meeting here. . . . Out-of-towners seen along film row lately include John Giachetto, short subject booker and Rani Padrucci, feature booker of the Frisina Amusement Co. of Springfield, Ill.; L. A. Leber of Pacific, Mo.; B. Temborius of Lebanon, Mo.; E. H. Wiecks of Staunton, Ill.; and Tom Bloomer of Belleville, Ill.

PORTLAND

Box-offices bounced back to normal with the advent of early spring weather. . . . All drive-ins in and around Portland, Seattle and Spokane reopened to good business March 1. . . . The building of a 500-car drive-in at Helena, Mont., has been announced by E. R. Munger and Associates.

Monogram Salesman Ed Cruea has been named Portland manager, succeeding Latty Bristol, resigned. . . . A Film Classics reorganization finds Ray Kaiser a theatre manager in Juneau, Alaska; Don Hiatt in Ray's old salesman job, and Bill Englen taking over from Don as office manager.

San Francisco Franchise Owner N. P. Jacobs has been conferring with Jack Kloepper, northwest manager for Favorite Films. . . . Lloyd Muir, RKO Radio exploiteer in Vancouver, B. C., conferred with west coast Exploitation Supervisor Dave X. Cantor and Washington-Oregon Representative Russ Morgan, over the campaign for "Joan of Arc." . . . William H. Thedford, assistant to Frank Newman, Sr., head of Evergreen Theatres, has been remanded to Los Angeles Hospital for observation.

DENVER

The new 900-seat $300,000 Golden, Golden, Colo., will be opened by the Atlas Theatre Corp. March 24. The modernistic house replaces the Gem. . . . Work will start April 15 on a new 950-seat theatre in the Park Hill residential section of Denver. Several stores will be included in the building and a parking lot provided.

Major remodeling jobs are being done on the Federal and Gothic, costing from $75,000 to $100,000 in each instance. Each house will have several hundred seats added, new fronts, balcony stairs will be rebuilt and relocated, orchestra pits are being torn out, and new restrooms are being added. The houses are operating through the remodeling, with workmen quitting at 4 P.M. each day.

The second annual convention of the Allied Rocky Mountain Independent Theatres will be held at the Brown Palace Hotel June 8-9. The committee for the affair include Elden Menagh, chairman; Robert Smith, Neal Beezley, Kenneth Powell and Walter Ibold.

Fred Lind, owner of the Ute, Rifle, Colo., reports he is much improved in health, and expects to be home from California March 25. He went to California to recover from a heart attack. . . . Robert Smith, Steamboat Springs, Colo., theatreman, went to Mercy Hospital, Denver, for an operation, and expects to be out within another week.

Archie Goldstein, owner of the Chieftain, Strassburg, Colo., has taken over the Highway, Deertrail, Colo. . . . Gene Klein, former Columbia booker in Kansas City, has been made booker at the Universal exchange here, succeeding Ross Bluch, who had resigned.

West of the . . .?

A true western flavor will be given the H. and E. Balaban Dale in Chicago by an overhauling of the effects which will include a log cabin box-office and a covered wagon candy counter. Be-chapped employes will man the house, which is an old-timer on Milwaukee Avenue near Diverse Boulevard, and fan interest will be corralled during the reconstruction by a contest for a suitable new name.

The Rocky Mountain Screen Club rooms were packed for the formal opening of their new cinema room and the cinema lounge. The Wednesday luncheons for the ladies have again started. A St. Patrick's party will be held by the club Mar. 18; the Sportsmen's stag dinner will be Mar. 25, and open house will be held for the convention of the Colorado Association of Theatre Owners April 5-6. The Screen Club will sponsor the regional premiere of the Variety Club-Monogram "Bad Boy" March 21 at the Paramount.

VANCOUVER

The lights went on again all over the British Columbia mainland Feb. 26 and it was a welcome change to local theatremen, who have had to get by these past few weeks with a greater than 50 per cent reduction in theatre lighting. One theatre, however, sailed merrily through the shortage with ample outside illumination—and generous press and radio publicity—by using 41 Coleman gasoline lanterns hung on the marquee. It was the Strand, managed by Jack Randall.

While the two major circuits are still holding aloof from the drive-in field in B. C., many

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(*Continued from Page* 29)

independents will start construction this Spring in Vancouver and interior points. . . . The legitimate theatre Vancouver has needed for a long time may be a-coming. The City Council is willing to appropriate most of the funds for the $5,000,000 project, the mayor said, but will donate only the site should a motion picture exhibitor find the plans economically sound for films as well as stage shows.

The new 410-seat Willow, first 35-mm. theatre in Chemainus on Vancouver Island, has been opened by local business men. . . . The $200,000 theatre now being built in North Battleford, Saskatchewan, by Famous Players, is expected to be operating in May. It will be the circuit's second house there, with Clarence Marshall in charge of both.

Les Campbell of the Castle Theatre in Castlegar was in town booking and buying and reported business off due to transportation difficulties. The Castle will cut down to two weekly changes. . . . Another visitor was Max Chechik, former owner of the Bay Theatre here and now in business in Toronto, who was on his was to Hollywood.

TORONTO

The government's National Film Board was criticized in the Canadian Commons by Conservative member G. K. Fraser from Peterborough, who outlined the growth in the activities of the board since its modest inception in 1939. Expenditures last year totalled $2,082,997, he said, as against revenue of only $76,907. In a time of national economy NFB paid more than $191,000 for supplies from the United States and the cost of distributing films in that country last year was $61,000.

The Ontario government has disappointed exhibitors by making no downward revision of the 20 per cent amusement tax in connection with budget provisions although the financial report showed a year's surplus of $1,132,000. The Hospital Tax Act, under which the ticket levy is collected, had raised $6,050,000 for hospital grants. The pre-war amusement tax of 10 per cent had produced annual revenue of approximately $2,000,000. The theatres had suggested a reduction of the new impost to the former percentage.







FOR ENLIGHTENED SERVICE. At ceremonies held last week, a bronze plaque was presented to 20th Century-Fox and the Rivoli Theatre in recognition of enlightened service and commemorating the fifth month of the engagement of "The Snake Pit" at the Rivoli. Robert K. Christenberry (right), president of the Broadway Association, presents the plaque to Richard Conte, who accepts it for 20th-Fox President Spyros P. Skouras. Rivoli Managing Director Monty Salmon (left) looks on.

The Ontario Hydro-Electric Commission has further eased the power restrictions by permitting the illumination of marquees and advertising displays at 6 P.M. instead of 7 P.M. Monday to Friday, because of improved hydro production. There are no commercial restrictions at any time on Saturday and Sunday.

The Canadian government has intimated that $5,000,000 will be authorized shortly for its Canadian Broadcasting Corp. for an early start on television as a public-owned monopoly, the first video stations to be established at Toronto, Montreal and Ottawa. At present the CBC has no funds with which to develop television, it was announced, but once TV is started there will be revenue from commercial programs and receiving set license fees. The latter will cost $12 annually, compared with the $2.50 presently charged for radio sets.

The promise of motion picture production in Canada has been made by Pilgrim Pictures, a British company which was formed in 1947 by Filippo Del Giudice. Preliminary plans for two features are being made by Alan Jarvis, executive director, a native of Brantford, Ont.

Marcus Loew's Theatres, Ltd., which has Loew's and the Uptown here, has declared a dividend of $1 for the first quarter of 1949 on the common stock, thus maintaining the annual rate of recent years.

New Theatres

New Orleans—Lloyd Royal, an outdoor theatre and playground at Meridian, Miss.

Atlanta—Eddie Tomberlin, a theatre to cost $80,000 in Troy, Ala., with an 80 x 130-foot parking lot.

Chase, Kan.—Earl Shutt of Canton, Kan., a new theatre here.

Lake Charles, La.—W. L. Paternostro, a 1,500-seater here to cost $350,000.

Memphis, Tenn.—Webber Hall has let bids for his new 1,400-seater, Poplar-Highland Plaza, in suburban Memphis.

Denver—Atoz Theatres, a 1,000-seater just south of Denver. Dave Cockrill, a new theatre and parking lot in East Denver. Fox Intermountain plans a Denver theatre to replace the Paramount which goes to Wolfberg Theatres in 1952.

Portland, Ore.—E. R. Munger and associates, a 500-car drive-in at Helena, Mont.

Des Moines—Tri-States Theatres, a 600-car drive-in on Highway 386 near Dubuque, Iowa, first for that community.

Cincinnati—Tom Hill of the Ernst Realty Co. of Covington, Ky., a drive-in at Bowling Green, Ky.; Roy Waller, a drive-in in south Zanesville, O., to be called the Skyway.

Maxwell Air Base, La.—Work has started on a new $250,000 theatre at this air base.

Topeka, Kan.—Robb and Rowley, an 800-seat neighborhood theatre to be called the Heights in a proposed $1,000,000 shopping center, Westmoreland Village in Western Oak Cliff.

CLEVELAND

Sigma Theatre, Lima, operated under lease by Warners, was completely destroyed early this week by a fire which reportedly started in the ladies' lounge. It was discovered about 1.30 A.M. when no one was around. Damage is said to be about $200,000. It is not determined whether the owner will rebuild for theatre purposes.

Jack O'Connell, Toledo circuit owner, opened his newly-remodeled Port Theatre, Port Clinton, Ohio, under the sponsorship of the Port Clinton Elk's lodge with all proceeds—$1,000—going to the Magruder Memorial Hospital. . . . Joe Goldstein, Schine local booking manager, last week welcomed his second child,—a girl weighing in at 7 pounds, 14 ounces.

Republic Eastern Division Sales Manager Walter Titus was in town on a routine visit to exchanges. . . . Carol Puciato of Realart, was also here to confer with local franchise owners Manny Stutz and Bob Snyder. . . . Herbert Ochs, who has an interest in 12 drive-ins in the U. S. A. and Canada, states that he and his associates plan to extend their drive-in activity in Canada where five are in operation, three under construction and three more under negotiation.

Two theatres in the Cleveland exchange area changed hands last week. Victor Hayes sold his Hayes-Fox Theatre, La Rue to B. Uhlehake and Frankel Brothers, who own a chain of Elyria houses, sold the Hough-79th St. Theatre, Cleveland to H. Bouhall. . . . Phil Arbeit succeeds Frank Greenwald as manager of the Knickerbocker, and Harry Henderson, formerly of the Lorain-Fulton and Yorktown Theatres, has been named manager of Paul Wintner's drive-in in Baltimore.

Cleveland film folks are making plans to hold a testimonial banquet honoring Harry Goldstein, recently named Paramount mid-eastern division sales manager. . . . R. H. Knepton, Warner contact manager has returned from a vacation spent on Long Island and his substitute, Ray Ayrey reported back to the home office.

MGM Booker Jerry Whitesell was rushed to Bay Village Hospital recently for an appendectomy. . . . Earl King, National Theatre Supply salesman, was taken to Bera Hospital with a broken leg suffered when he fell down stairs in his own home.

Donald Wolf, son of Warner Ohio Zone Manager Nat Wolf, has been named assistant manager at the Vogue Theatre. He is a student at Western Reserve University. . . . Harry Knight, operating three indoors theatres in Columbus, is completing a drive-in near Findlay, Ohio, with an April 26 opening date as his goal.

MINNEAPOLIS

New at MGM are Vera Siever, exploiteer's secretary, and Ted Davison, assistant shipper. . . . Leroy Smith has been transferred from the Milwaukee MGM branch to the Minneapolis exchange as salesman. Don Dalrymple has been promoted from assistant shipper to student booker at MGM. . . . New at Universal is Florence Gleason, assistant contract clerk.

Recent out-of-town exhibitors on film row were Percy King, Adrian, Minn., John Pillar, Valley City, N. D., and Ehler Bros., Arlington, Minn. . . . William Pine, co-producer of the

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Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The Protestant Film Commission is reviewing several of the 25 scripts it has in preparation to determine which might be suitable for theatrical release. Policy was adopted following deal under which "Prejudice" will be distributed to theatres through the Motion Picture Sales Corporation. "Beyond Our Own" and "My Name is Han," two films previously made by PFC, were shown in churches, schools and community clubs only. The PFC foreign production unit is shooting a feature called "Toru," dealing with the post-war rehabilitation of a Japanese veteran.

* * *

In a switch from the standard operating procedure wherein a studio buys a novel for filming, "The Victim" will be novelized by Gertrude Walker from her 175-page film treatment. Miss Walker just completed the treatment for Warner Bros., with Jerry Wald assigned to produce.

* * *

Pat Jackson, one of Britain's foremost young directors, is scheduled to make his bow to American films as director of MGM's "Death in the Doll's House," to be produced by Robert Sisk. Signing of Jackson, who has checked in at the studio, marks the second English director brought to Hollywood this year.

* * *

Samuel Goldwyn has signed Director Mark Robson to a five-year contract, and given him his first assignment. It's "Illinois Incident," by James Edward Grant, now being adapted for the screen by Bruce Manning as a vehicle for Dana Andrews, Gigi Perreau and an unnamed feminine star. Robson's last job was directing Screen Plays' "Champion."

* * *

Universal-International bought the David Stern novel, "Francis," to be made as one of their top pictures. Donald O'Connor will head the starring cast in this comedy about an old Army mule named Francis who advises his Second Lieutenant in tactical moves in the battle of Burma. Arthur Lubin, who will direct, is also collaborating with Stern on the screenplay.

* * *

Success of the John Wayne-Gail Russell starrer, "Wake of the Red Witch," which Republic says is proving to be its biggest money grosser in history, has prompted the Yates lot to film a sequel. Republic has purchased an original story, "Island of Lost Ships," by Martin Williams, and handed it to Producer-director Joe Kane for immediate production. It's a modern adventure tale about a search for sunken treasure amidst a graveyard of derelict ships.

* * *

"Here Lies Jill," a musical comedy, has been scheduled for a late spring start by Producer Sanford S. Shear for Sandre Productions. It will co-star Peggy Ryan and Ray McDonald, and Charles Previn will appear in the film with the Merenblum Junior Symphony.

* * *

Monogram western star Jimmy Wakely planed into Hollywood last week following a series of personal appearances in the Pacific Northwest. He conferred with Scott R. Dunlap on his forthcoming special production, "Redwood Stampede," and planed out later in the week for Nashville to appear on Grand Old Opry radio show.

* * *

Knickerbocker Productions currently is negotiating with Douglas Fairbanks, Jr. for the title role in its forthcoming "The Thief of Venice," which will be made entirely in Venice, Italy. Knickerbocker's Monty Shaff remains in Hollywood, while his two partners, Lou Appleton and Gordon Griffith, leave for Venice March 15 to make arrangements for a June 15 starting date.

* * *

As a result of his outstanding work in the male leads in Columbia's "All the King's Men" and "Anna Lucasta," Broderick Crawford has been signed to a term contract by that studio.

* * *

Richard Bare's contract to write, direct and produce the "Behind the Eightball" series for Warner Bros. has been extended. He will shoot six a year over a four-year period. Bare won a nomination this year in the Academy Awards short subject section for his "So You Want to be on the Radio."

Pledges Support

Dore Schary, MGM production executive, who last week accepted the post of chairman of the Hollywood Committee for the Motion Picture Industry's participation in the U. S. Treasury's Savings Bond Drive, has pledged all-out Hollywood support of the drive. Schary said that his fellow-producers would extend every possible cooperation to the Treasury, including stars for personal appearances and special short films.

Studio Roundup

Columbia got into high gear this week with the start of "Miss Grant Takes Richmond," a comedy starring Lucille Ball and William Holden. Also in the featured cast are Stephen Dunne, Janis Carter, Jimmy Gleason, Frank McHugh and Gloria Henry. The title is derived from the fact that Miss Ball plays a lady named Miss Grant, who works for a bookie named Richmond! Gene Autry starts "The Cowboy and the Indians" March 14 at Pioneertown; picture will be made in Monochrome, a sepia process. On March 8 "The Blank Wall" is set to roll, with James Mason and Joan Bennett, co-starred for Walter Wanger; story concerns a woman who thinks her daughter has committee a murder, and is blackmailed by Mason's gang. Next day, Charles Starrett and Smiley Burnette begin "Horsemen of the Sierra."

Juano Hernandez, Negro star of radio and stage, was cast in the key role of a man unjustly accused of murder in MGM's "Intruder in the Dust." The dense jungle set originally built on MGM's outdoor lot No. 3 for early Tarzan films has been enlarged more than four times for extensive scenes in "Malaya," formerly called "Operation Malaya." Cameraman Ray June arrived at El Centro, Cal., to pinch-hit for virus victim John Alton on night and aerial sequences of the studio's "Border Incident." June Allyson checked in at the home lot to act in and narrate a special trailer for "The Stratton Story," in which she co-stars with James Stewart.

Director William Castle, Cameraman Maury Gertsman and crew were in Vancouver shooting backgrounds for Universal-International's "Contraband." They returned to San Francisco for several days of location scenes with Stars Howard Duff, Dan Duryea and Shelley Winters. Dana Andrews was switched from "Paradise Lost, 1949," for which he had been announced, to U-I's "Sword in the Desert." Change

'Word-of-Mouth Most Potent Advertising'—Griffin



Z. Wayne Griffin

"The days of undue superlatives are over. Word-of-mouth is the most potent advertising of all."

Tall, soft-spoken Z. (for Zachary) Wayne Griffin knows what he is talking about. His very first production, "Family Honeymoon," (in association with John Beck), now being released by Universal-International, has received reviews and word-of-mouth praise that rate it one of the best comedies in a long time.

Extremely handsome and powerfully built, Griffin looks like he might be an actor or concert singer. Actually, he is, as he puts it, "just an old Kentucky boy," for he was born in a village in that state. However, the concert-singer guess comes close, because he studied for that career, only to lose out at the start of his first tour because of a sudden asthma attack.

That was a blessing in disguise, for he turned to radio and in rather quick order became a top man in virtually every niche of that industry. Previously, he had traveled all over the country, as his father had died when Wayne was a baby, and his mother shifted about as a schoolteacher.

"I am grateful now for all my travels," Griffin said in an exclusive STR interview, "and for the variety of work I had to do. I've sold clothes, swept floors, and a lot more. A producer draws on all he has gleaned, and he must get right in with the people, and not the so-called top-drawer."

Currently, Griffin is preparing "Key to the City" at MGM, where he ensnared Clark Gable for the main lead. The "old Kentucky boy" took a shooting script and his services to MGM in a package deal, and emerged with $200,000.

PICTURES STARTED LAST WEEK

COLUMBIA. Miss Grant Takes Richmond—Principals: Lucille Ball, William Holden, Janis Carter, Gloria Henry. Director, Lloyd Bacon.

MONOGRAM. Mark of the Whip—Principals: Whip Wilson, Andy Clyde. Director, Ray Taylor.

FILM CLASSICS. Not Wanted—Principals: Sally Forrest, Leo Penn, Keefe Brasselle. Director, Elmer Clifton.

WARNER BROS. The Octopus & Miss Smith—Principals: Jane Wyman, Dennis Morgan, Zachary Scott, Eve Arden. Director, Michael Curtiz.

TITLE CHANGES

"Baltimore Escapade" (RKO) now ADVENTURE IN BALTIMORE.

was necessitated by a serious eye infection incurred last week by Paul Christian, forcing him to drop out. Andrews now plays the American sea captain for which Stephen McNally originally was set in the Israel story. McNally assumes the romantic starring role opposite Marta Toren.

Hal E. Chester's "Joe Palooka in the Return Bout," now before Monogram's cameras, will carry English subtitles over every scene in which Spanish is spoken. Spanish dialog occurs in several important sequences. A Bowery Boy, Gabriel Dell, was assigned as dialog director on the picture, believe it or not!

Crew and players on Screen Plays' "Home of the Brave," for United Artists release, left for Mexico jungle scenes. They're headquartered in Guayamas and are working the jungle swamps 40 miles north of the Baja California city in Mexico.

Windup of the Monte Hale action western, "Outcasts of the Trail," completed the first half of Republic's scheduled production of 18 series westerns on its 1948-49 program. Roy Rogers starts his third Trucolor starrer, "Down Dakota Way," March 14.

The second unit of RKO Radio's "The Big Steal" wound up location filming in Mexico and returned to Hollywood. The company has suspended production until April; as soon as Robert Mitchum is released from jail, the unit will resume in Mexico for final sequences.

Janis Paige planed in from Indianapolis to Warner Bros. for her role in "The Octopus and Miss Smith," finishing a two months' personal appearance tour.

RKO to Distribute 'Montana Belle'

"Montana Belle," which Howard Welsh, Robert Peters and Walter Colmes produced independently for Republic last year, will be distributed by RKO Radio, it was learned this week. Republic's interest and releasing rights to the picture, which stars Jane Russell with George Brent and Scott Brady, were sold outright to RKO in a deal concluded between Howard Hughes, Republic and Welsh.

U-I Seeks to Borrow Goddard From Paramount

Universal-International is negotiating with Paramount for the services of Paulette Goddard to star in "Tehachapi—The Story of Molly X." Women's prison story will be filmed along semi-documentary lines, with prison scenes actually being made at the California State Prison for Women.

Walsh to Direct Cagney

"White Heat," James Cagney's first picture under his new deal with Warner Bros.. will be directed by Raoul Walsh.

LONDON OBSERVATIONS

CEA Memo Blames Ad Valorem Duty, 45% Quota for British Crisis; Korda Says Showmanship at Low Ebb

By JOCK MacGREGOR

Talk of the trade is the CEA's brilliant memorandum to the Portal Committee, investigating exhibition and distribution. Prepared by Secretary W. R. Fuller, this pithily puts the showman's case, blames the ad valorem duty and 45 per cent quota for the crisis, criticizes the ending of renters' quota and the producers' plan for a tax rebate and appeals for the practical reintroduction of the 1s 3d (25-cent) seat. It claims $15,000,000 would go to the producer if the entertainment tax incidence on the cheaper tickets were reduced.



Jock MacGregor

The CEA views with alarm the fact that British and American film industries are at loggerheads and would welcome steps to bring them together. While the present situation puts the independent exhibitor in a very agreeable position, they appreciate it cannot last and it is no consolation to enjoy a temporary advantage at the risk of a debacle to British films.

Other points from the memorandum are that rentals average 35% and that they cannot afford more; extended runs slash box-office receipts; shorts and documentaries need more popular appeal to justify higher rentals; flat rate Sunday programs are necessary to make ends meet; a free choice of all films is essential; the patron cares little about a film's origin; British renting companies should be "streamlined" with production interests to cut expenses; the quota should not be more than 25 per cent.

* * *

Opening a Daily Express inquiry into the crisis, Sir Alexander Korda blames the exhibitor but does not explain the economics of spending more than the potential return on a picture. Much of the article is a producer's alibi, but he strikes a point which must be considered. He claims showmanship is at a low ebb and unless something is done the public will lose the movie- going habit.

Weekly in Britain the same men make showmanship news with outstanding stunts but rarely does one find a new name. With some circuits, managers spend more time form-filling than eat-filling. In others, ice cream has taken preference over movies. With the independents, there are too many who regard the cinema as a side line to flourishing stores, accountancy firms, real estate and other businesses.

* * *

The BBC does not help the British films with its critical policy. "The Critics" discuss films, plays, books and other arts at the midday peak hour on Sundays. Each reports his subject and then the others pass their views on it.

During a week of such hits as "Loves of Carmen", "Impulse" and "Whispering Smith", documentarian Arthur Elton could speak only of some Canadian Film Board shorts which will not get theatrical distribution. The broadcast ended with the announcement that the next week they would deal with "Goupi Mains Rouge", made some years ago in France. "Edward My Son", "Blue Lagoon" and "All Over the Town" could have been featured; instead, they chose a picture which will be seen by a handful of listeners.

* * *

A large batch of pre-war British quota quickies made for Paramount have been sold to the U. S. for televising for a reputed $40,000. Though these pictures may drive viewers back to the cinema, BFPA should stop such deals as they give a poor idea of current craftsmanship.

* * *

Owing to the slow return of money from the cinemas, J. Arthur Rank has been forced to close the Gainsborough Shepherds Bush studios. Many knock Mr. Rank, but they must remember that without him there would be no production industry here today.

* * *

Exhibition notes: Contrary to allegations Americans are endeavoring to keep up rentals and not cut them. Many American pictures will be West Ended soon. "Joan of Arc" goes to UA's London Pavilion (April 8) and Rank takes "Mr. Blanding" for the Gaumont and "Enchantment" for the Leicester Square. Unusual precedent is being set by 20th-Fox's "Street With No Name" which, without a circuit deal, played the Granadas and suburban independents. Now it is to follow "Hamlet" into the Tatler for a season. Archie Shenburn's Berkeley in Tottenham Court Road is running Paramount's independent group prerelease. "Johnny Belinda" has set an all-time record for ABC's North West London circuit, proving there is still the money to support a good picture.

* * *

Monarch's most important offering yet, "The Case of Charles Peace" looks like being a turn up for the book in industrial halls. Arthur Dent's first release as an independent renter, "Bless 'Em All", a slapstick comedy which succeeds in its aim of getting belly laughs, will keep him in cigars for a long while.

* * *

Walt Disney's plan to make "Treasure Island" here with Bobby Driscoll has been received with some groans. Purists would like a British boy for the role and having seen "Oliver Twist" I suggest he look at John Howard Davies.

'Octopus' Schedule Revised for Wyman

Warner Bros. has revised the shooting schedule of "The Octopus and Miss Smith" so that Jane Wyman can complete her role in six weeks by working in every scene every day during that period. The star has boat reservations for England, where she will follow "The Octopus" with the starring role in Alfred Hitchcock's "Stage Fright."

20th-Fox to Remake 'Wee Willie Winkie'

Plans for remaking "Wee Willie Winkie" have been announced by 20th Century-Fox. The original version of the Rudyard Kipling classic, which starred Shirley Temple, was made in 1937. The new version will star 10-year-old Shari Watson, who was seen in "You're My Everything."

Paramount to Produce 21 During 1949



HUDDLE OF HIGH COMMAND. Paramount's Hollywood studio was the gathering place for chiefs of production and distribution during the week-long conferences which if the reorganization plan is approved by stockholders will go down in the company's history books as chapter one of the new Paramount Pictures as a going concern. In photo above: Adolph Zukor, Barney Balaban, John Hertz, Paul Raibourn. At right: Al Schwalberg and Henry Ginsberg.



A 1949 production schedule embracing 21 pictures, four of which will be independently produced by Hal Wallis Productions, was announced last week by Paramount Vice-President and Studio Head Henry Ginsberg in an address before the company's east and west coast executives at one of the sessions of the five-day policy and product conference which concluded Friday (March 4) at the Paramount Studios.

Ginsberg listed details of all productions to go before the cameras before January 1, 1950. Of those listed, six are already in production, with 15 yet to go before the end of the year. The six now in work include three Hal Wallis productions—"Rope of Sand," starring Burt Lancaster, Paul Henreid, Claude Rains, Peter Lorre, John Bromfield and Corinne Calvet, with William Dieterle directing; "Thelma Jordon," starring Barbara Stanwyck and Wendell Corey, with Robert Siodmak directing, and "My Friend Irma," with John Lund, Diana Lynn, Marie Wilson and others, George Marshall directing. Only one other Wallis production is scheduled to start later in the year.

On Sound Stages

Three Paramount productions on the sound stages include "After Midnight," starring Alan Ladd and Wanda Hendrix, with Mitchell Leisen directing and Richard Maibaum producing; "Red, Hot and Blue," starring Betty Hutton and Victor Mature, with John Farrow directing and Robert Fellows producing; and "Dear Wife," with William Holden, Joan Caulfield, Billy De Wolfe, Edward Arnold and others, Richard Haydn directing and Richard Maibaum producing.

14 for Production

Fourteen Paramount pictures slated for production in 1949, exclusive of the single Wallis film yet to go, were listed by Ginsberg as follows:

"Mr. Music," starring Bing Crosby and directed by Richard Haydn, with Robert Welch producing.

A Mabel Normand-Mack Sennett story starring Betty Hutton and John Lund with Robert Welch as producer.

"Eagles of the Navy," starring Alan Ladd, with Robert Fellows producing.

"Copper Canyon," Technicolor outdoor film starring Ray Milland, Hedy Lamarr and Macdonald Carey, with John Farrow directing and Mel Epstein producing.

"Lariat Loop," Technicolor comedy starring Bob Hope, to be directed by George Marshall and produced by Robert Welch.

"I Married a Dead Man," starring Barbara Stanwyck and John Lund under John Farrow's direction and Richard Maibaum's production.

"Little Boy Blue," starring Betty Hutton and Fred Astaire, with Norman McLeod directing and Robert Welch producing.

"Beyond the Sunset," large-scale western with William Holden heading an all-star cast and Mel Epstein producing.

"Dead Letter," starring Alan Ladd and directed by William Keighley with Robert Fellows producing.

"Sunset Boulevard," a Charles Brackett-Billy Wilder production with a star cast including Montgomery Clift, Nancy Olson, Gloria Swanson and Erich Von Stroheim.

"World on a String," Bob Hope starring vehicle to be produced by Robert Welch.

Capra Production

Frank Capra's production, "Riding High," with a stellar cast headed by Bing Crosby, Coleen Gray, William Demarest and others, based on the Mark Hellinger story, "Broadway Bill."

"Counter Intelligence," starring Ray Milland, with Robert Fellows producing.

Before leaving Hollywood following the conferences, Paramount President Barney Balaban declared that "the production program was set up for the first nine months of this year and may be increased materially, depending on the availability of outstanding story, casting and production values. The years 1950 and 1951 are likely to see expanded production schedules."

Regional Newsreel

(Continued from Page 30)

Pine-Thomas picture "El Paso" was in town the end of this week on his nation-wide tour. . . . Ben Marcus, Columbia Midwest district manager, was in town also. . . . Harry French, president of Minnesota Amusement Co., is vacationing in Florida.

Bill Soper, booking manager at Paramount, is recovering from the mumps. . . . Bertha Nauer, branch manager's secretary at MGM, also has been ill. . . . Louis Orlove, MGM exploiteer in the Minneapolis and Milwaukee film zones, is recovering from a gall bladder operation in Mount Sinai Hospital, Milwaukee.

Network television programs probably will be available in Minneapolis late in 1950, according to K. W. Emanuelson, district manager of Northwestern Bell Telephone Co. The route of the television channels will be from Chicago to Des Moines by radio relay and from Des Moines by way of coaxial cable. Such a cable recently has been placed in the ground but it has not yet been equipped for television.

LOS ANGELES

The Imperial Theatre in El Centro expects to reopen in the near future. The house, owned by Fox West Coast, has been dark for several years, but is being completely renovated. Another FWC house scheduled for early reopening is the Granada in Inglewod, which was badly hit by a fire last year.

Jack Mandell opened a first-run foreign policy at his Melvan Theatre on March 8, with the local premiere of "Revenge", an Italian film.

CHICAGO

"At the present rate of development of large-screen television, movie houses will have video within a year," according to 20th Century-Fox Video Director Dr. Alfred Morton.

Advertising Director Will Hollander of B & K Theatres has been elected vice-president of the State Street Lighting Association, which aims to make the Chicago street one of the best lighted in the world. . . Ted Linderman has been made assistant manager of the Palace. The United Artists booking department has added Philip Lamasky.

Here for conferences and then on to Hollywood was Allan Williford, General Aniline and Film vice-president. . . United Artists District Manager Ralph Cramblett was in the South on business. . . Altec Division Manager R. Hilton is back from a New York business trip. . . Warner Bros. Western Division Sales Manager Roy Haines held meetings here.

Distributors have asked dismissal of their percentage case against the Alger circuit. The Master in Chancery has postponed decision pending settlement of fees asked by attorneys for Alger and the affiliated L & P Theatres. . . Jewel Television Executive Ralph Stolkin and Rialto Theatre Manager Jack Hunt have both been on Florida vacations.

Jack Kirsch was re-elected president of the Allied Theatres of Illinois for a three-year term at the nineteenth annhal meeting held at the Congress Hotel recently. Also elected were Van Nomikos, vice-president; Benjamin Banowitz, secretary-treasurer; and, as directors, Richard Salkin, Sinuel Roberts, James Gregory, Saul Lockwood, Arthur Davidson, Verne Langdon, Jack Rose, B. Charuhas, Joseph Stern,

(Continued on Page 34)

Regional Newsreel

(*Continued from Page 33*)

Lou H. Harrison, John Semadales, Ludwig Sussman, Nate Slott, Howard Lubliner and Charles R. Lindau. Harry Nepo was again appointed to the post of Sergeant-At-Arms.

PHILADELPHIA

The Stanley-Warner Commodore was broken into last week and a small amount of money was stolen. The thieves ransacked the office and tried unsuccessfully to break open a safe. . . . An attempted robbery of the Lyric resulted in the capture and arrest of two safecrackers after a wild chase through the neighborhood.

It has been reported that the Fox will conduct amateur shows on Tuesday evenings through a tie-up with station KYW. The station will screen the acts and the theatre will hold the contests. . . . Columbia Exploiteer Milt Young has returned from a three-day meeting at the home office.

Ben Harris, American Film Co., has returned from his trip to the sunny south which was ordered by the medico. . . . Nat Rosen, salesman at 20th Century-Fox is nursing a fractured shoulder as a result of a recent auto accident.

The wife of Studio Manager Ben Zimmerman is seriously ill at the Osteopathic Hospital. The local MPA office has sent out an s.o.s. for members having type "B" blood to volunteer for transfusions. . . . Mel Fox has announced that the steel is up for his new house in Mt. Holly, N. J.

The newly instistuted amateur shows at the William Goldman Hippodrome Theatre in Pottstown, are proving their worth. The fame-seeking amateurs are playing to capacity audiences every Thursday.

Charles Judge, assistant manager of the Trans-Lux Philadelphia Theatre for the past eight years, has been promoted to manager, replacing Tom Speck who is going into another line of business. Judge has been in the industry for the past 15 years. Previously he was with the Arcadia Theatre, here.

COLUMBUS

A $200,000 fire, probably started by a cigarette discarded on a sofa in the women's lounge, swept the Sigma Theatre in Lima and raged beyond control for several hours. No one was injured, the fire breaking out in the early morning hours. The roof collapsed on the 850 seats and one wall may have to be pulled down. Ted Davidson manages the Warner Bros. house.

T. J. Goubeaux has purchased the Wilmar, neighborhood house, from William Queen. . . . There are rumors of an impending sale of an important neighborhood circuit. . . . Stuart Morin has been made assistant manager of Loew's Ohio here, moving over from a similar position at Loew's in Akron. . . . Sixteen millimeter sound movies are being shown in the bar of the Alpha Restaurant in suburban Linden by Dave Gale, who expects to add television soon. . . . Loew's Central Division Manager Martin C. Burnett has been chosen a member of the Variety Club board of directors, succeeding Leo Kassel, owner of the Palace and Broad in Lancaster, who resigned because of pressure of time.

Mrs. Russell A. Bovim and son Bobby were in town for a visit with her parents, Mr. and Mrs. Louis Anast. Mrs. Bovim is the wife of the city manager of Loew's in St. Louis, who is the former manager of Loew's Ohio. . . . Charles Sugarman, newlywed manager of the World, is back in town after his honeymoon. Death in his wife's family caused them to go to New York instead of New Orleans. . . . Death came also to M. R. "Ray" Mills, 71, father of Columbus *Star* Theatre and Radio Editor Joe R. Mills, and Samuel Staub, 66, father of Milton Staub of the Gustav Hirsch organization and the Variety Club.

ALBANY

Eddie Ruff, who recently resigned as branch manager of Paramount here, has become associated with the Motion Picture Sales Corp., as Boston district manager. . . . Larry Mahar, bookkeeper with Warners Contract Office has resigned to enter the public relations field. Raymond Barnes takes over.

WB Booker Joe Weinstein is off on a business trip to Buffalo. . . . Republic Cashier Mrs. Jean O'Brien has resigned to await a blessed event. . . . Marilyn Allen, secretary to Eagle Lion Branch Manager Harry Alexander, is on a month's leave of absence during which she and her husband will visit their parents in Florida.

All union employes along film row receive a pay increase March 19, retroactive to Dec. 1. . . . Eagle Lion Salesman Gordon Bugie jumped to safety when his 1948 convertible stalled on railroad tracks, but the car was completely demolished by a freight train. Gordon was returning from a Variety Club dinner held in honor of Eddie Susse, former MGM office manager in Albany, now Buffalo salesman.

Visitors seen along film row include Clarence Dopp of Johnstown, Bob Johnson and Dick McKay of Cooperstown and George Thornton of Saugerties.

A three-alarm fire damaged the interior of the Leland Theatre, one of Albany's landmarks Sunday (6) and is believed to have been caused by a smouldering cigaret. The principal damage was to the balconies and front wall of the 124-year-old building. Part of the balcony wall was torn away during the fire. No estimate of the damage was made or of how long the theatre will be closed.

Universal District Manager Dave Miller and Buffalo Branch Manager Joe Gins were here for a conference with Max Friedman, booker and buyer for Warner Bros. Theatres. . . . Ralph Crabill, district manager for Warners Upstate Theatres, was in for a two-day conference with Zone Manager C. A. Smakwitz, Max Friedman and Joe Weinstein.

Warner Albany Booker Bob Halliday is being transferred to Indianapolis as office manager. He will be replaced here by Harry Aanove, who for the past several months has been a salesman out of the Albany office. Herbert Gains from Buffalo is now doing the selling in Aanove's place.

DES MOINES

Joe Anderson has sold the New Holland Theatre at Pella, Ia., to Robert Friedley and Beverly Mahon who operate the Sharon at New Sharon, Ia. . . . Manager Don Caswell of the Ringsted, Ringsted, Ia., has switched from three

(*Continued on Page 43*)

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title — *Company*

Abbott & Costello Meet Frankenstein.U-I
Abbott & Costello Meet the Killers..U-I
Accused, The .....Para.
Act of Violence.....MGM
Adventure in Baltimore.....RKO
Adventures of Don Juan.....WB
Adventures of Gallant Bess.....EL
Affairs of a Rogue.....Col.
Africa Screams .....UA
After Midnight .....Para.
Air Hostess .....Col.
Alaska Patrol .....FC
Alias Nick Beal.....Para.
Alice in Wonderland.....EL
All's Well .....Ind.
All the King's Men.....Col.
Amazing Mr. X.....EL
Amazon Quest .....FC
An Act of Murder.....U-I
Angel in Exile.....Rep.
Angel on the Amazon.....Rep.
Angry God, The.....UA
Anna Lucasta .....Col.
Any Number Can Play.....MGM
Apartment for Peggy.....20th-Fox
Appointment With Murder.....FC
Arctic Manhunt .....U-I

B

Babe Ruth Story, The.....Allied
Bad Boy .....Allied
Bad Men of Tombstone.....AA
Bad Sister .....U-I
Barkleys of Broadway.....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors.....EL
Belle Starr's Daughter.....20th-Fox
Beyond Glory .....Para.
Big Cat, The.....EL
Big Jack .....MGM
Big Punch, The.....WB
Big Sombrero, The.....Col.
Big Steal, The.....RKO
Big Town Scandal.....Para.
Bitter Victory .....Para.
Black Eagle, Story of a Horse.....Col.
Black Magic .....UA
Blanche Fury .....EL
Blondie's Big Deal.....Col.
Blondie Hits the Jackpot.....Col.
Blondie's Night Out.....Col.
Blondie's Secret .....Col.
Blood on the Moon.....RKO
Bodyguard .....RKO
Bomba, the Jungle Boy.....Mono.
Border Incident .....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The.....RKO
Bribe, The .....MGM
Bride of Vengeance.....Para.
Broken Journey .....EL
Brothers in the Saddle.....RKO
Bungalow 13 .....20th-Fox

C

"C"-Man .....FC
Calamity Jane and Sam Bass.....U-I
Calendar, The .....EL
Canadian Pacific 20th-Fox
Canon City .....EL
Canterbury Tale, A.....EL
Caught .....MGM
Challenge to Lassie.....MGM
Champion .....UA
Checkered Coat, The.....20th-Fox
Chicago Deadline .....Para.
Chicken Every Sunday.....20th-Fox
City Across the River.....U-I
Clay Pigeon .....RKO
Code of Scotland Yard.....Rep.
Come To The Stable.....20th-Fox
Command Decision .....MGM
Connecticut Yankee, A.....Para.
Conspirator .....MGM
Coroner Creek .....Col
Countess of Monte Cristo.....U-I
Cover-Up .....UA
Creeper, The 20th-Fox
Crime Doctor's Diary.....Col
Criss-Cross .....U-I
Crooked Way, The.....UA
Cry of the City.....20th-Fox
Curtain Call at Cactus Creek.....U-I

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) *Biographical* — (C) *Comedy*
(D) *Drama* — (Doc) *Documentary*
(G) *Gangster* — (M) *Musical*
(H) *Horror* — (W) *Western*
(My) *Mystery* — (Wa) *War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

			Time Mins.	Rel. Date	Refer to
10	Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15	Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11	Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8	Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
12	Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

Massacre River	G. Madison-R. Calhoun-G. Storm		4/1/49	a12/25/48
My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
Stampede	R. Cameron-G. Storm		5/1/49	a12/11/48

ASTOR PICTURES

Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	Sunset Carson-Evohn Keyes		3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms	68	3/10/48	a12/4/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept '48	b9/4/48
Walking Hills, The	R. Scott-E. Raines-W. Bishop		Mar. '49	a7/3/48

COMING

Air Hostess	G. Henry-W. Wright-R. Ford		a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland		a2/5/49
Anna Lucasta	P. Goddard-O. Homolka-B. Bishop		
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake		a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms		a1/10/48
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne		a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki		a1/15/49
For Those Who Dare	G. Ford-I. Lupino E. Buchanan		a2/5/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton		a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt		
Johnny Allegro	G. Raft-N. Foch-G. Macready		a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest		a2/5/49
Kazan	William Bishop-Lois Maxwell		
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	b2/26/49
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne		a12/4/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent		a9/11/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo		a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey		a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden		
Mr. Soft Touch	Glenn Ford-Evelyn Keyes		a9/18/48
Mutineers, The	J. Hall-A. Jergens		a2/5/49
Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd		a7/31/48
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.		a2/5/49
Rusty Saves A Life (D)F	T. Donaldson-G. Henry	67	b2/12/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran		
Secret of St. Ives, The	Richard Ney		a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox		a2/19/49
Undercover Man	G. Ford-N. Foch		a7/31/48
We Were Strangers	Jennifer Jones-John Garfield		a12/11/48

Westerns

Blazing Trail	Charles Starrett-Smiley Burnette				
Desert Vigilantes	Charles Starrett-Smiley Burnette				
El Dorado Pass	Charles Starrett-Smiley Burnette			10/14/48	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys				a2/5/49
Laramie	Charles Starrett-Smiley Burnette				
Singin' Spurs	Hoosier Hot Shots-Patricia White	62		9/23/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61		12/16/48	

EAGLE LION

CURRENT

905 Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73		10/10/48	b7/31/48
827 Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79		Aug. '48	b8/7/48
906 Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61		10/17/48	b9/11/48
919 Blanche Fury *T (D)A	V. Hobson-S. Granger	95		Feb. '49	b3/20/48
826 Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82		6/30/48	b6/26/48
Easy Money (C-D)F	G. Gynt-D. Price	94		Feb. '49	b3/6/48
910 He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80		Dec. '48	b11/13/48
903 In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½		9/19/48	b9/4/48
931 Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61		8/8/48	b7/31/48
907 Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85		Nov. '48	b10/30/48
925 Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87		6/23/48	b6/19/48
908 Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73		Nov. '48	b10/16/48
923 Miranda (C)A	G. Johns-G. Withers-G. Jones	80		Mar. '49	b4/10/48
Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76		7/28/48	b7/3/48
912 Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82		Jan. '49	b12/18/48
902 Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95		9/12/48	b9/18/48
911 Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71		Dec. '48	b12/4/48
Sp. Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133			b7/31/48
915 Red Stallion in the Rockies *C	Red Stallion-A. Franz	85		3/2/49	a11/6/48
Reign of Terror	R. Cummings-A. Dahl-R. Basehart			Feb. 49	a11/6/48
953 Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58		Jan. '49	b3/5/49
Scar, The (D)A	P. Henreid-J. Bennett	83		8/30/48	b8/14/48
Shamrock Hill	P. Ryan-R. McDonald-T. Marshall			Feb. '49	
829 Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70		7/2/48	b7/24/48
909 Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59		Dec. '48	b10/30/48

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			Apr. '49	
Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster			Apr '49	
916 Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89		4/6/49	b4/24/48
Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90			b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90			b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108			b10/2/48
941 It Always Rains on Sundays (D)A	G. Withers-J. Warner	92		3/23/49	b11/29/47
Man Wanted	Anabel Shaw-Robert Lowery				
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92			b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88			b2/26/49
928 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95			b1/22/49
Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Quartette (D)A	H. Baddeley-D. Bogarde	120			b12/4/48
954 Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58		4/27/49	
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94			b10/2/48
920 Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111		4/20/49	b12/18/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95			b11/6/48
927 Tulsa *T	S. Hayward-R. Preston-P. Armendariz	88		4/13/49	a10/2/48
Waterloo Road (D)A	John Mills-Stewart Granger	85			b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93			b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61		3/10/49	b1/29/49
Amazon Quest	T. Neal-C. Matthews-C. Donne			3/1/49	
Appointment With Murder (My)F	John Calvert-Catherine Craig	67		11/24/48	b10/16/48
"C"-Man	D. Jagger-J. Carradine				
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77		Feb. '49	
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62		Oct. '48	b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69		Jan. '49	b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer				
Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney			4/15/49	
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76		Sept. '48	b8/14/48
Not Wanted	S. Forrest-L. Penn				
Search for Danger	J. Calvert-A. Dekker			4/8/49	
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82		Sept. '48	b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87		Feb. '49	b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75		10/15/48	b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914 Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83		Feb. '49	b12/25/48
Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98		Mar. '49	b2/5/49
915 Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112		Feb. '49	b12/25/48
Conspirator	R. Taylor-E. Taylor			Mar. '49	a2/26/49
831 Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113		July '48	b6/19/48
829 Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103		July '48	b5/29/48
Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78		Mar. '49	b1/1/49
909 Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91		Dec. '48	b10/9/48
903 Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99		Oct. '48	b8/14/48
913 Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142		Jan. '49	b11/20/48
901 Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99		Sept. '48	b8/21/48
904 No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96		Nov. '48	b10/9/48
912 Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88		Jan. '49	b8/31/47
830 Search, The (D)F	Montgomery Clift-Aline MacMahon	105		Aug. '48	b3/27/48
905 Secret Land, The *T (D)F	U. S. Navy	70		Oct. '48	b8/28/48
902 Southern Yankee, A (C)F	R. Skelton-B Donlevy-A. Dahl	90		Sept. '48	b8/7/48
916 Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94		Feb. '49	b1/1/49
911 3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106		Jan. '49	b12/4/48
906 Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123		Nov. '48	b10/16/48
910 Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122		Dec. '48	b12/11/48

COMING

Any Number Can Play	C. Gable-A. Smith				a3/5/49
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant			May '49	a10/2/48
Big Jack	Wallace Beery-Marjorie Main				a1/29/49
Border Incident	G. Murphy-R. Montalban				a3/5/49
Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88		Apr. '49	b2/19/49

Title	Company
D	
Daredevils of the Clouds	Rep.
Dark Past	Col.
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Date With Judy, A	MGM
Dear Wife	Para
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para
E	
Easter Parade	MGM
Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Emperor Waltz, The	Para
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox
Eyes of Texas	Rep
F	
Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Feathered Serpent, The	Mono
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono.
Fighting O'Flynn, The	U-I
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
For Those Who Dare	Col.
Force of Evil	MGM
Foreign Affair, A	Para.
Forever Amber	20th-Fox
Forsyte Saga, The	MGM
Fountainhead, The	WB
Frontier Investigator	Rep.
G	
Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para.
Great Manhunt, The	Col.
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO
H	
Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
Hatter's Castle	Para
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB
House of Strangers	20th-Fox
I	
I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox

J

Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA

K

Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.

L

Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leather Gloves	Col.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM

M

Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Melody Time	RKO
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	Rep.
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono.
Mutineers, The	Col

Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie				a2/26/49
Edward, My Son	S. Tracy-D. Kerr				
Forsyte Saga, The	Garson-Flynn-Pidgeon-R. Young				a3/5/49
Great Sinner, The	G. Peck-A. Gardner-W. Huston		Apr. '49		a1/29/49
In the Good Old Summertime *T	J. Garland-V. Johnson				a2/26/49
Intruder in the Dust	C. Jarman, Jr.				
Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
Madame Bovary	J. Jones-J. Mason-L. Jourdan				a2/26/49
Malaya	S. Tracy-J. Stewart-V. Cortese				
Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore				
Scene of the Crime	V. Johnson-G. DeHaven-T. Drake				
Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall				a1/22/49
Stratton Story, The	J. Stewart-J. Allyson-F. Morgan				a1/29/49
Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
Tale of the Navajos *T (Doc)F	Navajo Indians	58			b3/5/49
That Midnight Kiss *T	K. Grayson-M. Lanza				a3/5/49

MONOGRAM

CURRENT

4823 Feathered Serpent, The (My)F	L. Gorcey-H. Hall-G. Dell	60	12/19/49		b1/29/49
4720 Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4830 Henry, the Rainmaker (C)F	W. Douglas-J. Frazee-J. Compton	64	2/13/49		b2/5/49
4829 Incident (G-D)A	R. Walburn-W. Catlett-W. Tracy	68	1/23/49		b1/8/49
4811 Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717 Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4803 Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4802 Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725 Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719 Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721 Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718 Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801 16 Fathoms Deep *Ansco (D)F	L. Chaney-A. Lake	82	7/25/48		b6/12/48
4726 Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4715 Stage Struck (D)A	Audrey Long-Kane Richmond	71	6/13/48		b5/15/48
4826 Temptation Harbour (D)A	R. Newton-S. Simon	110	2/27/49		b3/29/47
4727 Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4806 Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816 Fighting Fools	R. Winters-K. Luke-M. Moreland	69	4/17/49		a8/21/48
Joe Palooka in the Return Bout	J. Kirkwood-L. Errol				
4824 Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49		
4810 Steamboat Rhythm	J. Davis-J. Marston-V. A. Borg		5/29/49		a2/5/49
4804 Tuna Clipper	R. McDowall-E. Verdugo	77	4/10/49		a2/5/49

Westerns

4768 Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841 Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862 Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861 Gun Runner	J. Wakely-C. Taylor		1/30/49		
4758 Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851 Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4852 Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
Mark of the Whip	W. Wilson-A. Clyde				
4764 Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4767 Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754 Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4853 Trails End	Johnny Mack Brown		4/3/49		

PARAMOUNT

CURRENT

4808 Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812 Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4726 Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722 Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806 Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721 Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4809 Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4720 Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724 Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4718 Hatter's Castle (D)A	R. Newton-J. Mason-D. Kerr	105	6/18/48		b4/17/48
4802 Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805 Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810 My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803 Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807 Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804 Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4723 So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801 Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4719 Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48
4811 Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

After Midnight	A. Ladd-W. Hendrix				
Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816 Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/6/49		a9/25/48
Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814 Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
4816 El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820 Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
4821 Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817 Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49		
My Friend Irma	M. Wilson-J. Lund-D. Lynn				
Red, Hot & Blue	B. Hutton-V. Mature				a2/19/49
Rope of Sand	Lancaster-Calvet-Rains-Lorre				
Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818 Sorrowful Jones	B. Hope-L. Ball		7/4/49		a7/10/48
4819 Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49		a6/26/48
4813 Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				
Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

	CURRENT			Trade Shown
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	87	Sept. '48 — b11/13/48
905	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48 — b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Feb. '49 — b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49 — b2/19/49
	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49 — b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48 — b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	102	Dec. '48 — b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48 — b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48 — b7/31/48
	Green Promise, The	W. Brennan-M. Chapman		Mar. '49 — a12/4/49
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49 — b10/23/48
991	Melody Time *T (M)F	R. Rogers-D. Day-Andrews Sisters	75	7/8/48 — b5/22/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48 — b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48 — b2/14/48
821	Race Street (D)A	G. Raft-W. Bendix-M. Maxwell	79	July '48 — b6/26/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48 — b8/7/48
817	Return of the Badmen (W)A	Randolph Scott-Anne Jeffreys	90	July 48 — b5/15/48
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49 — b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48 — b8/28/48
906	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Nov. '48 — b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49 — b1/22/49
820	They Live by Night (D)A	C. O'Donnell-F. Granger-H. DaSilva	95	Nov. 48 — b6/26/48
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48 — b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48 — b7/24/48

COMING

	Adventure in Baltimore	R. Young-S. Temple-J. Agar		a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix		
	Follow Me Quietly	W. Lundigan-J. Corey		a2/12/49
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60	b1/1/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	64	b11/13/48
	Interference	Mature-Ball-Scott-Tufts		a9/11/48
	It's Only Money	F. Sinatra-J. Russell-G. Marx		a2/12/49
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias		a7/5/47
	Love Is Big Business	C. Colbert-R. Young-G. Brent		
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore		
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart		
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame		a9/6/47
	Rustlers	Tim Holt-Richard Martin		
	Sam Wynne	Martha Scott-Jeffrey Lynn		
	Savage Splendor	African Travelogue	63	
	Set-Up, The	R. Ryan-A. Totter		a2/12/49
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru		
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell		
	Weep No More	Cotten-Valli-Paar-Byington		a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy		a5/15/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	84	b2/12/49

REPUBLIC

	CURRENT			Rel. Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48 — b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48 — b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48 — b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48 — b7/31/48
804	Daughter of the Jungle	L. Hall-J. Cardwell-S. Leonard	69	2/8/49 — a10/30/48
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48 — b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48 — b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48 — b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48 — b11/27/48
	Hideout	L. Bridges-A. Booth		3/8/49 — a2/19/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48 — b11/20/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48 — b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48 — b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48 — b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48 — b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48 — b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49 — b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48 — b7/17/48
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49 — b1/8/49

COMING

	Duke of Chicago	T. Brown-A. Long		3/15/49 — a2/19/49
	Hellfire	W. Elliott-M. Windsor		a2/12/49
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80	b2/19/49
	Montana Belle	Jane Russell-George Brent		
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49 — b2/5/49
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald		
	Susanna Pass *U	R. Rogers-Trigger-F. Willing		4/29/49

Westerns

	Death Valley Gunfighter	Allan Lane-Eddy Waller		4/19/49
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48
757	Desperadoes of Dodge City F	A. Lane-B. Jack-E. Waller	60	9/15/48 — b9/11/48
	Frontier Investigator	A. Lane-E. Waller-F. Ford		
	Law of the Golden West	M. Hale-G. Davis-S. Elliott		
	Outcast of the Trail	M. Hale-P. Hurst		
	Prince of the Plains	M. Hale-S. Davis		4/8/49
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	11/24/48
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	1/22/49 — b3/5/49
741	Son of God's Country F	M. Hale-P. Blake	60	9/15/48 — b9/25/48
861	Sundown in Santa Fe	A. Lane-E. Waller	60	11/5/48

SCREEN GUILD PRODUCTIONS

4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48 — b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49 — b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49 — b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL
Not Wanted	FC

O

Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-F
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outpost in Morocco	UA

P

Paleface	Para
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind.
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL

R

Race Street	RKO
Rachel and the Stranger	RKO
Racing Luck	Col.
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of the Badmen	RKO
Return of October	Col.
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col.
Rim on the Canyon	Col.
Rimfire	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep.
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Sam Wynne	RKO
Samson and Delilah	Para.
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para.
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col.
Set-Up, The	RKO
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stage Struck	Mono.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Steamboat Rhythm	Mono.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
Thelma Jordon	Para.
There Is No Escape	SG
They Live By Night	RKO
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will James' "Sand"	
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-I
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida	62	8/13/48	b11/1[illegible]
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee	84	11/4/48	b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John	58	10/29/48	
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff	91	10/8/48	b11/27/48
4818	Omoo	P. de Cordoba-Ron Randell-L. Kincaid		3/4/49	
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart	75	1/7/49	
4705	Prairie, The (D)	L. Aubert-A. Baxter	68	8/6/48	a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes	71	8/13/48	b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes-R. Hadley		3/18/49	
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley	62	12/3/48	b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John		4/2/49	
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John		4/23/49	
	There Is No Escape				
4809	Thunder in the Pines	George Reeves-Ralph Byrd	61	12/10/48	

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92		b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90		b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles			

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48	b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48	b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48	b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48	b8/14/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49	b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48	b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48	b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48	b7/3/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49	b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48	b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48	b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48	b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48	b6/19/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48	b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49	b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48	b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49	b6/28/47
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48	b12 6/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49	b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49	b3/5/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48	b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov '48	b9 25 4
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49	b11/6/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July 48	b6/26 4
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48	b7 [illegible]
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49	b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49	b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48	b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48	b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48	b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie	98	Nov. '48	b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48	b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48	b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan		June '49	a2/5/49
908	Canadian Pacific *C	R. Scott-J. Wyatt	97	Apr. '49	a10/16/48
	Come to the Stable	L. Young-C. Holm		Sept. '49	a2/12/49
	Everybody Does It	L. Darnell-C. Holm-P. Douglas			
	Fan, The	Crain-Sanders-Carroll-Greene		May '49	a7/24/48
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		June '49	a2/12/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49	b1/15/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Oct. '49	a2/5/49
904	Impulse	D. Andrews-M. O'Hara		April '49	a1/1/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas		July '49	
	Mr. Belvedere Goes to College	C. Webb-S. Temple		May '49	a2/5/49
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood		Nov. '49	
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix		Aug. '49	a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin		July '49	a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark			a2/5/49
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa		Apr. '49	a1/22/49
	Tucson	J. Lydon-P. Edwards-C. Russell		May '49	a7/17/48
	Will James' "Sand"	M. Stevens-C. Gray-C. Grapewin		July '49	a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter		June '49	a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48	b10/30/48
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48	b11 6 4
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49	b2/26/49
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48	b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48	b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48	b3/29/47
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48	b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49	b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48	b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48	
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48	b8/7/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48	b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48	b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48	b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48	a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48	b7/17/48
	Urubu (D)F	Native Cast	66	8/16/48	b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48	b5/29/48

COMING

	Africa Screams	B. Abbott-L. Costello-H. Brooks			
	Black Magic	O. Welles-N. Guild	103		
	Champion	K. Douglas-M. Maxwell	100		a2/26/49
	Crooked Way, The	J. Payne-E. Drew-S. Tufts	89		a2/26/49

	Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
	Home of the Brave	J. Edwards-J. Corey-S. Brodie			
	Impact	Donlevy-Raines-Walker-Coburn	109	3/19/49	a2/26/49
	Indian Scout	George Montgomery-Ellen Drew			a8/21/48
	Jigsaw	F. Tone-Danziger-Tower	77		
	Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
	Outpost in Morocco	G. Raft-A. Tamiroff	99		a2/26/49
	Red Light	G. Raft-V. Mayo			
	Too Late for Tears	Scott-DeFore-Miller-Corey			
	Twilight	L. Day-D. Clark-F. Tone-A. Moorehead			

Westerns

	Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
	Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
	Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48	b7/3/48
686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
663	Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48	b12/6/47
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48	
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48	b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

	Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			
	Arctic Manhunt	M. Conrad-C. Thurston			a2/5/49
	Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
	City Across the River (D)F	S. McNally-J. Corey	90		b2/26/49
	Curtain Call at Cactus Creek	D. O'Connor-E. Arden-V. Price			
	Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			a2/5/49
692	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long		Apr. '49	a1/15/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
	Sword in the Desert	M. Toren-D. Andrews-S. McNally			
	Take One False Step	W. Powell-J. Gleason			a2/19/49
	Western Story, The	Yvonne de Carlo-Scott Brady			
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
	Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48	b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide	R. Douglas-H. Westcott-R Alda			
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	My Dream Is Yours *T	Carson-Day-Bowman-Arden			a6/26/48
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Octopus and Miss Smith, The	J. Wyman-D. Morgan			
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

ADVANCE DATA
On Forthcoming Product

Susanna Pass (Rep.) Principals: Roy Rogers, Trigger, Dale Evans. Director, William Witney. Roy, as a game warden, saves a fish hatchery project from gangsters who try to dynamite it in hopes of obtaining title to the property and locating oil wells under it.

The Western Story (U-I) Principals: Yvonne DeCarlo, Scott Brady. Director, Frederick de Cordova. A woman comes to an Arizona frontier town in 1897 to sing at the new opera house; her arrival brings to a climax a long feud between two men who fall for her; the town is divided and a murderous gun duel threatens when the woman lands her man and gets the rival as a protector.

Kazan (Col.) Principals: Stephen Dunne, Lois Maxwell, Roman Bohnen. Director, Will Jason. A dog picture in northwest Canada, involving a government game conservation agent and a sadistic man who mistreats the canine; justice triumphs.

NEWSREEL SYNOPSES

(Released Wednesday, March 9)

ALL AMERICAN (Vol. 7, No. 333)—Three medical leaders to St. Louis Univ. faculty; Oklahoma's best dressed man; Pipe collection; Mardi Gras.

MOVIETONE (Vol. 32, No. 19)—Non-stop globe circling; Israel-Egypt armistice; European union meeting (except Los Angeles); Raffles; Mardi Gras; Yankees and Cardinals in baseball training; Smith College girls in water ballet.

NEWS OF THE DAY (Vol. 20, No. 253)—Non-stop globe circling; Cardinal leads grave digging (except New Orleans); Yankees in baseball training (except St. Louis); Smith College girls swim; Array of stars at MGM party.

PARAMOUNT (No. 56)—Yankees in baseball training; Cardinal leads grave digging; Non-stop globe-circling; Joe Louis retires; highlights of his career.

TELENEWS (Vol. 2, No. 10)—U. S. ousts Soviet mission; Storms hit Europe; Uranium in France; U.N. commission meets in Korea; Russian flyer in Japan; Poland's Defense Minister to Czechoslovakia; Russian Academy honors scientist Lysenko; Israel-Trans-Jordan prisoner exchange; Girl held as spy; Globe-girdling B-50 tested; DPs from Shanghai sent on to Palestine; Filibuster debate; Miss Truman christens plane; Aged mountain climber; Red Sox, Reds and Braves in baseball training.

UNIVERSAL (Vol. 22, No. 227)—Non-stop globe circling; Cardinal leads grave digging; Ram fight; De-barnacling a whaler; Gene Tunney and Levi Jackson work for Urban League; Mardi Gras; Hat styles.

WARNER PATHE (Vol. 20, No. 58)—Non-stop globe circling; Churchill speech on European union; German spy ring; Shanghai DPs en route to Palestine; Mardi Gras; French beach styles; Skiing; Do You Remember? (New feature)—Styles of 1927.

(Released Saturday, March 12)

MOVIETONE (Vol. 32, No. 20)—Red cabinet shakeup; Truman on vacation; U. N. admits Israel; U. S. and Canada act on espionage; Freighter aground off Holland; Pyramid clubs; Senators and Braves in baseball training; Pro basketball: Harlem v. Minneapolis.

NEWS OF THE DAY (Vol. 20, No. 254) — Girl held as spy; Miss Truman christens plane; Newsmen honor Marshall; Truman on vacation; New Zealand volcano; Pro basketball: Harlem v. Minneapolis; Indians and Bob Hope in baseball training (except Boston).

PARAMOUNT (No. 57)—Indians and Bob Hope in baseball training; U. S. ousts Soviet mission; Truman on vacation; Miss Truman christens plane; Israel admitted to U. N.; Pro basketball: Harlem v. Minneapolis.

UNIVERSAL (Vol. 21, No. 228)—U. S. ousts Soviet mission; Portugal's president; Uranium in France; U. N. admits Israel; Hurricane in Holland; "Life of Riley" premiere; Pyramid clubs.

WARNER PATHE (Vol. 20, No. 59)—U. N. admits Israel; U. S. ousts Soviet mission; Holland sea rescue; Girl held as spy; Louis Johnson to succeed Forrestal; Red flyer deserts in Asia; Mrs. Roosevelt honored; Marshall and Acheson feted; Miss Truman christens plane; Braves and Indians in baseball training; Golden Gloves.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott		3/1/49
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone,	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott		4/1/49

EAGLE LION

738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
	It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Murder Mob	B. Cabot-W. Bond	64	Nov. '48
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Gun Justice	Ken Maynard	61	9/15/48
	Hit the Road	Dead End Kids	62	3/25/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Last Stand	Bob Baker	57	9/15/48
	Mob Town	Dead End Kids		3/25/49
	Murder in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49

RKO RADIO

912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
913	She	H. Gahagan-R. Scott		Dec. '48

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
	Ranger and the Lady	Roy Rogers		4/10/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

SCREEN GUILD PRODUCTIONS

S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

	All's Well	C. Laughton		
	Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Man on the Eiffel Tower *Ansco	C. Laughton		
	Pirates of Capri	L. Hayward		
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70	b12/18/48
	Zamba	G. Cooper		

ARGENTINA

	Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

	Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

	All Over the Town (C)F	S. Churchill	88	b2/26/48
	Blind Goddess	E. Portman	88	b9/25/48
	Bonnie Prince Charlie	D. Niven	126	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Elizabeth of Ladymead	A. Neagle	97	b1/8/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Glass Mountain	D. Gray	97	b2/12/49
	Guinea Pig	R. Attenborough	99	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Mark of Cain	E. Portman	88	b1/17/48
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Never More	A. Todd	91	b2/12/49
	Showtime (English Films)	A. Todd	91	b6/5/48
	Silent Dust	S. Gray	83	b1/29/49
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83	b11/27/48
	Weaker Sex	U. Jeans	84	b10/2/48
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cesar (Siritzky)	Raimu	120	b11/6/48
	Chips Are Down (Lopert)	M. Presle	93	b2/12/49
	Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
	Eternal Husband (Vog)	Raimu	91	b12/4/48
	Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
	Fric-Frac (Oxford)	Fernandel	190	b6/5/48
	Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
	Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
	Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
	Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Marius (Siritzky)	Raimu	128	b5/15/48
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Nais (Siritzky)	Fernandel	105	b6/19/48
	Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
	Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
	Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
	Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
	Wench, The (Spalter)	M. Casares	90	

GERMANY

	Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
	Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
	Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

	Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11 6 48
	Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
	Malacarne (Vesuvio)	M. Lotti	103	b12 4 48
	Montecassino (Superfilm)	A. Lolli	93	b11/6/48
	Paisan (Mayer-Burstyn)	G. Moore	118	b2 28/48
	Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
	Spirit and the Flesh (Variety)	G. Cervi	98	b8 28 48
	Tragic Hunt (Films International)	V. Gioi	100	b10 23 48
	When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

SWEDEN

	Interlude (Globe)	V. Lindfors	83	b1 15 49
	I Am With You (Dubbed) (Carlson) (Doc)	F. N. Dahlgren	75	b3 5 49

SHORT SUBJECT BOOKING GUIDE

1947-48

ASTOR PICTURES

Jimmy Fidler's Personality Parade (20) .....12/20 .....
Boss Comes to Dinner (10). 4/1 .....
Makers of Destiny #1(17½) 5/1 6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data
	SPECIAL (4)		
	(Rel. Nos. 83601, 83801, 842 and 83901)		
	MY PAL FEATURETTES (2)		
	(Rel. Nos. 83201 and 83202)		
	WALT DISNEY CARTOONS (6)		
	Reissues		
	(Rel. Nos. 84701 to 84706)		
	(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)		

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

TECHNICOLOR CARTUNES (5)
Reissues
(Rel. Nos. 3321 to 3325)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

	SING AND BE HAPPY SERIES (8)		
3381	Spotlight Serenade (10)...	3/29	.....
3382	Singing the Blues (10)....	5/	7/31
3383	River Melodies (8).....	7/5	7/31
3384	Songs of the Season (8)...	10/11	1/22
3385	Hits of the Nineties (9)...	10/18	.....
	NAME BAND MUSICALS (13)		
3301	Alvino Rey and Orch. (15).	10/22	2/14
3302	Drummer Man (15).....	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15).	6/23	7/31
3308	Jimmy Dorsey & Orch. (15).	8/18	9/25
3309	Red Skin Rumba (15).....	9/15	9/25
3310	Buddy Rich & Orch. (15)..	10/13	1/15
	SPECIALS (2)		
3201	Snow Capers (19).....	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

Rel. No.	Title	Rel. Date	Data
	M.M. BUGS BUNNY SPECIAL (8)		
4719	Hot Cross Bunny (7).....	8/21	10/16
4720	Hare Splitter (7).....	9/25	1/29
4721	My Bunny Lies Over the Sea ( ) 12/4		.....
4722	Hare-Do (7)	1/15	.....
4723	Mississippi Hare (7).....	2/26	.....
4724	Rebel Rabbit (7).....	4/9	.....
4725	High Diving Hare (7).....	4/30	.....

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COLUMBIA

	THREE STOOGES COMEDIES (8)		
1401	Heavenly Daze (16½)....	9/2	9/25
1402	I'm A Monkey's Uncle (16).	10/7	10/23
1403	Mummy's Dummies (16)...	11/4	1/22
1404	Crime on Their Hands (17½) 12/9		.....
1405	The Ghost Talks (16).....	2/3	.....
1406	Who Done It?.....	3/3	.....
	ASSORTED & ALL-STAR COMEDIES (12)		
1421	Billie Gets Her Man (17).	9/9	9/25
1422	Go Chase Yourself (17)....	10/14	10/9
1423	Parlor, Bedroom and Wrath (16) 12/16		.....
1424	Radio Riot (16).....	2/10	.....
1425	Sunk in the Sink (16).....	3/10	.....
1431	A Pinch in Time (16).....	11/11	....
1432	He's In Again (16½).....	1/13	.....
1433	Miss In A Mess (16½)..	1/13	.....
	CAN YOU TOP THIS? (2)		
1411	#1 (13) 11/18		....
	COMEDY FAVORITES (6)		
	Reissues		
1441	Pest from the West (18½).	9/30	....
1442	Ay Tank Ay Go (16).....	10/21	....
1443	Static in the Attic (19)...	12/23	..
1444	Nothing But Pleasure (17).	3/31	.....
	FOX AND CROW (8)		
	Technicolor		
1701	Robin Hoodlum (7).....12/23		.
1702	Magic Fluke (7).....	3/24	.....
	ONE-REEL SPECIAL		
1551	Candid Microphone No. 1 (11) 10/21		.....
1552	Candid Microphone No. 2 (10½)	3/3	.....
	COLOR RHAPSODIES (8)		
1501	Pickled Puss (6½).....	9/2	9/25
1502	Lo, The Poor Buffalo (6½).	11/4	1/1
1503	Coo-Coo Bird Dog (6).....	2/3	.....
	COLOR FAVORITES (8)		
	Reissues		
1601	The Stork Takes a Holiday (8)	9/9	...
1602	Swing Monkey Swing (8)..	10/14	....
1603	The Little Match Girl (8½) 11/25		...
1604	Glee Worms (7½).....12/16		...
1605	A Boy and His Dog (7)...	1/6	
1606	Spring Festival (8).....	3/17	.....
	FILM NOVELTIES (8)		
1901	Rhapsody on Ice (9).....12/23		...
	VERA VAGUE LAFF TOURS (8)		
1751	A Lass in Alaska (10½)..10/28		10/9
1752	Sitka Sue (10½).....	1/20	.....
	WORLD OF SPORTS (12)		
1801	Diving Champions (9½)..	9/23	10/2
1802	Acrobatic Babies (9½)...10/14		10/7
1803	Babe Didrickson, Queen of Sports (10).....11/25		2/12
1804	Flashing Fins ( ).....12/23		...
1805	Mrs. Golf (10).....	2/24	.....
1806	Trigger Magic (10).....	3/17	.....
	THRILLS OF MUSIC (12)		
1951	Elliot Lawrence & Orch. (10½)	9/23	9/9
1952	Ray Eberle & Orch. (10)...11/4		2/12
1953	Louis Prima & Orch. ( ).12/16		..
1954	Buddy Rich & Orch. ( ).	1/20	...
1955	Charlie Spivak & Orchestra ( )	3/24	.....
	SCREEN SNAPSHOTS (12)		
1851	Hollywood Holiday (9)....	9/2	10/2
1852	A Day at C.B.S. (9½)...10/7		1/
1853	Stars to Remember (9½)..11/18		2/12
1854	Hollywood Santa Claus Lane (10) 12/23		....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....
	COMMUNITY SINGS (8)		
1651	Baby Face (9).....	9/16	10/
1652	My Happiness (10).....10/21		1/22
1653	It's Magic (9½).....12/23		.....
1654	Bouquet of Roses ( ).....	2/17	....
5657	Christmas Carols (10½)...12/9		....
	SERIALS		
1120	Congo Bill (15 Chapters)..10/28		....
1140	Bruce Gentry (15 Chapters)	2/10	....

METRO-GOLDWYN-MAYER

	MGM CARTOONS (16)		
W-31	Old Rockin' Chair Tom (7).	9/18	1/15
W-32	Lucky Ducky (8).....10/9		...
W-33	Professor Tom (8).....10/30		...
W-34	The Cat That Hated People (7) 11/20		
W-35	Mouse Cleaning (8).....12/11		
W-36	Goggle Fishing Bear (7)....	1/15	
W-37	Bad Luck Blackie ( )		
	PETE SMITH SPECIALTIES (10		
S-51	Why Is It? (7).....	9/11	
S-52	Pigskin Skill (8).....	9/18	
S-53	Ice Aces (8).....	11/6	
S-54	Let's Cogitate (8).....	12/25	
S-55	Super Cue Men (8).....	1/1	
S-56	What I Want Next (8).....	2/12	
	GOLD MEDAL CARTOONS (Reissu		
W-21	The Little Goldfish (8)....11/20		
W-22	Fine Feathered Friends (8)..	1/1	
W-23	The Blue Danube ( )		
W-24	Sufferin' Cats ( )		
	FITZPATRICK TRAVELTALKS		
T-11	Wandering Through Wales (9) 10/16		
T-12	Night Life in Chicago (9)...11/27		
T-13	Scholastic England (8).....12/18		
	THE PASSING PARADE (6)		
K-71	The City of Little Men (10).11/20		
K-72	Annie Was A Wonder (10)..	1/29	
	MGM SPECIALS (2 Reel) (4)		
A-1	Mighty Manhattan ( )		

PARAMOUNT

	PACEMAKERS		
K8-1	Appointment With Baby (11).10/8		
K8-2	Mr. Groundling Takes the Air (11) 12/3		
K8-3	Make Mine Monica (11)....	1/14	
K8-4	The MacAdemy Awards (11).	2/18	
K8-5	I Remember You (11).....	3/18	
K8-6	My Silent Love ( )	4/22	
K8-7	The Lambertville Story (10).	5/20	
	NOVELTOON		
P8-1	The Mite Makes Right (8)..10/		
P8-2	Hector's Hectic Life (7)...11/19		
P8-3	Old Shell Game (7).....	12/17	
P8-4	The Little Cut-up (7).....	12/17	
P8-5	Hep Cat Symphony (7).....	2/4	
P8-6	The Lost Dream (8).....	3/18	
P8-7	Little Red School Mouse (7).	4/15	
P8-8	A Haunting We Will Go (9).	5/13	
P8-9	A Mutt in a Rut (8).....	5/27	
	SCREEN SONG		
X8-1	Readin' Ritin' and Rhythmetic (7) 10/22		
X8-2	The Funshine State (8).....	1/7	
X8-3	The Emerald Isle (7).....	2/25	
X8-4	Comin' Round the Mountain (7)	3/11	
X8-5	The Stork Market (8).....	4/8	
X8-6	Spring Song ( )	6/3	
	SPEAKING OF ANIMALS		
Y8-1	The Gnu Look (10).....10/29		
Y8-2	Calling All Animals (10)....	1/7	
Y8-3	Meet the Champ (9).....	2/11	
Y8-4	Hocus Focus (10).....	4/22	
	G. RICE SPORTLIGHT		
R8-1	Hot Rod Speedsters (10)...11/5		
R8-2	Acrobatic Illini (10).....	1/7	
R8-3	Sno' Time for Learning (10).	1/21	
R8-4	In the Driver's Seat (10)...	3/4	
R8-5	Best of Breed (10).....	4/8	
R8-6	Fairway Champions (10)....	5/6	
	POPEYE		
E8-1	Robin Hoodwinked (7).....11/18		
E8-2	Symphony in Spinach (7)....12/31		
E8-3	Premiere (11)	3/25	
E8-4	Lumber Jack & Jill (7)....	5/27	
	UNUSUAL OCCUPATIONS		
L8-1	The Glass Orchestra (10)...11/26		
L8-2	The Early Bird (10).....	1/28	
L8-3	The Flying Dancers (10)....	3/11	
L8-4	The Fall Guy (11).....	4/15	
L8-5	Flying Grandmother (10)....	6/3	
	POPULAR SCIENCE		
J8-1	Solar Secrets (10).....12/24		
J8-2	The Stocking Yarn (10).....	2/4	
J8-3	White Magic (11).....	4/1	
J8-4	Air Force Fire Fighters (10).	4/29	

RKO RADIO

	THIS IS AMERICA (13)		
93101	County Fair (18).....11/12		
93102	Girls in White (17).....12/10		
93103	Berlin Powder Keg (17)...	1/4	
93104	Our Daily Bread (16).....	2/4	
93105	On Watch (16).....	3/4	
	SPECIAL (2)		
	Football Headliners of 1948 ( ) 12/10		
	Playful Pelican (7).....10/8		
	EDGAR KENNEDY (6)		
	10th Series		
93401	Contest Crazy (17).....10/1		
	LEON ERROL (6)		
93701	Uninvited Blonde (18)....11/12		
93702	Backstage Follies (17)....12/24		
93703	Dad Always Pays (18).....	2/18	
	MY PAL (4)		
93201	Pal's Return (20).....11/26		
	SCREENLINERS (13)		
94201	Jan August & His Piano (8) 10/30		
94202	Block Party (8).....11/26		
94203	It Pays to Be Ignorant (8).12/24		
94204	Men of the Shooting Stars (9)	1/21	

Rel. No.	Title	Rel. Date	Data
WALT DISNEY CARTOONS (10)			
4101	Pluto's Purchase (7)	7/9	
4102	The Trial of Donald Duck (7)		
4103	Catnap Pluto (6)	8/13	9/22
4104	Inferior Decorator (7)	8/27	
4105	Pluto's Fledgling (7)	9/10	12/1
4106	Soup's On (8)	10/15	
4107	Three for Breakfast (7)	11/3	
4108	Mickey and the Seal (7)	12/?	
4109	Tea for Two-Hundred (7)	12/24	3/5
4110	Pueblo Pluto (7)	1/14	
4111	Donald's Happy Birthday (7)	2/11	
4703	Pluto's Judgment Day (8)	1/28	
SPORTSCOPES (13			
4301	Texas Redhead (8)	2/24	1/22
4302	Frozen Fun (8)	10/?	
4303	Athletic Stars (8)	11/?	
4304	Fighting Tarpon (8)	12/17	
4305	Game Birds (8)	1/14	
4306	Waders of the Deep (8)	2/11	
RAY WHITLEY REVIVALS (4			
3501	Keep Shooting (17)	9/10	
3502	Range Rhythm (16)	10/15	
3503	Cactus Capers (15)	11/15	
3504	California or Bust (18)	12/24	
WALT DISNEY (8)			
Reissues Series 2			
4701	Goofy and Wilbur (8)	10/1	
4702	Wynken, Blynken and Nod (8)	11/15	

REPUBLIC

SERIALS

891	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
	King of the Jungleland (15 Chapters) (Reissue)	4/23	

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

4254	Copenhagen Pageantry (8)	1/48	5/1
4255	Scenic Sweden (8)	6/48	6/5
4256	Riddle of Rhodesia (8)	7/48	9/4
4257	Bermuda (8)	8/48	9/4
4258	Desert Lights (8)	8/48	8/2?
4259	Portrait of the West (8)	10/48	
4260	Way of the Padres (8)	1/48	
Black and White			
4203	Sky Thrills (9)	3/48	5/1
4204	Majesty of Yellowstone (9)	7/48	6/19
SPORTS REVIEW (7)			
4302	Olympic Class (10)	2/	5/1
4303	Everglades Adventure (9)		5/1
4304	Football Finesse (10)	9/	6/6
4305	Olympic Water Wizards (9)	10/	12/4
4306	Yankee Ski-Doodle (8)	12/	
3352	Aqua Capers (T) (8)	1/	5/
3353	Playtime in Scandinavia (T) (8)	4/	6/8

Rel. No.	Title	Rel. Date	Data
TERRYTOONS (20)			
Technicolor			
8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/15
8515	Chipper Chipmunk, The (7)	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/15
6518	Mystery in the Moonlight (7)	5	6/19
8519	Seeing Ghosts (7)	6/	6/15
8520	A Sleepless Night (7)	6	6/15
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	
8528	Out Again in Again (7)	11/	
8529	The Magic Slipper (7)	12	
8530	Gooney Golfers (7)	12/	
TERRYTOONS (2)			
Technicolor-Reissues			
8531	The Butcher of Seville (7)	5	
8532	The Green Line (7)	5	
MOVIETONE SPECIALTY (3)			
8801	Symphony of a City (11)	9/	12/4
DRIBBLE PUSS PARADE (2)			
8802	Dying to Live (9)	5/	6/15
FEMININE WORLD (2)			
8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5
MARCH OF TIME			
6	The Cold War ( )	1/	
7	Marriage and Divorce ( )	2/20	3/6
8	Crisis in Italy ( )	3/	
9	Life With Junior ( )	4/44	
10	Battle for Greece (17)	5/	
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8)	1/	
SPORTS REVIEW (6)			
9301	Foaled for Fame (11)	2/	
TERRYTOONS (20)			
9501	Wooden Indian (7)	1/	
9502	The Power of Thought (7)	1/	
9503	The Racket Buster (7)	2/	
9504	Sourpuss in Dinghat Land (7)	3/	

Rel. No.	Title	Rel. Date	Data
MOVIETONE SPECIALTY (3)			
9801	Struggle for Survival (9)	2/	
DRIBBLE PUSS PARADE (1)			
9901	Satisfied Saurians (9)	3/	
MARCH OF TIME			
1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	3/5

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/15	
	Wild & Woody (7)	12/31	
	Scrappy Birthday (7)	2/11	
	Drooler's Delight (7)	3/25	

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	
4322	Hollywood Matador (7)	12/13	
4323	Mouse Trappers (7)	1/24	
4324	Hams That Couldn't Be Cured (7)	2/21	
4325	The Screw Driver (7)	3/14	
4326	Ace in the Hole (7)	4/4	
4327	Goodbye, Mr. Moth (7)	5/2	
4328	Jukebox Jamboree (7)	5/30	
4329	The Loan Stranger (7)	6/27	
4330	Dizzy Acrobat (7)	7/25	
4331	Dizzy Kitty (7)	8/22	
4332	Cow Cow Boogie (7)	9/19	
4333	The Screwball (7)	10/17	

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)	11/1	2/19
4382	The Year Around (10)	12/6	
4383	Songs of Romance ( )	1/24	
4384	Clap Your Hands ( )	2/7	

VARIETY VIEWS (8)

4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)		

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17)	2/2	

ONE REEL SPECIAL

4203	Christmas Dream (11)	11/22	11/16

MUSICAL WESTERNS (8)

4351	Six Gun Music (24)	1/6	
4352	Cheyenne Cowboy (24)	2/3	

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	4/16	
5004	Heart of Paris (20)	3/19	

Rel. No.	Title	Rel. Date	Data
Reissues			
5001	Sons of Liberty (20)	11/20	
5005	Sunday Roundup (20)	1/29	
JOE McDOAKES COMEDIES (6)			
5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	
5404	So You Want To Be Popular (10)	3/12	
MERRY MELODIES (16)			
	Hen House Henery (7)	9/11	
BLUE RIBBON CARTOONS (13)			
Reissues			
5301	An Itch in Time (7)	13/30	9/18
5302	Fin'n Catty (7)	12/11	
5303	Bedtime for Sniffles (7)	1/1	
5304	Presto Changeo (7)	4/5	
5305	Swooner Crooner (7)	2/12	
5306	Hop, Skip & Chump (7)	3/5	
5307	He Was Her Man (7)	4/2	
5308	I Wanna Be A Sailor (7)	4/30	
M. M. TECH. CARTOON			
5701	Awful Orphan (7)	1/29	
5702	Porky Chops	2/12	
5703	Paying the Piper	3/12	
5704	Daffy Duck Hunt (7)		
5705	Mouse Wreckers (7)	4/23	
M.M. BUGS BUNNY SPECIAL (8)			
	Rebel Rabbit (7)		9/18
SPORTS PARADE (13)			
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/12
5503	Royal Duck Shoot (10)	1/22	
5504	Water Wonderland (10)	3/5	
5505	Sport of Millions (10)	3/26	
5506	Cinderella Horse (10)	4/23	
ADVENTURE SPECIALS (6)			
5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	
5804	Camera Angles (10)	2/26	
5805	Treachery Rides the Trail (10)	3/19	
FEATURETTES (6)			
5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/10	
5103	Pie in the Eye (20)	1/8	
5104	At The Stroke of Twelve (20)	2/19	
SPORTS NEWS REVIEWS (8)			
5601	Roaring Wheels (10)	10/8	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	
5604	Batter Up (10)	4/2	

Regional Newsreel

(*Continued from Page* 34)

changes a week to two, giving a decline in business as the reason.

The management of the theatres at Davenport, Ia., reached an agreement with projectionists local 433 on a new contract which calls for a pay increase this year, another one next year and two weeks' vacation with pay.

WASHINGTON

Joseph G. Samartano, who managed Loew's State at Providence, R. I., was this week promoted to the post of city manager for Loew's Baltimore Theatres. Samartano replaces William K. Saxton, who resigned the Baltimore post to enter a non-theatrical business. The Providence vacancy will be filled by Maurice Druker, former manager of Loew's State, Cleveland. A successor to Druker in Cleveland has not yet been named.



J. G. Samartano

Representative Emanuel Celler of New York introduced a bill in the House to convert the Belasco Theatre for use as a legitimate theatre. His bill calls for the government, which owns the building, to pay expenses of converting it into a house for theatrical productions and ballets and then to lease it for not more than five years.

PITTSBURGH

Wally Allen, formerly exploitation representative for 20th Century-Fox in the Pitsburgh and Buffalo territories, was appointed business manager of Allied Motion Picture Theatre Owners of Western Pennsylvania when the board of directors held their meeting this week.

Harry Hendel, Pittsburgh exhibitor, was elected a member of the board at the same meeting. Charles R. Blatt, of Somerset, was also elected a member of the board to fill the vacancy created when William Blatt died.

VIEWS ON NEW SHORT SUBJECTS

BEYOND CIVILIZATION TO TEXAS (Republic) Cartoon in Trucolor. 8 mins. First of Impossible Pictures cartoons has Senator Claghorn (courtesy of Fred Allen) with stereopticon views of the beauties and virtues of Texas, trying to induce the Senate to move the United States to Texas. Converted, the Senators start to carry Claghorn on their shoulders to the Lone Star State, but he cries: "Put me down! Don't take me to that God-forsaken spot" or words to that effect. Release date, 3/15/49.

THE STUPOR SALESMAN (WB—4714) Technicolor Cartoon. 7 mins. Canvasser Daffy Duck high-pressuring a hiding robber. Release date, 11/20/48.

PROFESSOR TOM (MGM—W-33) Tom and Jerry cartoon. Technicolor. 8 mins. Professor Tom, that eminent authority on how to catch a mouse, implants his knowledge to his class in a manner more hilarious than academic. Tom makes—and breaks—his own rules all the way. Release date, 10/20/48.

ATHLETIC STARS (RKO—94,303) Sportscope. 8 mins. Tennis star Fred Perry, jockey Porter Roberts and diver Patty Elsener do their stuff in this three-part film. Release date, 11/19/48.

FROZEN FUN (RKO—94,302) Sportscope. 8 mins. Several famous ski resorts are shown, followed by a tropical novice ski class and champion skier Gretchen Fraser. Champion figure skater Gretchen Merrill and bobsledders are also shown in action. Release date, 10/22/48.

THREE FOR BREAKFAST (RKO—94,107) Disney Cartoon. 8 mins. Two happy little chipmunks battle Donald Duck for his breakfast. Release date, 11/5/48.

MICKEY AND THE SEAL (RKO—94,108) Disney Cartoon. 7 mins. Mickey unwittingly carries home a baby seal. After much comedy the seal is returned to the zoo, where he tells the other seals what a good time he has had. When Mickey and Pluto return home they find a houseful of seals. Release date, 12/3/48.

SONGS OF ROMANCE (U-I—4383) Sing and Be Happy. 8½ mins. Three types of love song, Jeannine I Dream of Lilac Time, If I Had You and My Darling Clementine, are featured in this audience participation singfest. Cartoon animation provides laughs.

ROBIN HOODLUM (Col.—1401) Fox and Crow. 7 mins. The Fox and Crow cartoon team is transplanted to Sherwood Forest, where they rob all comers. Release date, 11/23/48.

CRIME ON THEIR HANDS (Col.—1404) Three Stooges. 17¾ mins. One of the Stooges swallows the fabulous Punjab diamond. There follows a mad chase involving gangsters, a moll and a ferocious gorilla. Release date, 12/9/48.

RHAPSODY ON ICE (Col.—1901) Film Novelties. 9 mins. Barbara Ann Scott makes her screen debut skating in tropical Through the Looking Glass and Ave Maria routines. Release date, 11/23/48.

FLASHING FINS (Col.—1804) World of Sports. 10 mins. Deep sea fishing off Florida, with Bill Stern describing the landing of a dolphin and a sailfish. Release date, 11/23/48.

Thousands of exhibitors find Coke in the lobby brings welcome new profit



Join the thousands of theater owners all over the country who make extra profit by selling Coca-Cola in the lobby. No matter what the size of your house, you can add to your daily gross and net by handling Coke. Patrons like the thoughtful service. You will like the extra revenue.

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MAR 21 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

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Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

MARCH 19, 1949
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NEW SUN IN THE SKY!



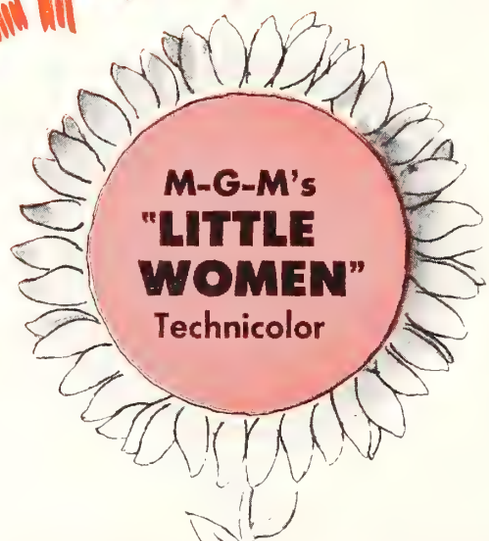
We're grateful for the opportunity to launch our "25th Year of Motion Picture Leadership" in the true tradition of M-G-M. Encouraged by the trade press, complimented by exhibitors, we're leading this cheering industry out of the gloom, into the sunlight. "M-G-M's Prosperity Plan" is in high gear. Our Studio is clicking with hit after hit. Stick close to the company that's sparking the entire business with optimism. Yes, indeed, "The Future is M-G-M."

M-G-M's PROSPERITY PLAN



Direct from Two Big Months on Broadway, Smash Hit Everywhere. Tell the girls it's Gable!

M-G-M presents CLARK GABLE • WALTER PIDGEON VAN JOHNSON • BRIAN DONLEVY • CHARLES BICKFORD • JOHN HODIAK • EDWARD ARNOLD in "COMMAND DECISION" with Marshall Thompson Richard Quine • Cameron Mitchell • Clinton Sundberg Kay Collins • A SAM WOOD Production • Screen Play by William R. Laidlaw and George Froeschel • Based on the Play by William Wister Haines • Directed by SAM WOOD • Produced by SIDNEY FRANKLIN • In Association with GOTTFRIED REINHARDT



Gala World Premiere, Radio City Music Hall now! Trade critics forecast sensational M-G-M Hit!

M-G-M presents "LITTLE WOMEN" starring JUNE ALLYSON • PETER LAWFORD • MARGARET O'BRIEN ELIZABETH TAYLOR • JANET LEIGH • ROSSANO BRAZZI • MARY ASTOR with Lucile Watson • Sir C. Aubrey Smith • Harry Davenport • A MERVYN LeROY Production • Color by TECHNICOLOR • Screen Play by Andrew Solt, Sarah Y. Mason and Victor Heerman • From the Novel by Louisa May Alcott • Produced and Directed by MERVYN LeROY



Off to a rousing start at World Premiere, Loew's State, N.Y. Greater Musical than "Anchors Aweigh"!

M-G-M presents FRANK SINATRA • ESTHER WILLIAMS • GENE KELLY in "TAKE ME OUT TO THE BALL GAME" with BETTY GARRETT • Edward Arnold • Jules Munshin • Color by TECHNICOLOR Screen Play by Harry Tugend and George Wells • Story by Gene Kelly and Stanley Donen • Directed by BUSBY BERKELEY • Produced by ARTHUR FREED

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THE EDITORIAL PAGE

Wake Up, Movie Men!

This industry is being attacked so frequently and from so many directions of late that one wonders whether there might not be someone or something behind these seemingly co-ordinated slaps and outrageously exaggerated references to "dwindling box-office receipts."

To add to the editorial and cartoon mentioned here last week that appeared in the New York *Daily News* comes the current issue of *Life* with its version of what's wrong with the movies and why people are staying away from the picture theatres. Similar references and thrusts in newspaper columns, feature articles, even radio soap operas, could be mentioned as examples of an extraordinarily "bad press."

Many years ago this industry spent a fabulous sum to urge people to go to the movies. That campaign was weak and fell far short of its goal, but it strikes us that now, more than ever before, the film industry could use a widespread and powerful drive to arouse enthusiasm in pictures and the theaters that show them.

It is amazing that in an industry where so much is said and printed about public relations, so very little is actually being done. A good effort in the right direction was made in the TOA-sponsored campaign, but since that organization's display of very impressive results at the convention in Chicago last September, there appears to have been no particular energy or enthusiasm for a continuation and expansion of the program.

Announcement was made in Hollywood this week by Screen Writers' Guild President George Seaton that the organization he heads will cooperate in what he calls a necessary effort to combat the sniping at movies. Incidentally, Seaton's views come as a result of his observations abroad and his conclusion that the prejudice against Hollywood there "has its roots in this country."

We believe that the MPAA and the exhibitor organizations should spearhead the move to meet this dangerous threat to the prosperity and progress of the industry. Every theatreman in the country would not only welcome but would delight in helping such an effort.

This industry has the manpower and the brainpower to do a real job—a cooperative, overall job, not something that degenerates into a patchwork of plugs for current releases or stars or big shots associated with some, or all, of the companies whose personnel may be serving on committees.

Yes, the resources are at hand, but first things come first, and someone has to get this started right away because the adverse publicity, especially about movie attendance falling off, is gaining momentum.

Theatremen know that attendance is not falling off to a whisper; they know that people are not sour on movie entertainment, because when they get a good show there's plenty of attendance. But, as has been said, repetition is reputation and if the public has this story dinned into its ears about the sad condition of "movies," people will be looking for other forms of amusement—especially American people, who traditionally don't like to give either their time or attention to a loser.

Wake up, Movie Men! Don't take this kind of kicking around without fighting back. It's your own stake you'll be fighting for.

▲ ▲ ▲

Notes From the News

Motion Picture Sales Corp., the new Agnew-Casanave distributing outfit, moves into a higher gear this week with the announcement of the opening of divisional offices in strategic parts of the country. It might take a peppy new gang to show some of the old-time AK executives how to stop crying and go out after business. . . .

* * *

The exhibitors in England want a much lower quota while other groups there think it ought to be increased. Why not the latter? So long as the British industry cannot make enough pictures to meet a 45% quota, why not give them a chance of not making enough to meet a larger quota? It's all very confusing—especially this entire item, don't you think so?

* * *

Outstanding among an outstanding organization doing many outstanding things, is the Toronto Variety Club Tent's Crippled Children's Fund which that unit of The Heart of Showbusiness has been working on almost since its inception and which is about to become a reality. Our Brother Barkers in Canada under the very capable leadership of Johnny Fitzgibbons, are rapidly assuming the proportions of one of the greatest Tents in the Variety Clubs International.

* * *

Just as we finished writing the above item, in came a letter from ex-Albany Warner Zone Manager C. J. Latta, now comfortably settled in London, to the effect that a London Tent of the Variety Clubs International is about to come into being aided and abetted by Bob Wolfe and Lou Wilson, all tremendously interested in the Clubs and the great job they can do over in England. This should make Bob O'Donnell and Johnny Harris happy too.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Legislation

Exhibitors were in fighting and winning form this week on legislative fronts scattered as far as the soggy plains of New Jersey and the hills of Oklahoma. In the latter place, aroused showmen, speaking logically to a legislative committee, killed an admission tax. In the former, a collaboration of exhibitor forces led by New Jersey Allied smashed an attempt to enable first class cities such as Newark and Jersey City to impose municipal censorship.

In Tennessee aggressive exhibitors were preparing to fight an increase in the state's amusement tax which at present is three per cent for houses which do not have money giveaways and four per cent for those which have. The rise would be to four and six per cent. In New York the main fight this week centers on a bill requiring all movie ads to bear the original release date and theatres to provide off-street parking facilities, while in Georgia the House passed a bill allowing referendums on Sunday shows and sent it to the Senate.

Again in Georgia, the town council of Cairo decided by a 4-1 vote to allow Sunday movies after exhibitors agreed not to open during church services. However, it wasn't clear sailing, since opponents of Sunday shows were girding for battle and up to now they've been pretty successful by way of injunctions. In Nashville, Tenn., the city council killed a bill which would prevent a citizen from looking at movies while the churches were holding services.

Litigation

A comparatively quiet week saw the New York U. S. Circuit Court of Appeals take under advisement the appeal of the Fifth and Walnut Corporation of Louisville which lost its suit in the lower court. The week also saw MGM dropped as a defendant in the Meiselman case at Charlotte, N. C., when it was established that MGM's bidding would allow Plaintiff H. B. Meiselman to get first-run product.

Distribution

It's impossible to eliminate cooperative advertising altogether, Paramount General Sales Manager Al W. Schwalberg believes, and Paramount is now studying the subject. Schwalberg made it plain that he didn't mean his company would "throw money at" the exhibitor. Also voicing a similar sentiment that pictures have to be exploited in the field is Bernard Jacon, distribution vice-president of Lux, distributors of foreign films. Jacon is seeking to put salesmen with exploitation experience into the field to work with exhibitors.

Monogram plans to keep its 1949-50 releases at the 1948-49 level, (28 features, 18 westerns, 10 Allied Artists)* Pres. Steve Broidy declared in New York. Motion Picture Sales announced this week that it would open offices in six American cities to sell the product it will handle directly, among which are Harold Lloyd reissues, and Selznick Releasing Organization dropped its division managers and reshuffled its staff preparatory to selling "Portrait of Jennie."

Exhibition

Mr. Average Exhibitor finds that Mr. Average Audience hasn't changed much at any time insofar as basic likes are concerned though he's more critical as to the way his basic likes are presented on the screen, an STR survey this week shows.

The industry fight over its Public Relations shorts and what the exhibitor should pay seemed complicated by the fact that even though distributors have given up, according to report, their demand for a distributing fee, exhibitors think that the $35,000 cost charged against the first short is too much.

In Washington Motion Picture Association of America President Eric Johnston was silent on the suggestion sent him by Theatre Owners of America that producers should not sell films made for theatres to video. In San Francisco stage shows seemed to be staging a real comeback while in Minneapolis a clearance fight was developed between the Edina Theatre over the Minnesota Amusement Company's Uptown, and the Avalon. The Edina wants 28 days instead of 24; the Avalon wants 42 days instead of 49. And out in Salt Lake City patrons were literally shaken out of the theatres at a late show when the town experienced an earth tremor. They filed out quietly though and there were no injuries.

General

Final figures on film dividends indicated they were only slightly off: Companies paid $54,205,000 in 1948, $54,641,000 in 1947. And with this optimistic note, Hollywood production got going this week breaking all records since 1947 with nine companies putting 13 pictures before the cameras.

In Washington 20th-Fox was trying to get the FCC to say whether an anti-trust violation would bar television licenses, a subject about which other defendants in the anti-trust suit are also said to be sensitive. In Chicago Paramount Vice-President Paul Raibourn took an optimistic view of video, declaring it would eliminate "B" pictures.

Abroad things seemed to be lightening up. England was facing a quota reduction from 45 to 33 1/3 per cent; Italy had a plan to drop quotas in return for money payments by importers; Yugoslavia closed a deal to buy product through the Motion Picture Export Association. And in London the Daily Express said that Mary Pickford and Charley Chaplin had sold their interest in Rank's Odeon theatres.

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5th and Walnut Appeal Heard

Court Takes Arguments Under Advisement

The U. S. Circuit Court of Appeals in New York this week took under advisement the plea of the Fifth and Walnut Corporation of Louisville, Ky., to have the suit it lost against seven major distributors remanded to the lower court for rehearing.

Fifth and Walnut, which lost its $2,100,000 suit against Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), United Artists and Columbia, in the lower court, where it was charging that it could not obtain suitable first-run product, sought in its appeal to get the lower court reversed on one important point.

This was the refusal of Federal Judge Vincent Leibell at the time to permit the opinion of the U. S. Supreme Court in the Government anti-trust suit to be read into the record in an effort to establish on the face of this opinion that the defendants were guilty of illegal practices.

The appeal was carried on this point to the circuit court consisting of Presiding Judge Augustus N. Hand (who is also sitting on the Government anti-trust suit) and Associate Justices H. B. Chase and Charles E. Clark. Fifth and Walnut operates the National in Louisville and in the original suit much was made of the character of the neighborhood in which the theatre was located. Loss of the suit in lower court by the exhibitors was regarded as the first important decision to go in favor of distributors.

MGM Dismissed In Meiselman Suit

MGM was dropped this week as a defendant in the anti-trust suit H. B. Meiselman had filed in federal court at Charlotte against the eight major distributors and the Wilby-Kincey Theatre interests.

Dismissal of the suit against MGM came after the company had claimed that its competitive bidding policy allowed Meiselman to obtain its product if he wishes.

Meiselman is suing on the ground that he cannot get sufficient first-run product. He told the court in his testimony that he intended to build several other motion picture houses in Charlotte, including a large house in the downtown business area and that if he could not buy first-run now for his Center, it would be useless to build additional houses.

Distributor defendants in the case since MGM dropped out are: Paramount, Warner Bros., 20th Century-Fox, RKO, Columbia, United Artists and Universal.

Minneapolis Houses Seek Clearance Cuts

What might develop into a tough clearance fight in Minneapolis was shaping up late this week as the Friedman Bros'. suburban Edina, was demanding 28 days availability or equal to that of the Minnesota Amusement Company's ace neighborhooder, the Uptown. The Edina is now on 42 days clearance.

At the same time Frank and Woempner's Avalon is asking for a 42-day run instead of the 49 days under which it is now classified.

Slug Censorship In New Jersey

New Jersey exhibitors, led by New Jersey Allied, seemed this week to have definitely defeated censorship for two of that state's cities during the present legislative session.

The censor proponents, backed by the public safety commissioner of Newark, who wanted a law enabling first-class cities—Newark and Jersey City—to have authority to censor pictures, met their defeat, which may be final, when the legislative committee referred the bill to "miscellaneous business." This move, one exhibitor claimed, is "a polite way of burying it."

The censor problem arose at the present legislature when Public Safety Commissioner John B. Keenan of Newark, hampered with an injunction which prevented him from acting against a sex picture, decided he needed legal censorship authority to give him a sayso over movies and sought to have a bill which would give this authority to only the first-class cities of his state.

New Jersey Allied, which reportedly viewed the censorship activity as what could be accomplished by united exhibitor activity, was also reportedly worried that a bill to legalize gambling games at affairs for churches and charitable institutions might be revived.

Oklahoma Showmen Beat Admission Tax

Fighting Oklahoma exhibitors Tuesday succeeded in killing a bill before their legislature to place a state admission tax on theatres.

The bill was beaten when the House Revenue and Taxation Committee, after listening to exhibitor testimony to the effect that it would throw many of them out of business, voted against the measure. The exhibitor campaign resulted from a meeting called by the Theatre Owners of Oklahoma Monday to stage a planned protest.

Oklahoma's bill was unusual in that it placed a 10 per cent tax on admissions from 10 to 50 cents but kept the rate at a straight five cents on all tickets above that price.

Would Compel Ads To Bear Release Dates

A bill to require all motion picture advertisements to give the original release date of a motion picture was the latest measure affecting

(*Continued on Page* 6)

May Be

Cairo, Ga., which has always been a storm center where Sunday movies are concerned may succeed in getting them after all. The Mayor and Town Council this week approved a measure to permit theatres to operate on Sundays by a 4 to 1 vote after exhibitors had offered not to operate during church hours, City Clerk Ralph E. Carlisle said. But opponents are circulating a permission to require a referendum on the matter and it may turn into a tough fight. Hitherto all efforts to permit Sunday movies have been met with injunction proceedings by opponents.

In Nashville, Tenn., the city council rejected a bill to prevent theatres from operating during church hours.

Production High

Hollywood's feature production stepped ahead this week to set what appears to be a two-and-a-half year record for weekly production activity.

This spurt, which shattered the comparative inactivity gripping the studios recently, saw, according to the Hollywood Bureau of Showmen's Trade Review, 13 productions go before the cameras of nine companies. Up to now the weekly high for 1949 had been eight features, a figure reached only twice during the first 11 weeks of the year. Runner-up for the present week's total of 13 is June 7, 1947, when STR reported 12 features going before the cameras.

Companies responsible for this week's record are: Columbia, Eagle Lion, Monogram, Paramount, Republic, Screen Guild, 20th Century-Fox, United Artists, Universal.

Brighter Foreign Field Looms; See Britain, Italy Quota Cut

The American film situation on the foreign front appeared to be brightening this week with sales of product behind the Iron Curtain, and with the prospect of a reduction in the British quota and the prospect of a reduction or total elimination of the Italian quota.

The British prospect for a cut seemed good when the Cinematograph Films Council, caught in a fight between the producers who wanted to increase the present 45 per cent quota to 60 per cent and the exhibitors who wanted to cut it to 25, reached a compromise of 33-1/3 per cent. This recommendation, which was carried by the narrow margin of 10 votes, will be made to Board of Trade President Harold Wilson, who fixes the quota.

The Italian situation also looked better with a bill to abolish all import taxes and quotas on foreign-made films going to the cabinet Monday. The Italian measure is the result of a compromise which Motion Picture Export Association Representative Gerald Mayer suggested.

Under the Mayer plan, each film importer would deposit approximately $4,347 for each film imported. This would be in the form of a non-interest bearing 10-year loan. Funds from these deposits would be used by a special Italian agency for loans to Italian producers. The Italian producer presumably would get up to 70 per cent of his film cost at an interest rate of six per cent.

In this way the American imports would subsidize Italian producers, some of whom have been having trouble raising funds and have been seeking American capital. In this way also, Americans might cease making films in Europe for in return for this loan they would receive a certificate unfreezing an equivalent amount of rentals frozen in lire.

Yugoslavia's Government Film Monopoly

(*Continued on Page* 10)

Diplomas Don't Alter Human Nature; Showmen Find Audience Tastes Same

By BILL SPECHT (News Editor)

Diplomas don't change human nature.

That's the reaction of the average exhibitor to the information that 100 per cent more of his audience today consists of high school graduates than it did in 1929.

Not that the exhibitors are low-rating the value of book learning or the intelligence of those folks who pay at the box-office. On the contrary, a spot check concluded by SHOWMEN'S TRADE REVIEW, shows that exhibitors think their audiences are pretty smart; that they shop for entertainment and relaxation more and more and that when the said exhibitor's theatre has that to offer, he gets their cash. When it hasn't, other exhibitors or other forms of entertainment get it.

In fact Entertainment is still the keynote of what the public wants and exhibitors are as convinced that this is as true today as it was in 1929. There's no reason for picking on 1929 excepting that Eric Johnston, president of the Motion Picture Association of America, is reported to have selected that year to point out that audiences today were presumably more intellectually advanced. And there is no reason to worry about this question of intellectual advancement at all, excepting that in the wake of the reports attributed to Johnston, some commentators are beginning to draw the impression that audiences have changed radically, a view which might cause further confusion in the industry.

For exhibitors as a rule fail to notice such changes beyond the change in audience attitudes which come as a natural evolution with the times. And they emphatically don't see where a high school diploma makes for a more adult-behaved, teen-age audience or for teen-age audiences that wish, on the feminine side, to get away from romance, or, on the masculine side, to get away from adventure.

Audiences, they say, have grown more discriminating—things have to be done well to gain acceptance and have to be credible. Badly motivated situations aren't accepted in order that the hero may clinch the heroine (in good taste permitted by the Breen office) or the villain get his just desserts.

But they point out that today's audience,

(*Continued on Page* 8)

Schine, Justice Department Agree on Consent Decree

The Justice Department and the Schine Circuit were reported Thursday in Washington to have reached an agreement over the contents of a consent decree.

The proposed decree, which is reported in the process of being drafted, would be presented to the federal court in Buffalo, to which the Schine case was returned by the U. S. Supreme Court with instructions to investigate divestiture clauses of its original decision more closely.

When signed by the court, the consent decree would terminate the 11-year old suit and presumably will cut down the Schine theatres.

Paramount Studies Co-op

Can't Drop It Altogether, Declares Schwalberg

Expressing the belief that it was impossible to eliminate cooperative advertising altogether, Paramount General Sales Manager Alfred W. Schwalberg last Friday indicated that his company was studying the subject.



Al Schwalberg

"If anything," he declared at an interview, "we're going to intensify our help to the exhibitor. I don't mean," he added carefully, "throw money at them."

The new Paramount general sales manager begged off answering questions on sales under the consent decree, stating that he would have to ask the lawyers what he could do before he formulated a policy. He did anticipate that selling under the decree might require more sales effort and might increase costs, but thinks revised selling "will be a gradual evolution instead of an overnight development."

His reason for reshuffling the sales force by adding a division was to get division managers nearer to their point of sales, he explained, adding:

Faster Move

"You move your pictures faster with a man on the ground."

Paramount will release the same number of features in 1949 as it did in 1948—approximately 21,—but had not determined its total releases for 1950, he declared.

"We haven't decided," he explained, "for this reason: The bigger your pictures then the more handling they need, the more spacing they need. We'll release as many as we can properly but I shouldn't say any less. The number of pictures will depend upon one thing: Are we ready to approach the box-office?"

Field Exploitation to Help Foreign Films is Lux Plan

In the belief that field exploitation is an imperative need for foreign-language films, Lux Films plans to set up a force of combined salesman-exploiteers, Distribution Vice-President Bernard Jacon declared this week.

The salesman would assist exhibitors on the local exploitation of the films, Jacon indicated, and would work out of branch offices which Lux is scheduled to open in Pittsburgh, Boston, Chicago and San Francisco.

Jacon declared that his company, a subsidiary of the importing firm of Lux Films, is also experimenting with dubbing Italian pictures in English, using "Seven Years Hard Luck" and "The Captain's Daughter" for this purpose. If this is successful, he says, it may open an entirely new field to Italian pictures. At present, he said, "SS Submarine," a dubbed Italian picture which Screen Guild is distributing, has worked out successfully.

Jacon, who has had 27 years' experience in the field, both in exhibition and distribution, added that his company this week would inaugurate a new policy insofar as New York bookings are concerned. Special Broadway openings will be held only for those of its Italian product which has an "international" appeal. Films that have an appeal largely to Italian audiences will be day-and-date booked into one house in each of the New York boroughs and advertising built up behind them. This plan, he says, might be extended to San Francisco and Chicago and is an experiment to get the films into general release more rapidly and before larger audiences.

Little Dip

Final revised totals on publicly declared dividends by motion picture companies during 1948 show an insignificant decline from 1947 payments, the Commerce Department reported this week.

Film companies paid out $54,205,000 in 1948 as compared to 1947's payments of $54,641,000. Preliminary figures compiled in January indicated a sharper drop. The month-by-month dividend payments for 1948 follows:

Jan., $3,772,000; Feb., $2,025,000; March, $7,374,000; April, $3,772,000; May, $1,986,000; June, $7,280,000; July, $2,942,000; August, $7,716,000; Sept., $7,280,000; Oct., $2,563,000; Nov., $215,000; Dec., $7,280,000.

N. Y. Exhibitors Fight Bills

(*Continued from Page* 5)

theatres before the New York legislature in Albany this week.

The bill is meeting exhibitor opposition on the grounds of hardship, especially so far as the smaller exhibitor is concerned. Other theatre measures are:

1) To require theatres and other places of public assembly occupying 7,500 square feet or more, to provide off-street parking facilities, excepting in cities which have local laws on the subject. Passed by the Senate and sent to the Assembly.

2) To exempt motion picture theatres from the law requiring theatres to admit the blind with their seeing-eye dogs. Passed the Senate, now in Assembly committee.

3) Requiring reserved seat tickets to bear a notice of any obstruction which may bar a full view from the seat.

Tennessee Showmen Fear Tax Rise

Tennessee exhibitors this week were preparing to fight a move to increase the state's admission tax from three per cent to five per cent.

What exhibitors fear is that the increase may gain support in that the increased rates would provide for an allocation of the tax revenues to cities. At present three per cent houses which have money giveaways pay four per cent total tax. Under the expected proposal the tax would be fixed at five per cent with money giveaway houses having to charge six per cent admission taxes.

Ga. House Approves Sunday Movie Votes

If Georgia's Senate goes along with the House, communities of that state will have the right to determine through referendum whether they may have Sunday movies or not. The House passed a bill by 110 to 36 to legalize Sunday showings where 25 per cent of the voters approved it.

Agnew to Open Six Sales Offices

Motion Picture Sales Corp. will have offices open in six American cities to sell the product it will release directly by April 4, President Neil Agnew declared in New York Tuesday.

Agnew stressed the fact that his organization would have two separate functions: 1) as a producer representative for features to be released by other distributors, in which capacity he represented Nassour Studios for "Africa Screams," and Franchot Tone for "Jigsaw" and "The Man on the Eiffel Tower," last of which may be roadshown; 2) as a releasing organization which would sell product, the physical handling of which would be undertaken by National Film Service.

Names Managers

It is in this latter capacity that Agnew is setting up the following offices with division managers: Metropolitan New York, Manny Reiner; Dallas, A. J. Delcambre; Chicago, Sam Horowitz; New Orleans, Henry Krumm; Washington, E. J. Fontaine; Boston, Edward Ruff; Los Angeles, manager to be appointed.

Agnew believes that with a home office in New York to contact circuit headquarters located there and with the field offices to contact the circuits in their areas, he can reach quickly the top bookings to get his product started.

The company will also handle international sales—possibly through franchising in Canada and in Europe—but will maintain its own organization for Latin America with headquarters in Mexico City.

Release schedule, Agnew said, probably would be at the rate of one a month, drawn from the following product:

"The Beggar of Rome" (Rosselini); "Cairo," "Thief of Venice" (Nat Wachsberger); "Last Port" (Montez); "What Happened to Hitler" (to be edited); "Matta Grosso Jungle" (to be sent out as a lecture picture) and the following Harold Lloyd reissues: "The Freshman," "Speedy," "Safety Last," "Grandma's Boy," "Movie Crazy"), "The Catspaw," "Welcome Danger"—the last three in talk, others in sound.

The company also will sell television after theatre release, Agnew said.

Trust Laws To Be Studied by House

A congressional probe of the entire anti-trust law structure loomed as a possibility this week as Rep. Emanuel Celler (D., N. Y.) chairman of the House judiciary committee said that "informal" conversations on the subject would get under way next week.

Long Scrap on Shorts

Argument over what exhibitors should pay for the Industry Public Relations shorts was due to come up again shortly with some exhibitors apparently sticking to the claim that the rentals are too high even though distributors are willing to give up distribution fees. In fact at present it appeared that the controversy on the subject would exceed in running time the length of the six shorts in the series.

The exhibitor viewpoint, is, one exhibitor leader told Showmen's Trade Review, that they are willing to pay "a fair percentage of the minimum single-reel rate." He expanded this to say that inasmuch as the Theatre Owners of America had been able to produce its Youth Month short through a major producer for around $18,000, he thought a rate based on $35,000 for the first industry short reflected "a helluva lot of extraneous charges."

'RILEY' PAYS OFF...

Talking about the Cincinnati promotional campaign on "THE LIFE OF RILEY," Film Daily said: "A good picture and a comprehensive showmanship campaign will always pay off."

...WITH HOUSE RECORDS!

VARIETY

'Riley' Preem in Cincy Great $17,500

Cincinnati, March 8.

Grand (RKO) (1,400; 55-75) —"Life of Riley" (U). Smash $17,500 on world preem in hometown of Procter & Gamble, sponsor of radio show of same tag. William Bendix and others of screen and air casts on hand for rollicking special opening. Film got rousing reviews locally. Holds.

And in more than 150 day-and-date territorial openings tied up to the Cincinnati premiere "THE LIFE OF RILEY" opened to new house record-breaking business in nearly every instance.

NOW WATCH IT AS IT GOES ALONG TO TOP KEY-CITY THEATRES ALL OVER THE COUNTRY

You haven't LAUGHED until you've LIVED "The LIFE OF RILEY"

starring **WILLIAM BENDIX** as "RILEY"

An IRVING BRECHER Production

with JAMES GLEASON • ROSEMARY DeCAMP • BILL GOODWIN • BEULAH BONDI • MEG RANDALL • RICHARD LONG and "DIGGER O'DELL" (JOHN BROWN)

Written and Directed by *Irving Brecher* • A UNIVERSAL INTERNATIONAL PICTURE

Based on the hit radio show, "THE LIFE OF RILEY"

Universal International

Ride high with U-I

U-I is giving "THE LIFE OF RILEY" feeling to all exhibitors playing "FAMILY HONEYMOON" —out-grossing "THE EGG AND I!" • "CRISS CROSS" —doing "NAKED CITY" business! • "THE FIGHTING O'FLYNN" —hitting new highs everywhere!

And don't forget, coming up soon—"RED CANYON" Color by TECHNICOLOR • "MA AND PA KETTLE" • "CITY ACROSS THE RIVER"



SHOW VALUES UP, COSTS DOWN. The architect's drawing, above, shows the new $270,000 Baldwin Hills Theatre, in the Leimert Park district of Los Angeles, which is scheduled to open May 1. The unique functional design has created considerable excitement in exhibition circles and among students of modern design. The theatre, to be operated under lease by Fanchon & Marco, was designed by veteran theatre Architect Lewis Eugene Wilson, Los Angeles. Among its innovations are: 1) $150 cost per seat in an area where $250 is standard and $200 considered economical; 2) roof composed of 9 graduated arches to produce a concentric interior similar to a reversed Hollywood Bowl; 3) foyer and lattice combining dynamic symmetry with simplicity of growing green foliage; 4) design provides 85′ width at the screen with 110′ width at back entrance, and ceiling heights of 45′ at screen with 25′ at the back—this latter feature effects a shaving of almost 30 per cent in construction costs, it is claimed, as well as economies in operation.

Talking Dogs to Amateurs, They're on 'Frisco's Stages

In San Francisco the stage show seems to be more and more the thing.

Not only are downtown houses turning to different types of entertainment which again brightens their long-darkened stages, but the neighborhood houses are using their stages for kid shows and second-run houses are turning to trick stunts for which a stage is quite a useful adjunct. The entertainment ranges all the way from "talking dogs" to standard-type vaudeville.

Experiment which will be watched with greatest interest is the opening of the historic Tivoli in downtown San Francisco on March 23 by Ellis Levy, western division Telenews executive, and associates. Levy will offer five to six acts of standard vaudeville with two features for a morning admission of 25 cents. Afternoons he charges 50 cents and at nights 65 cents. If his shows click it's bound to start something in other houses.

Meanwhile personal appearances of Hollywood stars are becoming an almost routine procedure with film openings. Loew's Warfield is carrying on a "Talent Quest" with five or six acts, leaving the audience to pick the winner. What's more, some of the circuit's second-run houses have Pal, "The Talking Dog," stage weddings, football clinics with gridiron stars, strong men acts and dancing school tie-ins.

Novello, Kansas City Orpheum Veteran, Retires

Those who try to get through the stage door at the Kansas City, Mo., Orpheum after next Tuesday won't find Albert J. Novello there to stop them anymore.

For after 35 or more years of work about that theatre, during 15 years of which his home was in one of its dressing rooms, Novello is retiring to the country. His retirement will be an event of sorts in local theatre history for not only has the Orpheum been the only theatre Novello worked in, but during his entire career he has had only two managerial bosses and both of these were in the same family. When he went to the Orpheum the manager was the well-known Martin Lehman; as he leaves, the manager, who is also leaving for another assignment with RKO, is Martin's son, Lawrence.

The occasion will also mark the passing of the house from RKO to Fox Midwest in a shuffle said to be connected with a housing exchange by which RKO will retain the Kansas City Mainstreet.

Novello, who is wondering how it will be to live in the quiet of the country after the hustle and bustle of the theatre during show hours and its eerie loneliness at night when empty, started his theatrical career in 1913—cutting weeds off the lot from which the Orpheum was to rise.

After the house was built, he went backstage and stayed there to guard the stage door and later to watch the house. Today his memories can go back to the days when McIntyre and Heath vied with Sarah Bernhard to win the applause of vaudeville audiences.

He has some doubts as to whether he won't miss the Orpheum. After all he was in the house alone during the 10 years it was dark before World War II and they say when RKO decided to reopen it as a picture house about seven years ago Novello was the smilingest man in Kansas City.

'No Comment'

Motion Picture Association of America President Eric Johnston has nothing to say at the moment about the suggestion made to him by the Theatre Owners of America that producers of motion pictures for theatres not to sell them to television.

This became known when Showmen's Trade Review queried the Johnston office in Washington as to whether there was any opinion on the TOA recommendation which has been in Johnston's hands for over three weeks.

"No comment," was the answer.

Diplomas Don't Change People

(*Continued from Page* 5)

whether it has a blue-ribbon diploma from high school or a *magna cum laude* from a university, basically wants to see the hero clinch the heroine and the villain get what a generation with considerably less high-school education than the present one and no movies at all, called "his comeupance."

No Quotes

None of the exhibitors queried would permit himself to be quoted by name because the subject touched a topic which might affect his pocket-book—the audience. But the majority concurred with what one exhibitor had to say:

"They don't come to the theatre to wrestle with a lot of problems they have at home. They come to get away from them. They want entertainment. I don't blame them. If they're so all-fired interested in social reform, or city government, they'd be lots more honest to take a hand in it actually than to ponder it and sympathize with it in my theatre.

Admission

"On the other hand, they're entitled when they pay me admission to get taken away from any cares or problems they have—to get a breather so they can go back to these cares with a fresh outlook. There's no doubt about it that they're tougher customers when it comes to what you might call the technical aspects and how a story is written or the dialogue. But they still want love stories, adventure stories. They still want to laugh and to cry. A Stella Dallas standing in the rain might be funny to some folks because it's been overdone. But don't forget that no matter how well-educated you are, you still have a heart. And the spectacle of an old woman who has lost everything, including her daughter, standing in the rain on the outside while inside her daughter is getting married, is bound to touch you. It's still what the audience can respond to. That's just as true as the heavy falling down the stairs, as he is about to do dirt to the hero."

Johnston Wants U. S. To Assure Frozen Funds

Motion Picture Association of America President Eric Johnston this week put in a bid for his industry and others to get back their frozen dollars by a proposal that the U. S. Government "guarantee the convertibility into American dollars of money earned abroad."

This suggestion, coupled with a suggestion that the Government set up an insurance organization such as the Federal Housing Administration which would guarantee American investors against losses abroad through "expropriation or nationalization," was made officially by Johnston last Thursday night before the Economic Club of New York.

Mary, Charlie Said to Sell

The London Daily Express said this week that Mary Pickford and Charles Chaplin had disposed of their stock in the Rank Odeon circuit in Britain. The sale apparently was made on the open market.

WHEN KANSAS CITY WELCOMES "MA and PA KETTLE"



...THE BOX-OFFICE IMPACT WILL BE FELT ALL OVER THE NATION!



The roof's off...and the riot's on...as Marjorie Main and Percy Kilbride—Ma and Pa Kettle in person—lead a Hollywood troupe into Kansas City for a series of celebrations to be climaxed by the March 24th world premiere of U-I's hilarious sequel to "The Egg and I" in a three-theatre opening at the Uptown, Tower and Fairway . . . and a 50-city territorial premiere in Missouri and Kansas tieing in the Fox Midwest circuit and other leading theatres.

The whole town's cooking with the "Kettles" as the Mayor proclaims official "Ma and Pa Kettle Week," setting off a promotion that leaves no "Kettle" unturned.

Month-long, city-sponsored "Ma and Pa Kettle World's Championship Square Dance Contest"!

Spring Fashion Festival with parades, window displays, newspaper ads and territorial "Miss World Premiere Contest"!

Radio interviews with Marjorie Main, Percy Kilbride, Meg Randall, Richard Long and other visiting Hollywood personalities.



It's the kind of *U-I PROMOTION THAT PAID OFF* with *RECORD-BREAKING BUSINESS* on

"THE LIFE OF RILEY" *in Cincinnati* and **"RED CANYON"** *in Salt Lake City.*

NOW WATCH IT HAPPEN AGAIN IN KANSAS CITY!

Universal International

Ride high with U-I

Foreign Field Brighter

(*Continued from Page 5*)

signed a contract from behind the Iron Curtain this week by which it will release 25 American films furnished by the Motion Picture Export Association. The monopoly has already picked the following from a list of 100 films: "Mme. Curie," "Mr. Smith Goes to Washington," "Ali Baba and the 40 Thieves," "Gulliver's Travels," "Random Harvest," "Tarzan's Secret Treasure," "Citizen Kane," "Watch on the Rhine," the MPEA said.

This is the second MPEA deal announced this week. The first was to license the MPEA to continue its activities for another year in Bulgaria, Czechoslovakia, Hungary, Poland, Rumania, Yugoslavia and the USSR.

The Yugoslav deal marks another break in the Iron Curtain where American films hitherto had not been permitted. The MPEA is also reported considering whether it will continue to operate in the occupation countries—Germany, Austria, Japan, Korea. Some of the companies have been considering resuming operations there individually, especially in Germany, and if one company drops out of the MPEA it may be the leader which will cause others to jump the fence after it.

No Monogram Release Cuts in '49-'50—Broidy

Under present plans Monogram has no intention of reducing distribution for 1949-50 with its schedule calling for a total of 28 features and 18 westerns for Monogram plus 10 additional features from Allied Artists, President Steve Broidy said in New York Tuesday.

Broidy, who will be in the city for three weeks, also announced that Monogram would produce exclusively and independently for television through a new subsidiary, Interstate Television Corporation. The new unit, headed by Walter Mirisch, will produce for television only, the length and number of its video features depending upon sponsor wishes, Broidy said.

Fontaine, Horowitz, Krumm Leave SRO

Division Managers J. E. Fontaine, Sam Horowitz and Henry G. Krumm this week resigned from the Selznick Releasing Organization in a reorganization shuffle which apparently will do away with divisions in favor of districts. Their resignations were accompanied by the promotions of Kansas City Branch Manager R. R. Thompson, Cleveland Branch Manager Leonard Mishkin and Chicago Salesman Harry Mandel to the newly-created posts of district managers. Added to the staff were Sol Edwards, formerly of Educational and Grand National, as New York sales executive and Herman Beirsdorf, formerly of Eagle Lion and 20th-Fox, as southern sales executive.

National Handles UA In Memphis

United Artists has arranged with National Film Service to handle film for the Memphis, Tenn., territory, previously handled by UA branches in St. Louis and New Orleans, National Executive Vice-President William J. Clark announced this week.

NEWSREEL CLIPS

'Carnivals'

"I call this house the 'Carnival of Market Street'," says Reek A. Feliziani, dapper, voluble manager who has been operating the Strand Theatre, a daily change house in downtown San Francisco for more than two years. "We get them all—and they're all characters!"

Feliziani, a veteran showman, is referring to the odd array of patrons who frequent a grind house which opens its box-office at 10 A.M. and runs late into the night. As an example: "The other day I'm told there's an awful odor at the front of the house. I go down to have a look and find these two guys—and the smell! Should I throw them out? One's eating half a fried chicken, that's not so bad; the other has two lobsters, and that's bad. No. I don't throw 'em out. They probably have no home."

The manager continues: "Then, there was the woman that came in every day and asked for a paper cup. I start watching her and find she's making a table out of a vacant seat and serving herself lunch every noon—plate, knife, fork, everything. Characters!"

Feliziani is considered ideally fitted for the vagaries of the Strand according to Roy Cooper, Golden State Circuit official who is half-owner of the house. "There hasn't been a situation yet that stopped Reek for the last word."

Juvenile Award

The National Probation and Parole Association, an outfit of parole officers and others interested in juvenile delinquency, cited "The Quiet One," documentary dealing with Negro delinquency, last week, for the story it tells of the problem. The film, produced by Film Documents, is distributed by Mayer-Burstyn.

Back Pat

"We have consistently condemned bad pictures. We shall continue to be critical of movies which are contrary to our ideals, but at the same time we will give honor where it is due."

It's Mrs. Joseph C. Wenger, president for the southern California district of the Federation of Women's Clubs. Mrs. Wenger's outfit though believes in doing something besides hit the movies. They've giving annual awards of honor, starting this year, both to an actor and a picture which represent what they think is good.

This year Olivia de Havilland gets it for her work in "The Snake Pit" in "displaying the highest courage in accepting and the highest integrity in performing a motion picture role challenging her ability and contributing to the public welfare; and for having consistently maintained her public and private life above unfavorable publicity and associations."

Twentieth-Fox gets the picture award for "The Snake Pit" as an example of "courageously using the screen as a medium of expression by producing a picture high in social and ethical as well as entertainment value."

Foreign

Favorite Films has appointed Excelsior Pictures as its sales representative abroad.

Siritzky International is offering two foreign film reissues, "Grand Illusion" and "The Baker's Wife" as a twin bill.

Calendar

MARCH

22, regional meeting, Mid-Central Allied, Pere Marquette Hotel, Peoria, Ill.

24, Motion Picture Academy of Arts and Sciences annual awards, Academy Award Theatre, Hollywood.

30, 40th anniversary conference, National Board of Review, New York.

APRIL

4-5, new date for first convention of Colorado Association of Theatre Owners, Denver.

4-8, 65th semi-annual convention, Society of Motion Picture Engineers, Hotel Statler (former Pennsylvania), New York.

5-6, Colorado Theatre Owners Ass'n organizational meeting, Cosmopolitan Hotel, Denver.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

8-9, convention of the Allied Rocky Mountain Independent Theatres, Brown Palace Hotel, Denver.

21-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

AMPP Appoints Six Committees

Directors of the Association of Motion Picture Producers this week appointed the following committees:

Executive, Harry Cohn, Henry Ginsberg, L. B. Mayer, Joseph M. Schenck, Leo Spitz, Jack L. Warner and Herbert Yates, Y. Frank Freeman, ex-officio.

Inter-studio, industry relations: Chairman, L. K. Sidney; B. B. Kahane, Leon Goldberg, Edward Muhl, Robert Newman.

Public relations: Chairman, B. B. Kahane; L. K. Sidney, Allan Wilson, Leon Goldberg, Fred S. Meyer.

Legal: Chairman, Fred S. Meyer; Allan Wilson, Carrol Sax, Edward Muhl.

Finance: Chairman, Edward Muhl; Allan Wilson, Carrol Sax, L. K. Sidney, Leon Goldberg, Fred S. Meyer.

East-West: Chairman, Y. Frank Freeman; Maurice Benjamin, Mendel Silberberg.

Zanuck Awarded Carver Medal

Twentieth Century-Fox Production Chief Darryl F. Zanuck this week was named the 1948 recipient of the George Washington Carver Memorial Institute Gold Medal, awarded annually for an "outstanding contribution to the betterment of racial relations and human understanding." Last year's award went to William Randolph Hearst; that of 1947 to Eleanor Roosevelt.

AFL Goes Back To Film Council

The American Federation of Labor Film Council this week reversed itself and decided to join the Hollywood Motion Picture Council despite the fact that Cecil B. DeMille remains the chairman.

The Labor group, which had withdrawn when DeMille was selected as chairman, made it plain that its return did not mean that it voiced "confidence" in DeMille and inferred the move was more in the nature of a compromise reached when the Council decided in the future to select its chairmen by other methods.

Objection to DeMille on the part of AFL labor is based on his fight with the American Federation of Radio Artists and his testimony before a House committee on labor.

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Big Magazine Campaign Set on 'Little Women'

One of the largest magazine advertising campaigns on any MGM picture in months has been set by Howard Dietz vice-president and director of advertising, publicity and exploitation, on "Little Women," it was announced this week.

The campaign will appear in full-page units in April issues of *Good Housekeeping, Ladies Home Journal, Woman's Home Companion, Seventeen* and *Parents Magazine,* the combined circulation of which is 13,491,030.

A color advertisement offering MGM's special souvenir album of stars in the picture is scheduled for March 27 in Sunday comic sections of the Metropolitan and Puck groups. The comics are distributed through Hearst Sunday newspapers. The Sunday comic sections of the Houston *Chronicle* and Denver *Post,* independently circulated, also will carry the advertisement.

Additionally, "Little Women" will be advertised in the Lion's Roar column in *Look,* March 29; *Redbook,* April; in the Picture of the Month columns in April issues of *True Story* and *American* magazines; and full pages in the May issues of the following fan magazines: *Modern Screen, Screen Stories, Motion Picture, Movie Story, Movieland, Screen Guide, Movie Life, Movie Stars Parade, Photoplay, Screenland* and *Silver Screen.*

'Dress Western' Contest Spurs 'Tulsa' Premiere

The advance promotion campaign heralding the world premiere of Walter Wanger's Technicolor production, "Tulsa," which will bow April 13 at the Ritz and Orpheum theatres in Tulsa, Okla., has been touched off by a regional "Dress Western" contest which chose "Mr. and Miss Tulsa," who will reign at the premiere festivities.

The "Dress Western" contest was promoted with the full cooperation, of the Tulsa Chamber of Commerce, and was plugged in daily run-of-the-paper feature stories and art which were carried in the press and on national wire services. The winners, Miss Wanda Webb and Ken Holloway, both of Tulsa, will act as official "hosts" to Oklahoma Gov. Roy J. Turner and "Tulsa" stars Susan Hayward, Robert Preston and Pedro Armendariz when they arrive for personal appearances at the world premiere of the film.

Celebrities at Hotel, 'Green Promise' Debuts

Some fifty-odd movie personalities, transported to Houston, Texas, from Hollywood via Glenn McCarthy's 16-car streamlined Santa Fe Special, participated this week in the opening of McCarthy's $20,000,000 Shamrock Hotel and his first motion picture, "The Green Promise." Numerous other celebrities came by plane.

Ceremonies marking the opening of the hotel took place Wednesday night, while a program of fun and frolic was scheduled for Thursday, including the premiere of the picture at the Metropolitan and Kirby theatres.



'COMMAND DECISION' DAYTON OPENING. With the United States Air Force cooperating, the opening of MGM's "Command Decision" at Loew's, Dayton, was an impressive occasion. Above (left) the 661st USAF Band from Wright-Patterson field entertains just before the opening, while at right are M. C. Burnett, Loew's central division manager; Mrs. E. M. Booth, wife of MGM's Cincinnati branch manager, and J. E. Watson, MGM representative.

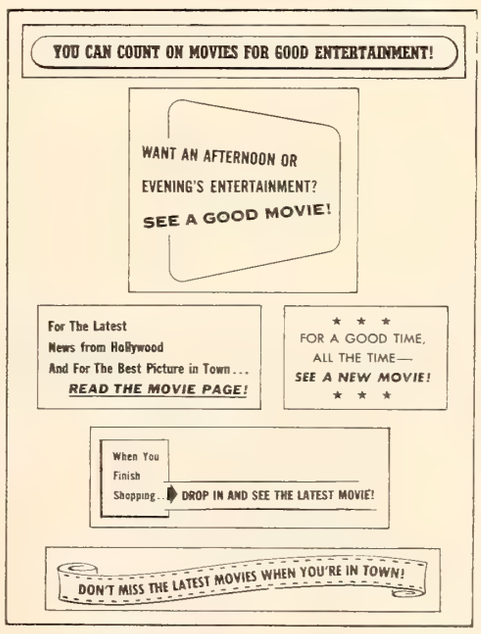
Farnol Urges Cooperative Campaign To Bring People into Theatre Area

Lynn Farnol, eastern advertising and publicity director for Samuel Goldwyn Productions, believes that local theatremen can help the industry as well as themselves by extension of cooperative efforts involving tieins with newspapers and fellow downtown merchants to bring people into the shopping and theatre area more frequently. And with a view to starting the ball rolling in that direction, he has collaborated with Monroe Greenthal, well-known industry publicist who is now heading his own advertising agency, in the make up of some underline ads as illustration for his suggestion. (The ads—which Farnol and Greenthal emphasize are merely suggestions which can be greatly improved upon by theatremen—are reproduced nearby.)

"The growth of motion picture patronage," Farnol says, "and the appeal of motion pictures in every city in the country—with the possible exception of two or three metropolitan centers—was that people came 'downtown' or stayed 'downtown' because they wanted to do some shopping *and* see a new picture, or because they thought they'd like to have dinner 'out' and see a show.

"We know that in many cities, theatres are already attempting to cement their relationship with stores, transportation lines, restaurants, newspapers, to make the stimulation of motion picture attendance a cooperative effort. It might be called a drive to 'Bring People Downtown Again' or 'Treat Yourself to a Night Downtown.'

"With the help of Monroe Greenthal, we've assembled a few small underline ads which motion picture theatres might offer to department stores, newspapers (for use on the news rather than the motion picture pages) and others. Adapted to the needs and opportunities of a situation in a city, these ads might be the base on which a campaign could be launched."



Some suggested underline ads for tieins with downtown merchants and newspapers to bring patrons into theatre area (see story above).

'Jennie' Premiere to Benefit Milk Fund

A premiere of David O. Selznick's "Portrait of Jennie" for the benefit of the Free Milk Fund for Babies, of which Mrs. William Randolph Hearst is founder and president, will be held in New York at the Rivoli Theatre on March 29.

Jennifer Jones and Joseph Cotten, two of the stars of the picture, who are presently in Europe, are expected to return in time to attend the premiere, which will also be attended by topflight members of society. Tickets were to go on sale this Friday (18) at the Rivoli, it was announced.

"Exceptional and vastly



A REPUBLIC PRODUCTION

entertaining film for all ages."

SAN FRANCISCO CALL-BULLETIN

FLASH

....Jimmie Fidler calls it "The picture of the week."

CHARLES K. FELDMAN
presents

MYRNA **LOY** and ROBERT **MITCHUM**

JOHN STEINBECK'S

The Red Pony

A LEWIS MILESTONE PRODUCTION

with LOUIS CALHERN and SHEPPERD STRUDWICK

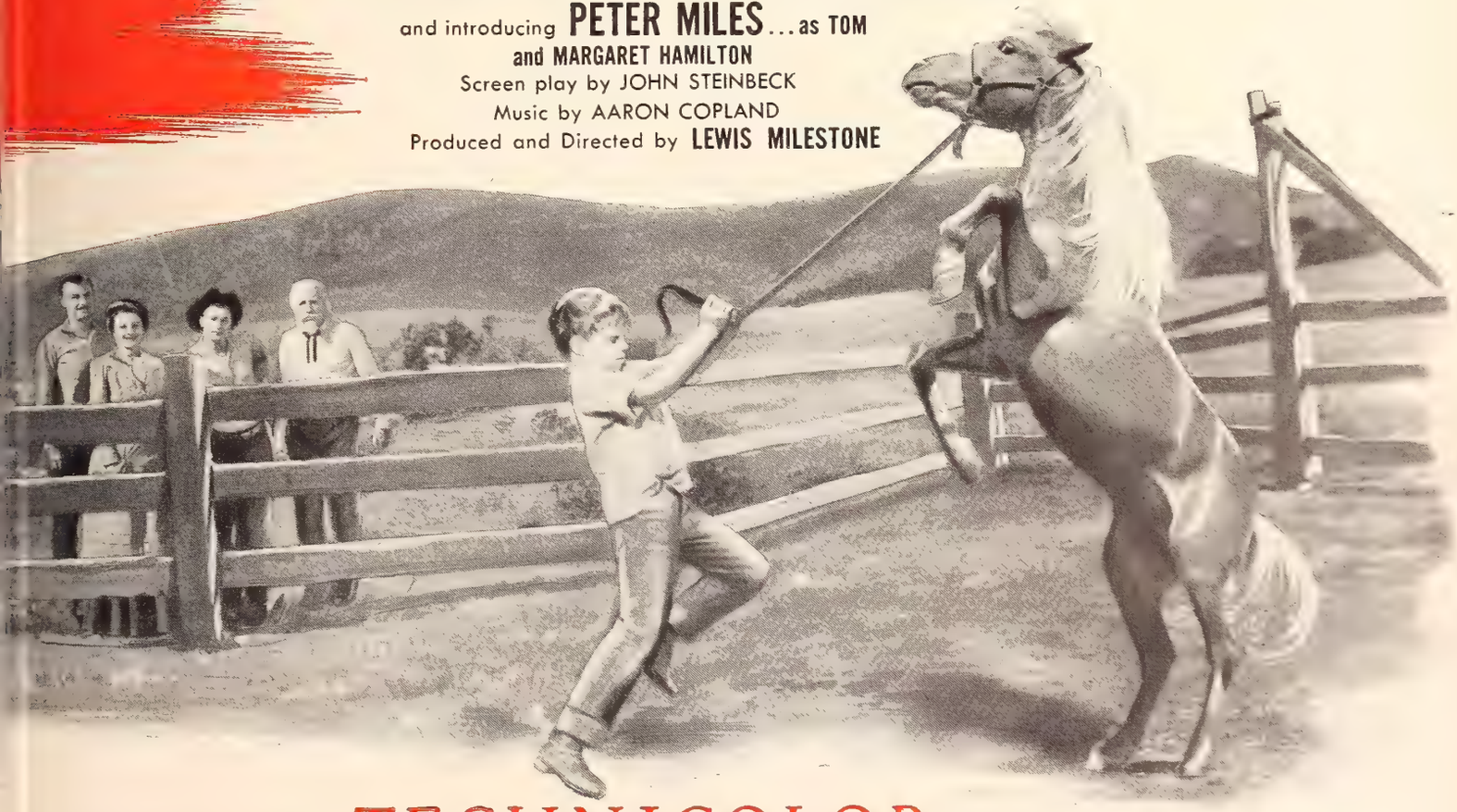
and introducing PETER MILES ... as TOM

and MARGARET HAMILTON

Screen play by JOHN STEINBECK

Music by AARON COPLAND

Produced and Directed by LEWIS MILESTONE



Color by TECHNICOLOR

Story from Song Titles Novel Musical Contest

A promotional stunt much out of the ordinary was evolved by Manager Larry R. Levy of Loew's Colonial, Reading, Pa., for "Words and Music." It took the form of a contest in which entrants were to write a story based on the titles of the 22 songs in the production, using as few connecting words as possible. First prize was $15, the second $10, with 15 pairs of guest tickets for the best of the other entries.

Levy prepared a 16-page booklet carrying his announcement of the contest. Opened up, seven of the inside pages contained two head pictures of two "Words and Music" players on each page with the title of the songs underneath. The eighth page contained rules of the contest and announcement of the prizes. Reverse side of the opened folder was devoted to space for entrants to write their stories, with an ad for the film's playdate and for MGM's record album of the "Words and Music" songs. The contest created much advance interest as did also a special screening to which music lovers of the city were invited.

Big Ad Campaign Set For 'Joan' in England

A greatly expanded advertising campaign will usher in the London and English key city showings of RKO's "Joan of Arc," as it is planned to repeat the big London premiere campaign in all the country's key situations.

In London the press campaign will open four weeks before playdate and continue throughout the run. Space has already been booked in the national evening daily and Sunday newspapers, in magazines and specialized media. The outdoor campaign will also be on a large scale with every approach to London, by road, rail and subway, covered with "Joan" posters.

'Novel' But Old

I.M.P.S. Member Vogel Gettier, manager of the Steuben Theatre in Hornell, N. Y., commenting in a letter to STR on what one trade paper referred to as the "novel" ballyhoo of an imitation whale on a truck used for the New York showing of "Down to the Sea in Ships" which toured New Jersey down to Philadelphia, takes issue with the claim for novelty. A similar truck ballyhoo, he states, was used about 1924 by the Majestic Theatre, Grand Island, Neb., for a picture with the same title—a feature that won stardom for Clara Bow.

"If I recollect rightly," continues Brother Gettier, "our local paper noted the 'novel' truck on the picture, also commented that the whale spurted water as it covered the streets. We used an old auto horn foot-bellows to shoot the water into the air."

Gettier sent along an old photo of the earlier "novel" stunt.

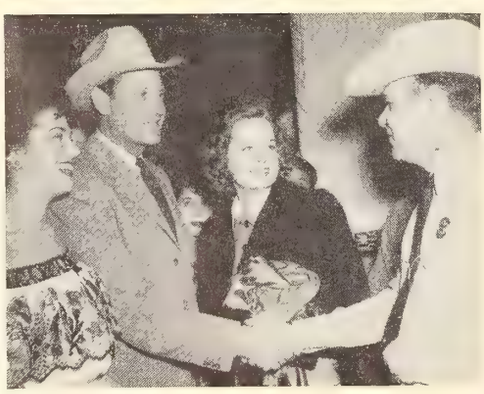
8 Coast Players Set For 'El Paso' Openings

Eight Hollywood personalities will attend the world premiere of Pine-Thomas' Paramount picture, "El Paso" in El Paso, Texas, on March 25. The contingent will include John Payne, George "Gabby" Hayes, Mary Beth Hughes and Eduardo Noriega, who appear in the film, and Billy De Wolfe, William Demarest, David Street and Gloria DeHaven.

Following the El Paso opening, the players will make personal appearances at "El Paso" premieres in Fort Worth, March 27; Oklahoma City, March 28; Tulsa, March 29; Dallas, March 30; San Antonio, March 31, and Houston, April 1.

William Thomas is now in Texas taking personal charge of arrangements for the special openings, while William Pine has returned to Hollywood after touring 21 cities.





TWO-NATION PREMIERE of Warner Bros.' "South of St. Louis" was held last week at Brownsville, Texas, setting a new high in color and Hollywood contribution to Pan-Americanism. Upon leaving old Alice stagecoach (above), Stars Joel McCrea and Alexis Smith, surrounded by Mexican-Texas Charro Days-costumed followers, approach gateway of International Bridge for ceremonies attendant upon the premiere. At right, McCrea and Miss Smith are greeted by famous Texas Ranger Captain Alfred Allee, while Juanita Fernandez, "South of St. Louis" queen for the occasion, looks on. The stars were given a tremendous ovation when they appeared at the Capitol and Queen theatres.

'Saraband, 'Stallion' In East, West Bows

Eagle Lion is active on the premiere front these days.

Last week in Washington, D. C., J. Arthur Rank's "Saraband" made its American bow at the Playhouse Theatre, while this week "Red Stallion in the Rockies" was unveiled at the Paramount Theatre in San Francisco.

The "Saraband" opening was handled as a top-drawer society event by Playhouse Manager Gerry Wagner, who plugged the film through society pages of local newspapers and all other media normally reserved for leading Washington and international society news.

The premiere was attended by social, diplomatic and official leaders, and was covered by all Washington papers, wire services and foreign press representatives with art and feature stories. Formal dinner parties preceded the opening, with "Saraband" parties taking place after the show, inspired by a tieup concluded with the Arthur Murray Studios. There was an advance tie-up with the British Information Services which resulted in still displays and posters in all British government agencies; a "Saraband" fashion show at the Statler Hotel; personal appearances of Hildegarde and Meyer Davis' orchestra at the Playhouse; extensive radio publicity and music and fashion page newspaper breaks.

In San Francisco, the key to the advance campaign put on for "Red Stallion in the Rockies" by Paramount Manager Earl Long and Publicity Manager Jerry Zigmond was a sequence in the film which shows the fight between a maddened stallion and a savage killer elk. Art of the fight was blown up to cover the entire overhead front, animated and lighted with special night illumination by floodlights. The same art was used as the basis for a coloring contest in the San Francisco News, which drew more than 30,000 entries.

Two illuminated 24-sheet sound trucks toured the city five days before the opening, and there was liberal radio and newspaper cooperation, as well as outdoor displays in the most crowded sections of the city.

Eshelman Forgot Nothing Exploiting 'Down to Sea'

Paramount District Manager Jimmy Eshelman overlooked no angle in his campaign for "Down to the Sea in Ships" at the Great Lakes Theatre, Buffalo, N. Y. He started the ball rolling with smash newspaper advertising space, posted 24-sheets in the city and at all the important highways leading into town, placed cards on the rear of taxicabs covering the city and western New York state, and posters in many downtown stores.

Newspaper publicity included many special stories and roto section art displays. He also took a full-page ad in the nationally-circulated edition of the Polish *Everybody's Daily*.—BUF.

'Kettle' Premiere Set For March 24 in K.C.

Universal-International has set March 24 as the date for the world premiere of "Ma and Pa Kettle," to be held in Kansas City at the Fox Midwest Tower, Uptown and Fairway theatres.

Scheduled to be on hand for personal appearances are Marjorie Main, Percy Kilbride, Meg Randall and Richard Long. The foursome will appear at the Tower and Uptown and are expected to take part in several other activities, including press and radio interviews.—K.C.

The Battle in the Rio Grande—as depicted by a famous artist for Paramount's magazine campaign



Launching Pine-Thomas' New Production Policy of "Big Pictures Only,"

PARAMOUNT

WILL STAGE AN ALL-STAR SEND-OFF

IN THE LONE STAR STATE FOR



Watch for Big-Time Stars-In-Person Premieres in 7 Texas Cities Starting in El Paso Late in March.

WHEN MEN AND WOMEN WENT WRONG, THEY WENT TO

EL PASO

Color by CINECOLOR

Paramount's Big, Colorful Spectacle of "The Coffin Corner of Texas"

All the boxoffice action that made Paramount's "The Covered Wagon," "The Plainsman" and "Union Pacific" boxoffice bywords.

Scores of spectacular thrill-scenes including the terrific dust storm climax.

Headed for "A" houses everywhere—from the N. Y. Paramount to Texas' Interstate Circuit.

Nationally advertised in full color pages in 28 leading magazines.

starring

JOHN PAYNE
GAIL RUSSELL
STERLING HAYDEN
GEORGE "Gabby" HAYES
DICK FORAN

with Eduardo Noriega • Henry Hull
Mary Beth Hughes • H. B. Warner
Bobby Ellis • Directed by Lewis R. Foster

Based on a story by J. Robert Bren and Gladys Atwater • Screenplay by Lewis R. Foster

A Pine-Thomas Production

Paramount's
GOLD RUSH OF '49

has 4 fabulous color shows between now and May 27th: "El Paso," "A Connecticut Yankee in King Arthur's Court," "Whispering Smith" and "Streets of Laredo."

PRINTED IN

I.M.P.S. Member Report

Turns Radio Tune Quiz To Theatre's Advantage

I.M.P.S. Member M. J. Dew-Britain, advertising manager of the Strand, Grand and Avon theatres, Dubuque, Iowa, isn't worried about radio's tune-guessing program, "Stop the Music." As a matter of fact, he's making it work to a theatre's advantage these days.

Seems that the current Mystery Melody on "Stop the Music" is the theme song of Paramount News. And in Dubuque this newsreel is shown at the Strand, managed by Wally Shaffer.

Dew-Brittain called the Paramount exchange at Des Moines to learn the correct title of the theme song which, he was informed, is Paramount on Parade. So he had a trailer made up which imparts this information, and he is running a newspaper ad with his copy:

"What Is the Name of the Mystery Melody? The prize melody heard on 'Stop the Music' is the theme tune of Paramount News which is shown each week at the Strand Theatre. . . . If you want to know the title of the mystery tune, you'll find it flashed on the Strand Theatre screen at each show!"

Despite the fact that the title has been released to the press, no one up to and including the broadcast of March 12 had named it when called by the "Stop the Music" radio program. That gave Dew-Brittain at least another week to plug the title.

"So far," the I.M.P.S. member reports, "it has created considerable interest and has been responsible for additional tickets being sold."

Cleveland Named For 'Stratton' Premiere

Preceded by an extensive advertising, publicity and exploitation campaign, MGM's "The Stratton Story," based on the life of Monty Stratton, will have its world premiere at Loew's Stillman in Cleveland on April 21.

John Joseph, who recently joined MGM as assistant to Howard Dietz, vice-president and director of advertising, publicity and exploitation, plans to leave Monday for Cleveland to meet with Orville Crouch, Loew's district manager, and J. E. Watson, MGM field promotion man, to discuss arrangements.



SPECIAL FRONT FOR WORLD PREMIERE. When Screen Guild's "I Shot Jesse James" had its world premiere recently at the Esquire Theatre in Kansas City, Manager Joe Redmon set up a specially designed facade display to mark the occasion. Shown left to right in front of the theatre are Redmon, two usherettes and a doorman attired in typical outlaw costumes for the film's premiere engagement.

GRIST FOR THE SHOWMANSHIP MILL

As part of the promotion plans on "City Across The River," Universal-International is holding a series of special screenings of the film for community leaders, educators, correction officials and others concerned with the problems created by juvenile crime. The initial screenings were held at the U-I home office last week for Judges of the Domestic Relations Court and Children's Court as well as the key personnel of these courts, including probation officers, social workers and psychiatrists. Other showings have been set for representatives from Police Athletic League, Board of Education, Boys' Clubs of America and other organizations.

* * *

A major tieup with Doubleday, leading book publishers, has been set by Eagle Lion to cash in on the value of W. Somerset Maugham's name for the premiere of the J. Arthur Rank presentation of Maugham's "Quartet," which opens in New York at the Sutton Theatre on March 29, the day following a special preview sponsored by the Overseas Press Club. The tieup will give the film elaborate display cards and stillboards in the main windows of leading bookstores throughout the city with additional displays featured in all Womrath stores. All displays will carry full credits and playdates. For the special edition of "Quartet" containing the four separate stories which go to make up the picture, Doubleday is now preparing large-space cooperative newspaper ads which will be run by department and bookstores.

* * *

Michigan Tourist Council and the State's Governor's Office are formulating plans for the premiere of two FitzPatrick Traveltalks, "Calling On Michigan" and "Playlands of Michigan." The event will be held in April in Lansing, with MGM Shorts Producer James A. FitzPatrick as guest of honor.

* * *

Julian Lesser, co-producer with Frank Melford of Windsor Productions, are on a three-week trip to Dallas, Oklahoma City, Chicago, Detroit, Milwaukee and New York in connection with exploitation on their Monogram film, "Michael O'Halloran." Lesser also has with him an advance print of their recently completed Allied Artists feature, "Massacre River," for exhibition at exchanges in the six cities.



POSTERS EMPHASIZE SPECTACLE ANGLE. Special one-sheet posters have been prepared by RKO Radio as advance billing for Sierra Pictures' Technicolor production, "Joan of Arc." The posters, reproduced above, will be used by theatres throughout the country for advance sniping. They emphasize the spectacle angle of the film and were conceived by S. Barret McCormick, RKO director of advertising.

'Chicken' Winners Feted in Hollywood

The three regional winners in the "Chicken Every Sunday" National Wishbone Contest were announced last week by the Poultry and Egg National Board, which conducted the competition in association with 20th-Fox, producers of the film. They were Mrs. E. S. Snook, Tigard, Ore. (western), Mrs. Morre Beider, Detroit, Mich. (midwestern) and Mrs. John E. Wingrove, New Kensington, Pa. (eastern).

The finalists traveled to Hollywood by air where last Tuesday the grand prize winner, Mrs. E. S. Snook of Tigard, Ore., had her "most desired wish" granted at a huge luncheon party at the Los Angeles Biltmore Bowl, given by the Pacific States Poultry Association.

The three winners were chosen for their best letters on "Why I Like Chicken Every Sunday." They were treated to a gala round of entertainment during their three days in Hollywood.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

CHANGE DISTRIBUTOR PRACTICES NOW

By Jack Jackson

I've been doing a little gum-shoeing among bookers and booking combines recently and located a few clues about practices and proposed practices to allay, if not frustrate, the onerous rental demands of most distributing companies.

Among the independent bookers I encountered the usual number of claims about discrimination to circuits partly or fully owned by producer-distributor companies. Some even claimed to possess irrefutable evidence of instances where 15 per cent first or second run was charged a favored outfit while 30 per cent was demanded of independents for next succeeding playing time. I didn't look at the claimed proofs because information like that belongs to the legal fraternity and this writer has no yen for the witness stand. Of other questionable distributor practices I encountered many that should be spotlighted in the interest of creating industry harmony through understanding.

Outstanding is an instance of a small house in a small town with extremely limited potential where a contract calling for a guarantee of 33 per cent to a split was returned by the New York office, asking that the first figure be lifted to a guaranteed flat rental approximating 35 per cent and the split figure originally specified maintained. This instance becomes funny when I tell you that the difference in money assured the distributor was less than two dollars. No wonder the little guy gets his dander up and wants to holler for Uncle Sam. And no wonder distribution costs are rising when a company can spend office overhead, salesman's time, postage, etc. to gouge an exhibitor for a sum equivalent to the gratuity the sales executive bestowed on the waiter who served his lunch.

A salesman for one of the bigger companies boasted of outsmarting an exhibitor with aversions of deals calling for percentage from the first dollar, by offering flat rental to a figure equivalent to four times the guarantee and 25 per cent above such gross. How long will it be before the exhibitor sees through the trick? And when he does, will he turn the other cheek or be on the alert for reasons of one kind or another warranting the hiring of a lawyer? Such deals as his are doing much to impair those cherished prospects of industry harmony, and orders to immediately halt such tactics should be issued immediately by the highest possible authority. "Sneakers" of any kind should be forbidden in all film deals, and salesmen resorting to such practices should be immediately divorced from distributor payrolls.

It is claimed that some distributors are refusing to sell any of their product at flat rentals unless a certain number of pictures are contracted on a percentage basis. There may be some other definition for this practice but to this observer it looks like "conditioning" and Uncle Sam is a bit beetle-browed about such maneuvers.

Complain Increased Flat Rental Demands Force Extra Playing Time

Seemingly general is the complaint that increased flat rental demands are forcing extra playing time for pictures deserving only minimum exhibition. This, it seems, has its greatest prevalence among distributors of Westerns and creates its greatest hardship among small exhibitors who formerly delegated one day a week to the sagebrush sagas and now find rentals so high that two days' playing time is required to amortize the film cost and show a meagre profit. The fact that such a condition demands abbreviated playing time—or in some instances cancellation—for the film of other distributors is, of course, of no concern or consequence to the distributor profiting from the practice, but as an industry problem it assumes considerable stature.

Many independent distributors handling reissues and so-called orphan product are finding their business with owners of small theatres booming due to the excessive demands of major companies. Some of the small-town owners, forced to handle percentage pictures, are standing pat against preferred playing time and exhibiting the big ones mid-week. Their contention is that week-end profit is essential to cover the break-even and loss days; that the rural crowds attending the show on these days are satisfied with the lesser film fare and that mid-week crowds will come if the high percentage films are as irresistible a magnet as the distributors claim. You, me and they all know this is crazy figuring and that the totals indicate a continued drop in motion picture prestige.

The industry as a whole can ill afford further drops, but unless the distributors awaken to the fairness of the little fellow's position and arrange for week-end rentals that assure maximum profit,

(*Continued on Page* 18)

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Modern Now Mayflower Under Pinanski Renaming

Sam Pinanksi's American Theatres in New England carried their name changing policy one step further last week, when the Modern, which had been known under that name for over a quarter of a century, became the Mayflower.

Pinanski is renaming the circuit's houses with names belonging to colonial New England.

"For years," he said, "theatres have followed almost a set routine in selecting names and there became too many Olympias, Capitols, Palaces, etc. It has long been my idea to have a series of New England names for New England theatres and so we have started the idea here in Boston."

The first Pinanski change came when the Olympia became the Pilgrim.

Paulding, O., Opening Will Benefit Hospital

Opening night of the new Paulding, O., Theatre has been set up as a benefit for the Paulding County Memorial Hospital, with the Chamber of Commerce and other groups going to the public with tickets.

The 680-seat theatre, first in the little town since the Grand closed some time ago is owned by Community Theatres of Toledo represented by Jack O'Connell. Date of the opening was not announced. Meanwhile, the Chamber has announced that it expects to take in $3,400 from ticket-price plus added donations. The connection with the hospital and the Chamber has gotten the opening considerable news space.



REOPENING CO-OP AD. The attractive cooperative ad shown above ran two days in Perth Amboy, N. J., newspapers for the reopening of Walter Reade's Majestic Theatre. Complete cost of the page, including the art work, was paid for by the contractors and suppliers who were mentioned in the layout.

"I like this theatre because the seats are always so nice and warm!"



Of Course they're warm—

they never get a chance to cool off with smashes like

MOTHER IS A FRESHMAN
TECHNICOLOR

DOWN TO THE SEA IN SHIPS

THE SNAKE PIT • YELLOW SKY

CHICKEN EVERY SUNDAY

THAT WONDERFUL URGE

A LETTER TO THREE WIVES

WHEN MY BABY SMILES AT ME
TECHNICOLOR

Seat-warmers Coming up!

Mr. BELVEDERE GOES TO COLLEGE

CANADIAN PACIFIC • THE FAN
CINECOLOR

THE BEAUTIFUL BLONDE FROM BASHFUL BEND • IMPULSE
TECHNICOLOR

There's No Business Like 20th Business!!!

CENTURY-FOX

Jackson . . .

(*Continued from Page* 16)

those better pictures—needed so badly to hold the old and attract new spenders of amusement dollars—will continue to be shown to the poorest attendance. As an industry—producer, distributor and exhibitor—we need every atom of prestige those bigger pictures are capable of attracting, and any policy that obstructs their showing to the greatest possible assembly of entertainment seekers should be abolished immediately. For years, all three branches have chased today's quarter and ignored tomorrow's or next year's dollar, and that's the sort of business that spells nothing but oblivion for even such swell merchandise as motion pictures.

There is considerable evidence that exhibitors are becoming increasingly conscious of their responsibility to the communities they serve and are increasing their resistance against producers and distributors who ignore or attempt to override objections to the exhibition of certain films based on this premise. Many exhibitors claim that not only poor attendance but frequent complaint from prominent and influential citizens greets the showing of morbid or depressing films. "Snake Pit" and "Johnny Belinda" were specifically mentioned as being the subjects of unfavorable dispute as to their suitability for exhibition to other than mature and intelligent audiences. The current excess of crime pictures is also on the pan with a sizzling fire of self-appointed-reformer indignation flaring. The small-town exhibitor feels that he is better able to sense the reaction of his patronage than the producer or distributor and wants a clear understanding of his problem with the privilege of cancellation of such films as he considers controversial.

Improved Revenue

One booker of imposing independent neighborhood and close-to-the-center-of-things houses, conscious of producer-distributor cost levels, offered a suggestion promising improved revenue for producers and exhibitors when and where a picture met with exceptional public response. Of course, he had his own ax on the grindstone but the adoption of his plan would certainly add many dollars to distributor revenue and holds potential of attracting more moviegoers. He believes that immediately a picture shows gross revenue warranting a move-over to a lesser sized theatre, it should be released to the better neighborhood establishments concurrent with the move-over run. The neighborhoods would, of course, raise prices to conform to the downtown first-run price and compensate the distributor on percentage terms commensurate with the concession granted. His contention is that the neighborhoods could bask in the reflection of the big first-run ads and the word-of-mouth comment to a degree warranting the upping of price and increase in rental. The distributor would garner more revenue, the downtown move-over would not be materially affected and attendance would be appreciably increased. Objections of the downtown move-over house could be countered with recently established proof that the majority of neighborhood patrons are not potential downtown customers but family folk who avoid the bother and expense of parking, etc. On the face of things, this looks like good all-industry planning.

A concern holding some 30 theatres on its books related a plan suggested by an exhibitor to prove to producers and distributors that many of their claimed biggies were really small potatoes with the small-town customers. He undertook a poll of a double-bill, with customers being asked to write the name of the picture they enjoyed most. His one experiment proved that a great majority of his patrons voted for the $15 programmer as being better than the percentage special. He wants the booking office to interrogate other theatre owners and establish the practice over a specified period, with results being sent to the heads of the major companies concerned. He feels that enough of this will eventually convince even the most biased executive that a wide gap exists between the likes and desires of the rural and metropolitan moviegoer.

As mentioned earlier, independent handlers of reissues are making heaps of hay with the small town and sub-run metropolitan owners. A major factor is flat rentals, but I encountered no end of opinion that the older product possessed more appeal to audiences than a goodly portion of the recent releases. Receipts on reissues, I was told, did a swell job of matching returns of even the better of the new pictures and far exceeded returns from the current run of programmers.

I asked everywhere about grosses and met with almost unanimous opinion that they were still heading downward. Inquiries about theatre games and premiums brought out the fact that few houses had been able to show any appreciable attendance hike due to Quiz Programs, Money Nite, etc. However, there is one concern starting out with a Country Store idea being looked upon with favor by the neighborhood and small-town owners. This outfit is hiring Tent Show and Rep funny men—who are now engaged in doing nothing for the winter months—and placing them as masters of ceremonies for the one-night-each-week events. Each funny man has five theatres to cover and one advance man handles the gathering of giveaway merchandise and the advertising. The concern furnishes all prizes—most of which is promoted from merchants—provides trailer, lobby display and MC on a 50/50 basis. As of this writing, two units are under way and contacts are being made for doubling and trebling the effort.

Every booking office was concerned over increased rental demands of distributors and the need for some sort of relief to their clientele. I asked about whether or not premiums had yet been resorted to, and was advised that many owners were kept from re-instituting the something-for-nothing formula of business booster only because of the cost tags hanging on dishes and other desirable merchandise.

Need of Early Change

While all this was gathered from the proscribed area of one exchange center, I believe it to be a counterpart of conditions existing in most centers. Accepting this as true, there is ample evidence to point to the need of early change in distributor practices if the little fellows are to make adequate profit—or, in instances, keep their doors open. These are anything other than boom days, and for the good of the industry it behooves the policymakers of all companies to bend backwards to keep every possible customer trekking to the box-office. That an impressive number of these are patrons of the small town and neighborhood theatres has been proved too frequently to permit ignoring the complaints of the exhibitors who serve their wants.



COURTESY AWARD. Thomas P. Hardiman (center), 63-year-old doorman at the Roosevelt Theatre, Des Moines, Iowa, has been chosen the most courteous employe of Tri-States Theatres. With Hardiman above is A. H. Blank, head of the circuit, and G. Ralph Branton, general manager, who announced the award (a trip to Hollywood) at a banquet attended by all of the circuit's managers and home office officials. Contest was conducted throughout the circuit's 52 theatres in Iowa and Nebraska by votes of patrons and others. Hardiman was cited for being especially courteous to children.

San Francisco Managers List Patrons' 'Peeves'

Theatre managers, who usually hear all the protests from the public directed toward their operation, are now taking heart from a list of "movie peeves" listed by patrons of San Francisco theatres. Cash customers here state that the real problem in theatres is not the lack of courtesy on the part of ushers, doormen and cashiers, but how to teach patrons to behave.

Listed are the foremost gripes given:

1. The "muscle-in-er" who elbows you off your share of the arm rest.
2. The popcorn-candy "crackler-pot."
3. The "obstructionist" who refuses to make room for you to get in or out.
4. The "secondary sound-track" woman who keeps up a running commentary on the picture.
5. The "Big Kick" kid who keeps punting you in the rear through the seat.
6. And, then, there's the lady with the big hat, who keeps it on.

Mee Adds Aisle Lights For Patrons' Convenience

Cyril Mee, showman long familiar to STR readers, won added goodwill from his patrons recently when he installed aisle lights in the Masonic Theatre, Clifton Forge, Va. In a report which appeared in a local newspaper, Mee described the installation as "just an added service for the convenience of patrons and the ushers in finding seats."

The newspaper story also revealed that two spotlights had been installed in front of the theatre's gold curtain, beaming a blue light "which brings out the warmth and coloring of the curtain."

Organ Solos Used In Columbus Houses

Organ solos as an added attraction are used occasionally at the RKO Palace in Columbus and nightly at the University. At the Palace Organist Johnny Agnew has a songfest program, "I Play It, You Sing It" and at the University, Roger Garret, manager and organist, plays a nightly program on an organ.

The Palace recently discontinued its split-week name-band and special act policy. The Midland at Newark, however, recently turned over the house for a one-night, reserved-seat stand of Phil Spitalny's Hour of Charm.

The SCREEN'S All-TIME BIG-TIME SPRINGTIME MUSICAL from WARNER BROS!



MY DREAM IS YOURS

IN COLOR BY TECHNICOLOR

She's the no. 1 name in record-sales — and the singing star of the Bob Hope Radio Show

A MICHAEL CURTIZ PRODUCTION

STARRING

JACK CARSON · DORIS DAY · LEE BOWMAN

WITH ADOLPHE MENJOU · EVE ARDEN · S.Z. "CUDDLES" SAKALL

SELENA ROYLE · FRANKIE CARLE AND HIS ORCH.

DIRECTED BY MICHAEL CURTIZ

SCREEN PLAY BY HARRY KURNITZ AND DANE LUSSIER

MUSIC BY HARRY WARREN

LYRICS BY RALPH BLANE

MUSICAL DIRECTION RAY HEINDORF

dozens of hit tunes including the Sensational "MY DREAM IS YOURS," "SOMEONE LIKE YOU," "LOVE FINDS A WAY," "I'LL STRING ALONG WITH YOU" (LYRIC BY AL DUBIN)

BOOK "The Movies and You" short subject series . . . the story of your industry

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

My Dream Is Yours

(Color by Technicolor)

Warner Bros. Musical 104 mins.

AUDIENCE SLANT: (Family) The music, color and humor in this light, romantic story, should please those interested in musical offerings, and that's a large majority. Doris Day (known from the Bob Hope Radio Show and her introductory picture, "Romance on the High Seas") is again co-starred with Jack Carson.

BOX-OFFICE SLANT: This musical has Technicolor, plenty of songs and the name draw of Jack Carson, Eve Arden, Doris Day, Adolphe Menjou, S. Z. Sakall and others to insure excellent box-office returns.

Cast: Jack Carson, Doris Day, Lee Bowman, Adolphe Menjou, Eve Arden, S. Z. Sakall, Selena Royle, Edgar Kennedy, Sheldon Leonard, Franklin Pangborn, John Berkes, Ada Leonard, Frankie Carle and his Piano. Credits: Directed by Michael Curtiz. Screenplay by Harry Kurnitz and Dane Lussier. Adaptation by Allen Rivkin and Laura Kerr. Photography, Ernest Haller and Wilfred M. Cline. Technicolor Color Director, Natalie Kalmus; associate, Richard Mueller. Associate Producer, George Amy. A Michael Curtiz Production.

Plot: A radio talent scout discovers a new "voice" and makes every effort to get a well-known sponsor to hear her and sign her up. He originally starts looking for her when the man whom he had built up to a star shows his true colors and signs with another company. The talent scout ends up by not only getting the girl started on a career, but also gets the girl.

Comment: Similar in theme and thus in entertainment values and again co-starring Jack Carson and Doris Day, "My Dream Is Yours," gives the public another picture like their first co-starring Technicolor musical, "Romance on the High Seas." It has the same fine color, songs and performances, plus the addition of the Eve Arden and S. Z. Sakall type of comedy, all combined in a light, romantic story which the average individual can enjoy. There are quite a number of old as well as new numbers sung by Doris Day and supposedly by Lee Bowman. Among them seem to be two that have definite "hit" possibilities, the title song and one called Tic, Tic, Tic. There is also a sequence in which Bugs Bunny, the animated cartoon character, joins in a singing-dancing production number, which should delight the children but adds little to the film's entertainment worth. Cast is all excellent, and this includes, besides the two stars, Lee Bowman, Eve Arden and S. Z. Sakall. Veteran Producer-Director Michael Curtiz has given the picture plenty of the type of entertainment needed to insure excellent returns.

Champion

United Artists Drama 99 mins.

AUDIENCE SLANT: (Adult) A picture that all fight fans and most moviegoers will praise; one of the most convincing to hit the screen in a long time. Excellent acting and direction give audiences their money's worth of exciting fight sequences.

BOX-OFFICE SLANT: The popularity of Ring Lardner, the large number of potential fight fans and those moviegoers who enjoy a good prizefight drama should guarantee the box-office success of this picture in practically all theatres, from the first runs to the last of the subsequents.

Cast: Kirk Douglas, Marilyn Maxwell, Arthur Kennedy, Paul Stewart, Ruth Roman, Lola Albright, Luis Van Rooten, John Day, Harry Shannon. Credits: A Screen Plays Corp. presentation. Produced by Stanley Kramer. Directed by Mark Robson. Screenplay by Carl Foreman. Adapted from Ring Lardner's story, "Champion." Associate Producer, Robert Stillman. Song, Never Be It Said, by Dimitri Tiomkin and "Goldie" Goldmark.

Plot: Forced to marry Ruth Roman by her suspicious father, Harry Shannon, Kirk Douglas at once deserts her, takes up the fight game under the management of Paul Stewart. He rapidly rises to the championship by double-crossing all who have helped him—his manager, the girl friend of a defeated fighter (Marilyn Maxwell), the wife (Lola Albright) of his new manager, Luis Van Rooten, who buys him off, and his own crippled brother, Arthur Kennedy. In a comeback fight with John Day, whom he knocks out as his own strength fails, he is so terribly beaten that he dies almost immediately.

Comment: This is a picture that all fight fans and most moviegoers will praise. It is the story of a young man with decent impulses who becomes a complete heel as he rises to the championship. He double-crosses his manager, his crippled brother and the three women who figure in his life, but he is a great ring fighter, the hero of the fight fans. The fight sequences—his final fight in particular—are hot stuff, so brutally realistic that sensitive watchers must wince at the blows he gives and takes. Kirk Douglas was an excellent choice for the fighter; he depicts the degeneration of all the man's decent instincts under his thirst for victory—which means money and applause to him. He acts as well as he fights. The entire cast is excellent; especially praiseworthy performances are turned in by Paul Stewart as Douglas' manager, Arthur Kennedy as his brother, Ruth Roman as the wife he deserts, Marilyn Maxwell and Lola Albright. The production chores have been well handled, the direction all that could be desired and Carl Foreman has made a well-knit adaptation of the Ring Lardner story, though in adapting it for screen purposes, he had to depart widely from Lardner's "hero" who was a perfect heel at the start and remained the perfect heel throughout. The popularity of Ring Lardner, the large number of potential fight fans and those moviegoers who enjoy a good prizefight drama should guarantee the box-office success of this picture in practically all theatres, from the first runs to the last of the subsequents. It is one of the most convincing ring stories to reach the screen in a long time.

National Reviewing Committees' Classifications

MIRANDA (Eagle Lion)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Suggestive situation and dialogue.)

IMPACT (United Artists)
MATURE—National Board of Review.
CLASS B—National Legion of Decency.
(Objection: Reflects the acceptability of divorce.)

Tuna Clipper

Monogram Drama 77 mins.

AUDIENCE SLANT: (Family) This interesting and entertaining picture about the "Tuna" fishing industry should please average audiences.

BOX-OFFICE SLANT: Has the qualities for top-spot-draw in many situations.

Cast: Roddy McDowall, Elena Verdugo, Roland Winters, Rick Vallin, Dickie Moore, Russell Simpson, Doris Kemper, Peter Mamakos, Richard Avonde, Michael Vallon. Credits: Directed by William Beaudine. Original screenplay by W. Scott Darling. Photography, William Sickner. Produced by Lindsley Parsons. Associate Producers, Roddy McDowall and Ace Herman.

Plot: A young man's tuna-fishing family plan on his becoming a lawyer, but he is forced to join a fishing boat because he innocently becomes involved in a friend's trouble. His family disowns him and there is a great deal of trouble before the matter is cleared up.

Comment: Here is a chance for most moviegoers to see, realistically and convincingly, how the men who catch "tunas" work at their trade. Used as a background for a story in which Roddy McDowall plays the white collar son of a "tuna" skipper, this offering has considerable appeal and interest for average audiences everywhere. Direction, performances, suspense and action have all been well combined. To give the film authenticity, Producer Lindsley Parsons had most of it photographed at San Pedro Harbor, where actual scenes of tuna fishing were shot. The cast members are all splendid, with particularly good characterizations turned in by Rick Vallin, Peter Mamakos and Michael Vallon. William Beaudine directed.

Edward, My Son

(Reviewed in London)

MGM Drama 120 mins.

AUDIENCE SLANT: (Adult) This brilliant adaptation of the international stage success will hold audiences with its powerful drama, superb characterizations by a hand-picked cast, and masterly direction.

BOX-OFFICE SLANT: With Spencer Tracy giving one of his greatest performances and receiving fine support from Deborah Kerr, an outspoken and provocative plot to arouse word-of-mouth comment and top production values, this should be a big grosser.

Cast: Spencer Tracy, Deborah Kerr, Ian Hunter, Leueen MacGrath, James Donald, Mervyn Johns, Harriette Johns, Tilsa Page, Ernest Jay, Felix Aylmer and others. Credits: Adapted from the play by Robert Morley and Noel Langley. Screenplay by Donald Ogden Stewart. Produced by Edwin H. Knopf. Directed by George Cukor. An MGM British Production.

Plot: Lord Boult (Spencer Tracy), business tycoon, has attained this position for the love of his son who, through spoiling, becomes utterly irresponsible. Boult allows nothing to bar his progress from small time insurance agent. He commits arson to send his boy to Switzerland for a cure, buys a school to prevent him being expelled, causes his old partner to kill himself rather than prejudice his chance of a title, deserts his

(Continued on Page 22)

UNITED ARTISTS NOW HAS THE BOXOFFICE SUCCESSOR TO "BODY AND SOUL"...

"CHAMPION"

presented by SCREEN PLAYS CORP.

Contact your United Artists exchange **NOW** for an immediate screening of ***Boxoffice*** **"CHAMPION"!**

Box-Office Slants

Edward, My Son

(*Continued from Page 20*)

girl friend to avoid a scandal and makes his wife (Deborah Kerr) a dipsomaniac, thereby causing her death. He allows the son unlimited funds and freedom only for him to be killed showing off as a war-time pilot. On being released from prison for burning his first business, Boult tries to trace his illegitimate grandson, but the family doctor (Ian Hunter) forestalls him for the child's sake.

Comment: This powerful drama, skilfully adapted from the international stage success, loses none of its adult implications and promises to be one of the most widely discussed pictures of the year. It shirks nothing, but is in no way objectionable, since the moral values are carefully balanced. The opening is particularly novel. Spencer Tracy as Lord Boult introduces himself to the audience, tells them who he is, that he probably owns the theatre, that they don't have to like him—or he them for that matter. A flashback shows his ruthless activities over a period of some twenty years and his efforts to give his son the best of everything, thereby spoiling him and breaking his wife's heart. As in the play, Edward is never seen, but the audience builds their own picture as they hear of his delicate childhood, caddish exploits, thirst for money, drinking habits and death showing off as a war-time pilot. Spencer Tracy has one of his greatest roles as the small-time insurance agent who becomes a business tycoon following the birth of his son, and gives a memorable performance. As the loyal wife who takes to drink, Deborah Kerr dispels any doubts about her ability with a vital characterization. Leueen MacGrath, as the opportunistic, cynical secretary, is responsible for an expertly handled romantic sequence, while Ian Hunter and Tilsa Page stand out in the supporting cast. George Cukor's skillful direction, the splendid screenplay and the fine production values are other assets which should help to make this a top grosser.

Red Stallion in the Rockies

(Cinecolor)

Eagle Lion Western Drama 84 mins.

AUDIENCE SLANT: (Family) For general audiences a very entertaining story of a boy, a girl and a horse, with other interesting characters providing plot complications. Pleasant cast, good animal shots and effective color.

BOX-OFFICE SLANT: Trampling herds of horses, a fight between two stallions and a very unusual fight between a stallion and an elk, all in Cinecolor. Names not much but a good cast including an attractive young couple. Nice for a single or double, depending upon situation.

Cast: Arthur Franz, Jean Heather, Jim Davis, Ray Collins, Wallace Ford, Leatrice Joy, James Kirkwood, Red Stallion. **Credits:** Producer, Aubrey Schenck. Director, Ralph Murphy. Written by Tom Reed; suggested by a story by Francis Orsenwald. Photography, John Alton.

Plot: Two circusmen without a circus sign up as hands at a ranch populated chiefly by a good but strict old man, his kindly wife, their lovely granddaughter and a bullying nephew. The circusmen recognize a "ghost horse" which, with its wild herd, raids local stables for mares, as a famous phosphorous-painted circus animal, supposedly killed in a fire. Despite interference from they nephew, they capture the horse and are back in their own business again, with the girl as partner for life of one of them. Grandfather's attitude toward the show people softens when his wife, attacked by a pet elk purposely irritated by the nephew, is saved by the stallion and a circusman's first aid.

Comment: General audiences will find very entertaining this story of a boy, a girl and a horse, with other interesting characters providing plot complications. It is played by a cast which, while lacking in big names, is pleasant and competent. Arthur Franz, as one of the circusmen, and Jean Heather, as the granddaughter, are young, fresh and appealing. Ray Collins, a fine actor, is outstanding as the grandfather. Jim Davis as the nephew and Leatrice Joy as the grandmother don't have much dimension, but even they add to the entertainment. Comedy is injected capably by Wallace Ford as the other circusman. The animal shots are good and should be a selling point. They include not only the usual trampling herds and not uncommon fight between stallions, but a very unusual and well-done fight between a stallion and an elk (which we are given to know and persuaded to believe is a very nasty customer when aroused). There's also a novel fight in which the old man beats up his strapping young nephew. Last but not least, the Cinecolor is unusually effective. "Red Stallion in the Rockies" should be a happy choice for either single or double bills, depending upon the situation.

'Saraband'

Reviewed from London (STR, Oct. 2, 1948) as "Saraband for Dead Lovers," this costume drama in Technicolor was declared "dramatically sustaining with strong feminine appeal" and hailed as "one of Britain's finest exports." Seen at a recent screening in New York, this Eagle Lion release tends to be slow, talkative and pseudo-philosophic, yet its spectacular production in Technicolor and competent performances by a handsome cast should carry this story of 17th century German court life to pretty good business in all sorts of situations. There is a wonderful carnival scene. Running time, 95 minutes.

Impact

United Artists Drama 111 mins.

AUDIENCE SLANT: (Adult) Although somewhat too long, so that its "impact" is dissipated, this is nevertheless a worthwhile offering for most audiences, thanks to generally competent performances and top-drawer production values.

BOX-OFFICE SLANT: It should get a better-than-average rating at the box-office if exhibitors play on that title in their campaigns. While the cast is not particularly outstanding, the names are well known for the most part and should help to draw patronage.

Cast: Brian Donlevy, Ella Raines, Charles Coburn, Helen Walker, Anna May Wong, Mae Marsh, Tony Barrett, William Wright, Robert Warwick, Philip Ahn, Art Baker, Erskine Sanford, Bill Ruhl, Raymond Bond, Linda Johnson, Ruth Robinson, Mike Pat Donovan, Dick Gordon, Arthur Hecht, W. J. O'Brien, Martin Doric, Sammy Finn, Tom Martin, Tom Henry, Frank Pershing, Lucius Cooke, Mary Landa, Tom Greenway, Ben Welden, Hans Herbert, Glenn Vernon, Joel Friedkin. **Credits:** A Harry M. Popkin Production. Executive Producer, Harry M. Popkin. Produced by Leo C. Popkin. Directed by Arthur Lubin. Screenplay by Dorothy Reid and Jay Dratler. Photography, Ernest Laszlo.

Plot: The plot of Helen Walker to kill her millionaire industrialist husband, Brian Donlevy, through her lover, Tony Barrett, goes awry when Barrett, after knocking out Donlevy but not killing him, is himself killed when his car crashes into a gasoline truck. Because of the body's unidentifiable condition, however, Donlevy is reported as the one killed, while police search for the supposedly missing Barrett. Uncertain of a future course, Donlevy seeks refuge in a small town where he meets Ella Raines. When he reveals to her that he is remaining in hiding so that his wife (who is being held by the police on suspicion) will have to stand trial for "murder," Ella urges him to go back home and tell the true story. Helen, learning that Barrett is dead, accuses Donlevy of the murder, and the police hold him, too. With the aid of a detective, Charles Coburn, Ella finds the evidence that frees Donlevy and convicts Helen for attempted murder.

Comment: There is impact in the situation of a man whose faith is shattered when he discovers that his wife, whom he adores, has tried to murder him through her lover. But, unfortunately, that impact is eventually dissipated, as far as its effect on the audience is concerned, because too much time is used in telling the story. Shorn of some footage to speed its pace, this picture might well have been one of the year's outstanding melodramas. Yet, even in its present form, it is still good enough to please the majority of moviegoers, thanks to generally competent performances and top-drawer production values. While Brian Donlevy seems a little too wooden and poker-faced in the leading role, he manages to win sympathy as the millionaire industrialist who is double-crossed by his beautiful young wife. As the b.y.w., Helen Walker has perhaps the meatiest part in the picture, and she performs excellently. Not so meaty is the role played by Ella Raines, as the small-town girl who urges Donlevy not to let his wife stand trial for his "murder," but she nevertheless does well by it; and Charles Coburn is commendable as the kindly but relentless detective. Except for the fact that he has permitted a little too much time to be consumed telling the story, Arthur Lubin's direction is effective, and Executive Producer Harry M. Popkin and Producer Leo C. Popkin have invested the film with the highest production values. Despite its extreme length, "Impact" is still a worthwhile offering for most audiences, and it should get a better-than-average rating at the box-office if exhibitors play on that title in their selling campaigns. While the cast is not particularly outstanding, the names are well known for the most part and should help to draw patronage.

Goldwyn Buys Rights To Leo Brady Novel

Samuel Goldwyn announced this week that he had acquired screen rights to "The Edge of Doom," a first novel by Leo Brady to be published next fall. Goldwyn considers this is his most important story acquisition since "Earth and High Heaven." Farley Granger is expected to have the lead in the screen adaptation of the novel, which deals with the murder of a priest. Filming has been scheduled for next September. Sum paid for the novel was referred to as "this season's record price."

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

The two Bills—Pine-and-Thomas—have added Michael O'Shea to the cast of their forthcoming Paramount picture, "Captain China." Producers plan to start the picture around the middle of April with Lewis R. Foster directing. Previously signed for top roles were John Payne, Jeffrey Lynn and Lon Chaney, Jr.

* * *

With a number of productions at Warners all set to go, the studio this week assigned two more directors for forthcoming films. They were Peter Godfrey for the Technicolor picture, "Barricade," and Ray Enright for "The Return of the Frontiersman," another Technicolor picture. Both are adventure dramas and are to be produced by Saul Elkins.

* * *

Screen rights to the forthcoming novel, "Gravesend Bay," have been secured by RKO. It has been slated by Sid Rogell as a top-budgeted production. Story is a melodrama dealing with a million-dollar cash hold-up during the late 1930s.

* * *

Roy Rogers gets a new comedy pal in his future adventures. He is Pat Brady, formerly comedian and bull fiddle player with the Sons of the Pioneers. Roy and Pat have worked together for many years. Formerly in this spot have been such well-known western comics as George "Gabby" Hayes and Andy Devine.

* * *

"Forgotten Women," Producer Jeffrey Bernerd's next for Monogram, will have William Beaudine at the directorial helm. Also signed for the picture are Elyse Knox and Theodora Lynch, for the feminine leads.

* * *

Sam Wood has been set to direct "Ambush" to be produced by Armand Deutsch in April. "Ambush" will be the first of the three western dramas announced by MGM at their recent sales conference, to go into production this year. Story is based on the Luke Short novel which appeared in the *Saturday Evening Post.*

* * *

Latest addition to the impressive talent roster at Warners, is Randolph Scott. Terms of the deal call for Scott to star in one picture a year for the studio, for the next five years. He thus joins James Cagney and John Wayne, recently signed, and the stars acquired by loanout from David O. Selznick.

* * *

Continuing its announced policy of bringing new faces to the screen, Universal-International signed Barbara Payton, 21-year-old Texas beauty, to a long-term contract. Miss Payton did considerable Little Theatre work in Texas before coming to Hollywood.

* * *

Ed "Archie" Gardner is negotiating with Elliott Nugent to direct "Pigsfeet in Paris," his independent production to be made in Paris this summer. Gardner will star in the film, which will be the story of a bartender, Archie, who turns painter in Paris. Shooting is scheduled to begin July 1.



OBSERVERS. Ann Lewis, STR West Coast Editor, and Joe Kaufman, associate producer and Roy Del Ruth's associate in Roy Del Ruth's Productions, watch a scene being filmed for Del Ruth's "Red Light," which United Artists will release. The picture stars George Raft and Virginia Mayo.

More Films on 1949 Paramount Schedule

Another William Wyler picture or a George Stevens film, or pictures by both these producer-directors, and the Hal Wallis production of "The Furies" have been added to those already announced (*STR, March* 12, *p.* 33) for Paramount's 1949 production schedule by Henry Ginsberg, studio head. The contemplated Stevens film will mark his first production since his association with Paramount.

In Key Role

Geraldine Brooks has been signed by Columbia for a key role in Walter Wanger's production, "The Blank Wall," starring James Mason and Joan Bennett.

Studio Roundup

A spurt of activity occurred this week in Hollywood, with a dozen new films getting the green light. Columbia was among the studios accelerating its production. "Barbary Pirate," with a cast headed by Donald Woods, went before the cameras March 18, with Sam Katzman producing. Lois Hall was given the feminine lead in "Horsemen of the Sierra," with Tommy Ivo cast as a young runaway. Bill Cabanne, son of veteran director Christy Cabanne, won a role in "Anna Lucasta" as one of Paulette Goddard's boy friends. Sheila Ryan was placed in "The Cowboy and the Indians" for the feminine lead, and Geraldine Brooks started her key role of the young sub-deb in Walter Wanger's "The Blank Wall," for Columbia.

Joan Harrison reappeared on the Hollywood scene after a considerable absence to produce Robert Montgomery's Neptune Films' "Come Be My Love" for Universal-International. Ann Blyth plays opposite Montgomery, with noted actress Jane Cowl featured. Gar Moore, U-I contract actor who's getting much attention because of his role in the current Italian film, "Paisan," was assigned the featured part of a government agent in U-I's "Contraband."

"Quicksand" started March 17 at General Service Studios for release through United Artists. It's the first picture carrying the production banner of Mickey Rooney and Sam Stiefel, and Mickey stars, with Jeanne Cagney playing the feminine lead.

Young Peter Scully started another in his family series for Monogram on March 16 when "Leave It to Henry" rolled, with Raymond Walburn again in the title role. William Stephens' "Firebug Squad" went before the lenses last week at Hal Roach Studios; it's a Lippert Production for Screen Guild release. Actor George Reeves became a production man with this picture, switching to dialog director and assistant to director Bill Berke. Orbit finally got "Alimony" under way after a long

George Jessel Praises American Exhibitors



George Jessel

There's one Hollywood producer who believes American exhibitors deserve praise, and no ordinary producer is he. It's George Jessel, who—as they say—needs no further introduction.

"They're good showmen," the great entertainer and movie-maker told STR in an exclusive interview. "Pictures are harder to sell every time a new medium enters the scene, but the average theatreman, in my opinion, is doing a good job of ballyhoo."

Jessel is of the opinion, however, that many people in the industry are becoming a little too panicky about television. He said that this new medium's development simply means more salesmanship along the old-time ideas.

The man who is considered the greatest toastmaster of our time is completing "Oh, You Beautiful Doll" at 20th Century-Fox, based on the songs and times of tunesmith Fred Fischer. In very short order, he plans to start "Bandwagon," a Hollywood behind-the-scenes comedy that will include two songs.

Jessel believes in getting around. If he doesn't make a picture at 20th-Fox this year with Jack Benny as star, he plans to go to England in late summer and then to Israel.

"I want to visit the Holy Land," he explained, "to get in the mood for writing my new book, a religious novel called 'A Minstrel and the Gods'."

The 20th-Fox producer called for more personal appearances among the stars and advocated inserting in players' contracts a clause to the effect that they must get out on the road when their pictures break.—JAY GOLDBERG.

PICTURES STARTED LAST WEEK

COLUMBIA. Blank Wall—Principals: James Mason, Joan Bennett. Director, Max Opuls.

Horsemen of the Sierra—Principals: Charles Starrett, Smiley Burnette, Lois Hall. Director, Fred Sears.

The Cowboy and the Indians—Principals: Gene Autry, Sheila Ryan. Director, John English.

EAGLE LION. Alimony—Principals: John Beal, Martha Vickers. Director, Alfred Zeisler.

MONOGRAM. Leave It to Henry—Principals: Raymond Walburn, Gary Moore. Director, Jean Yarbrough.

PARAMOUNT. Riding High—Principals: Bing Crosby, Coleen Gray, Charles Bickford. Producer-Director, Frank Capra.

REPUBLIC. Down Dakota Way (Trucolor)—Principals: Roy Rogers, Dale Evans. Director, William Witney.

A Strange Caravan—Principals: John Wayne, Vera Ralston, Philip Dorn. Director, George Waggner.

SCREEN GUILD. Firebug Squad—Principals: Robert Lowery, Anne Gwynne. Director, William Berke.

20th CENTURY-FOX. Pinky — Principals: Jeanne Crain, William Lundigan, Ethel Waters. Director, John Ford.

Father Was a Fullback (Technicolor)—Principals: Fred MacMurray, Maureen O'Hara, Betty Lynn. Director, Elliott Nugent.

UNITED ARTISTS. Quicksand — Principals: Mickey Rooney, Jeanne Cagney. Director, Irving Pichel.

UNIVERSAL-INTERNATIONAL. Contraband—Principals: Howard Duff, Dan Duryea, Shelley Winters. Director, William Castle.

Come Be My Love—Principals: Robert Montgomery, Ann Blyth, Jane Cowl. Director, Michael Gordon.

TITLE CHANGES

"Operation Malaya" (MGM) now MALAYA.

squabble with the Breen Office. John Beal plays the male lead, as a composer of hit songs whose marriage and divorce motivates the plot. Martha Vickers appears opposite Beal. Film is an Equity group production for Eagle Lion.

One of the year's largest extra calls was issued from MGM last week for more than 300 persons to appear in an exterior sequence of "The Red Danube." The setting represented the outside of British Headquarters in Rome following the war.

"Pinky," Darryl F. Zanuck's initial personal production for this year, started March 9 at 20th Century-Fox. Zanuck is not taking any chances with the California weather and is shooting all exteriors at the lot. He will use 22 sets and 10 sound stages on this story which exposes prejudice against Negroes.

To give that authentic Mack Sennett comedy touch to a pure slapstick sequence in Crest Productions' "Love Is Big Business," Producers Jack Skirball and Bruce Manning hired Eddie Cline as technical advisor. Cline, who started his film career as a Keystone Cop, advised on the scene consisting of a three-way wrestling match between Claudette Colbert, Robert Young and Max Baer in a fish market. The smash is when 200 pounds of cold carp buries the trio!

Reeve Accepts Post In Savings Bond Drive

Arch Reeve, secretary of the West Coast Committee of Advertising and Publicity Directors, has accepted the post of publicity head of the Hollywood Committee for the motion picture industry's participation in the U. S. Treasury's Savings Bond Drive.

To Co-Star With Milland

Gene Tierney will co-star with Ray Milland in Paramount's "Counter Intelligence," which will be produced by Robert Fellows from a screenplay written by William Wister Haines, author of "Command Decision."

LONDON OBSERVATIONS

Sir Alexander King Offers a 6-Point Plan to End Production Crisis; Terry O'Neill Joins Exclusive

By JOCK MacGREGOR

Sir Alexander King has taken over the presidency of the CEA with a flourish, and his inaugural speech at the annual dinner was powerful and spirited. Two subjects, particularly close to his highland heart are quota and entertainment tax, and these are due for a sound trouncing during his year of office. He is not one to pull punches or to mince matters, and he leads straight into the fray.



Jock MacGregor

"The fact that people in Britain and America queued up when the right film was on—irrespective of country of origin—proved," Sir Alex contended, "that there was nothing wrong with show business." Later he reminded listeners that when "Hamlet" and "Red Shoes" were doing big business in New York, "Walter Mitty" and "Johnny Belinda" were doing the same in London.

While attacking British producers for giving the government the bad advice which has recoiled on them, he unstintingly praised J. Arthur Rank for his work during the war years and his efforts to break into the American market, went on to challenge Sir Alexander Korda to prove independent exhibitors are not giving British pictures a fair deal.

Closer cooperation between Britain and America he appreciates, is essential, and any wedge between them is dangerous. "America," he maintained, "could have given better breaks to worthwhile British films. They were too late in realizing traffic could not be one-way."

Sir Alex offered a six point plan to end the present production crisis: 1. A workable quota percentage; 2. quality films and entertainment—not quantity; 3. trade unions to cut irksome restrictions; 4. pool studio resources and have America produce here to keep personnel continually employed—with all studios working, Britain could at least be the second largest producing country in the world; 5. a substantial reduction in entertainment tax which would benefit production; 6. America to reciprocate and give similar distribution and showing to all good British films to that afforded their product in this country.

"While we want their films," he continued, "America badly needs our business. Four-thousand five-hundred exhibitors are the strongest link in the mutual trading chain."

The only other speech of the evening was that of Mr. Herbert Morrison, Lord President of the Council, but after a few moments most of the six hundred diners found their own conversation more interesting than his remarks on the use of cinematography in scientific research which were lost in the general hubbub.

Producers, generally, were conspicuous by their absence. Robert Clark, however, was much in evidence, and I spotted Directors Bernard Mainwaring, Alex Boyd, Norman Lee and John Argyle. Jimmy Carreras and George Minter, who combine renting with production, were also there with parties. John Davis represented the Rank Organization and exhibitors extended an invitation to J. H. Lawrie of the Film Finance Corporation.

Associated British turned out in force. Sir Philip and Lady Warter were on the top table, while C. J. Latta and Jack Goodlatte were also present. At their tables sat the only stars who attended: Ronald Reagan, Patricia Neal and Richard Todd. Most renters and the advertising firms like Langfords and Youngers had tables. Indeed, midnight came and many found they had not danced.

* * *

Another dress affair was the Sunday dinner of the Critics' Circle when all the arts were toasted. Sir Alexander Korda responded for the films and told members that the now famous "hatchet men" posters had cost him $1,000. Feelings were sunk for the evening, but there is no doubt he finds harsh criticism an irritant.

The critics are, however, far from popular within the trade and it is likely that the press show may soon end. Indeed, I fear my colleagues of the lay press provide about the only point on which British producers and American renters are unanimous. Frankly I must admit that some do ask for trouble through their judging all offerings by only one yardstick.

A case in point is "Edward, My Son," which is an outstanding picture and got good notices, but almost all compared it less favorably to the play and Spencer Tracy's portrayal to that of Robert Morley. MGM set out to make an international success and have succeeded. Censorship and the wider public have called for certain alterations. The Hamlets of Wolfit and Olivier are different, but nonetheless invigorating and vital. Such criticism is harping, since the majority will never get to Broadway or Shaftesbury Avenue to compare them.

* * *

Friendly addition to Wardour Street personalities is Terry O'Neill who has joined Exclusive as assistant to Jimmy Carreras. Boston born, Terry was with M & P Theatres before the war and since release from the U. S. Armed Forces has been a newspaperman in Hollywood. Exclusive have the British rights to Screen Guild product. He should learn plenty, for Jimmy is no mean producer. Recently in "Dick Barton Strikes Back," he showed just what polish could be achieved on a modest budget with intelligence and team work. This is a slick, hard-hitting adventure thriller and my bet is that it will bring back at least four times its cost. Nice work in these days of depression.

Short to Make Next Murphy Film for U-I

A deal has been concluded between Paul Short and Universal-International whereby the independent producer's projected Audie Murphy picture, "The Kid from Texas," will be made for U-I release.

The agreement also provides that U-I will acquire half of Short's seven-year contract with Murphy.

To Film Mauldin Book

Plans are under way at Universal-International for the filming of William Mauldin's best-selling book, "Up Front With Mauldin," which the studio bought some time ago.

All-Time Top Grossers

Following is the all-time "Golden Circle"—those pictures which have earned, or give promise of earning, a minimum of $4,000,000 in domestic (U.S. and Canada) rentals. D. W. Griffith's 1915 smash, "Birth of a Nation" (Mutual), belongs on the list, but exactly where is a question confused by nostalgia and lost records. . . .

1.	Gone with the Wind (M-G) (1939)	Technicolor	$22,000,000
2.	Best Years of Our Lives (RKO) (1947)	Technicolor	10,170,000
3.	Duel in the Sun (SRO) (1947)	Technicolor	8,700,000
4.	This Is the Army (WB) (1943)	Technicolor	8,500,000
5.	Jolson Story (Col) (1947)	Technicolor	8,000,000
6.	Bells of St. Mary's (RKO) (1946)	Technicolor	8,000,000
7.	Going My Way (Par) (1944)		6,500,000
8.	For Whom the Bell Tolls (Par) (1943)	Technicolor	6,300,000
9.	Welcome Stranger (Par) (1947)	Technicolor	6,100,000
10.	Snow White (RKO) (1937)	Technicolor	6,000,000
11.	Blue Skies (Par) (1946)		5,700,000
12.	Egg and I (U) (1947)		5,750,000
13.	Leave Her to Heaven (20th) (1945)	Technicolor	5,550,000
14.	Big Parade (M-G) (1925)		5,500,000
15.	Unconquered (Par) (1947)	Technicolor	5,250,000
16.	Yearling (Metro) (1947)	Technicolor	5,250,000
17.	Forever Amber (20th) (1947)		5,050,000
18.	Song of Bernadette (20th) (1943)	Technicolor	5,000,000
19.	Meet Me in St. Louis (M-G) (1945)	Technicolor	5,000,000
20.	Mrs. Miniver (M-G) (1942)		5,000,000
21.	Spellbound (UA) (1946)		5,000,000
22.	Green Dolphin St. (M-G) (1947)		5,000,000
23.	Razor's Edge (20th) (1947)		4,900,000
24.	Weekend at the Waldorf (M-G) (1945)	Technicolor	4,800,000
25.	Notorious (RKO) (1946)		4,750,000
26.	Ziegfeld Follies (M-G) (1946)		4,700,000
27.	Hucksters (M-G) (1947)		4,650,000
28.	Green Years (M-G) (1946)		4,500,000
29.	Adventure (M-G) (1946)		4,500,000
30.	Easy to Wed (M-G) (1946)	Technicolor	4,500,000
31.	Anchors Aweigh (M-G) (1945)	Technicolor	4,500,000
32.	Four Horsemen (M-G) (1921)		4,500,000
33.	Random Harvest (M-G) (1942)		4,500,000
34.	Road to Utopia (Par) (1945)		4,500,000
35.	Since You Went Away (UA) (1944)		4,500,000
36.	Stagedoor Canteen (UA) (1943)		4,500,000
37.	Thirty Seconds Over Tokyo (M-G) (1944)	Technicolor	4,500,000
38.	Thrill of a Romance (M-G) (1945)		4,500,000
39.	Valley of Decision (M-G) (1945)		4,500,000
40.	Bachelor and Bobbysoxer (RKO) (1947)	Technicolor	4,400,000
41.	Till Clouds Roll By (M-G) (1947)		4,350,000
42.	Road to Rio (Par) 1948)		4,300,000
43.	Two Years Before the Mast (Par) (1946)	Technicolor	4,250,000
44.	Harvey Girls (M-G) (1946)		4,200,000
45.	Lost Weekend (Par) (1946)		4,200,000
46.	Saratoga Trunk (WB) (1946)	Technicolor	4,150,000
47.	Hollywood Canteen (WB) (1944)	Technicolor	4,150,000
48.	Easter Parade (M-G) (1948)		4,100,000
49.	Mother Wore Tights (20th) (1947)	Technicolor	4,100,000
50.	Red River (UA) (1948)		4,050,000
51.	Three Musketeers M-G) (1948)		4,000,000
52.	Johnny Belinda (WB) (1948)	Technicolor	4,000,000
53.	Cass Timberlane (M-G) (1948)	Part Technicolor	4,000,000
54.	Emperor Waltz (Par) (1948)	Technicolor	4,000,000
55.	Ben-Hur (M-G) (1926)	Technicolor	4,000,000
56.	Dolly Sisters (20th) (1945)	Technicolor	4,000,000
57.	Kid from Brooklyn (RKO) (1946)		4,000,000
58.	Reap the Wild Wind (Par) (1942)	Technicolor	4,000,000
59.	Singing Fool (WB) (1928)	Technicolor	4,000,000
60.	State Fair (20th) (1945)	Technicolor	4,000,000
61.	Holiday in Mexico (M-G) (1946)	Technicolor	4,000,000
62.	Margie (20th) (1946)		4,000,000
63.	Night and Day (WB) (1946)	Technicolor	4,000,000
64.	Smoky (20th) (1946)	Technicolor	4,000,000

(Technicolor designations ours)

From Variety
January 5, 1949

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Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

BOSTON

Members of the Boston Variety Club are taking an active part in the Heart campaign now being conducted in all Boston theatres and stores . . . The proposed bill to charge an addition fee for all Massachusetts theatres showing stage shows was killed in committee.

The racing season, which takes some business away from theatres, begins March 28 at the Lincoln Downs racetrack and will run for 40 days . . . Milton Danziger, a long-time showman and fairman, has been made general manager of the Weymouth County Fair . . . Cort Hincken has resigned as general manager of the Rhode Island State Fair and plans to re-enter the indoor amusement field.

Ben Williams is now the sole owner and operator of the Beacon Hill Theatre here . . . The Publicity Club of Boston was set to elect permanent officers this week . . . The new neon sign over the Pilgrim (formerly Olympia) Theatre is said to be the largest ever erected in Boston.

Home offices of the American Theatre Corporation have been located in the Pilgrim Building. President Sam Pinanski and other officials of the new company have their offices there . . . Warner Bros. Publicist Art Moger appeared on a television broadcast last week and illustrated his talk on motion pictures by drawing cartoons as he talked. An interested spectator was his young son.

United Artists' John Dervin made a quick trip to New England key cities . . . Stage shows returned to the RKO Boston Theatre on March 10 with Art Mooney and his orchestra, Henny Youngman and Lex Barker, screen's new Tarzan, heading the show. Barker also appeared on the screen in his latest picture, "Tarzan's Magic Fountain."

The Esquire Theatre introduced a special price policy for students for its current showing of David O. Selznick's "Portrait of Jennie," with the new student prices prevailing daily except Sunday from opening to 5 P.M. The picture is now showing at both the Esquire and the Mayflower theatres.

Johnnie Johnson, a Newton, Mass., boy who made good in the movies, attended the crowning of "Miss Suffolk" at Suffolk University last week and announced that he and his wife, Kathryn Grayson, will make a trip abroad this summer.

Everett MacBurnie, eight-year-old son of Fred MacBurnie, Jr., projectionist at a movie theatre in Newburyport, was killed when he stumbled, while running with two companions near his home, and fell on a paring knife he was carrying. The three-inch blade pierced his heart, but he got up, pulled out the knife and ran 50 yards towards his home before he collapsed. He was taken into the house but died before the doctor arrived.

OMAHA

Rivers and streams in eastern Nebraska and western Iowa are putting a crimp in theatre business. While receipts are down there has as yet been no report of damage . . . Alfred Haals, who has sold his appliance business, expects to open his new drive-in at Harlan, Iowa, in the spring. The Ballantyne Co. is providing the equipment.

Mr. and Mrs. Eddie Kugel saw the Mardi Gras and quite a bit of New Orleans, thanks to Jimmie Briant, MGM manager there . . . Anita Bruno, former MGM booking stenographer, is back at the exchange as branch manager's secretary . . . James Voehl will turn over the Page (Neb.) Theatre April 15 to R. V. Fleming, who has a house at Lynch, Neb.

Tri-States Theatres District Manager Bill Miskell wasn't on hand when his district won the circuit's drive. He was in Connecticut where his mother is seriously ill . . . Joline Bradley, daughter of Neligh (Neb.) Exhibitor Walt Bradley, is working for a detective agency in New Orleans.

Eddie Kugel, who recently completed a new theatre at Holstein, Ia., now plans another. Western Theatre Supply will provide some of the equipment . . . Eagle Lion Exploiteer Fred Stein was here from New York to line up "Red Shoes." It opens at a deluxe neighborhood, the Dundee.

The RKO-Brandeis remodeling job which includes new lobby decoration and 1,100 new seats will cost approximately $20,000 . . . Eagle Lion Manager Ed Cohen was on hand at Yankton, S. D., for a party given by William Tammen, Dakota owner . . . Bert Thacker, South Sioux City exhibitor, is adding a skating rink to his activities.

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Wisconsin Organizes

Formation of the Western Wisconsin Independent Theatres Association was announced this week at Whitehall, Wis. The new organization lines up five of Wisconsin small towns and was organized by Colonel Larson, Frank Lismeister, Arthur Johnston, Edgar Ivers, J. W. Hulbert and others, and will concern itself with trade practices.

CLEVELAND

The local Variety Club is all set to sponsor a de luxe premiere showing of "Bad Boy" at the Warner Allen Theatre on March 29. Warner Zone Manager Nat Wolf has arranged to have the house cleared after the 7 P.M. show so that the "Bad Boy" premiere can go on at 9:30. Republic Branch Manager Irwin Pollard was named chairman of the arrangements committee by Chief Barker I. J. Schmertz. Pollard will have the entire board of directors as his aides. Tickets will be sold on a sliding scale of $2.50 for the orchestra, $1.50 for the balcony and patron tickets starting at $5.00. Actually, the admission price will be 74 cents; all the rest except taxes, flows straight into the Variety Heart Fund.

Variety Club is also sponsoring a testimonial dinner on April 4 at the Statler Hotel for Harry Goldstein on his promotion from Paramount district manager to mideast division sales manager. M. B. Horwitz, general manager of the Washington Circuit is chairman of the committee in charge. Other members are Saul Frifield, Paramount; Jerry Wechsler, Warners; Lou Ratener, OhioTheatre Service Corp and, Chief Barker Schmertz. Because of Goldstein's popularity, this is expected to be the biggest testimonial ever staged locally.

Warner Ohio Zone Manager Nat Wolf announces the following managerial shifts: Ted Davidson, who managed the Sigma Lima, recently destroyed by fire, goes to the State, Lima. James Skelly moves from the State, Lima to the Ohio, Sidney. Douglas Croft transfers from the Ohio, Sidney to the Capitol, Sidney.

Mrs. Nat Barach succeeds Mrs. Milton Mooney as president of the League of Showmen's Wives. The following were also elected: first vice-president, Mrs. Sandorf Leavitt; second vice-president, Mrs. Tony Stern; treasurer, Mrs. I. J. Schmertz; recording secretary, Mrs. Leonard Greenberger; corresponding secretary, Mrs. David Kaufman. It was announced that the League's charity activities included presentation of a radio to the girls' dormitory of the Fresh Air Camp at Warrensville, provision of canned goods for the Variety Club Christmas baskets for needy families and the purchase of a piano for the club rooms. Proceeds of sales of tickets for a television set will provide funds for future heart activities.

The Cleveland Motion Picture Operators' Bowling League were winners in the first two contests of five games each to decide the championship between the Cleveland group and the Detroit Nightingales. The first set of five games was played in Cleveland on March 8, with the second set of games to be played off in Detroit on March 22. Not only did the Cleveland team beat the Detroit teams, but in an off-the-record contest, Cleveland team secretary Tom Fitzgerald bested Detroit team secretary Floyd Akin. Cleveland Local 160 entertained the visiting team at dinner after the contest.

Ohio Theatre Service Corp., operated by Louis Ratener and Tony Stern, has contracted for the booking service for the new Findlay Drive-In being built by the K S & D Theatres, Inc., of Columbus, and also for the Duncan Theatre, Killbuck . . . The wife of Jerry Steel, owner of the Apollo Theatre, Oberlin, is back at her home in Oberlin after a stay at the

(Continued on Page 28)

Western Electric's "300" Recording System Gets Rugged Workout in Venezuela

Faced with the problem of making films on location in the mountainous terrain of Venezuela, The Princeton Film Center, Princeton, N. J., is using a Type 300 Recording System mounted in a small truck.

Gordon Knox, Executive Director of The Princeton Film Center, says "we have given the '300' System a rugged workout in Venezuela and it has performed faultlessly."

Wherever Western Electric recording equipment is used, it has earned an unequalled reputation for ruggedness, versatility and high quality. The "300" System is an honored member of the line which includes the Deluxe "400" System and the smaller "200" Newsreel System. Write today for full information.



The Princeton Film Center recordist at the mixer of the "300" System on location high in the Venezuelan mountains.



This small truck contains the complete "300" Recording System, plus all the power generating equipment needed on location.

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REGIONAL NEWSREEL

(*Continued from Page 26*)

Cleveland Clinic Hospital.

The newly-formed Ohio State Youth Evaluation Council, an outgrowth of the Better Films for Children movement, holds its initial meeting in the Higbee Lounge, Cleveland, on March 30 at 1:30 P.M. Purpose of the council is to serve as a clearing house of information regarding evaluation of movie and radio programs, comic books and recommended fiction for PTAs, teacher and church groups.

SAN FRANCISCO

H. V. 'Rotus' Harvey, general chairman of the Variety Clubs International convention in San Francisco May 2-6, in telling the Clubs throughout the country about the Golden Gate City, stated "the days are bright and sunny, the evenings cool and perhaps with a wisp of famous S. F. fog." He advises sport clothes and business suits for men and wool suits or dresses for the ladies with top coat or fur coat—and jeans for the rodeo planned for delegates.

Vogue Theatre Manager Stephen Moore, with interest high in the Academy award announcements, billed an entire week of last season's winners under the title "Oscar Cavalcade" and played the shows for the week. He also promoted a radio to carry the dinner and ceremonies from Hollywood to his patrons in the Vogue lobby.

Irving M. Levin, divisional director of San Francisco Theatres and *Variety Journal* chairmen, spent five days in the Los Angeles area in connection with Variety tasks . . . Harding Theatre Manager Russel E. Wheeler instituted an "All-Laff Week" featuring Olsen and Johnson in their film review, "Hellzapoppin," while the comics were in person at a local legit house.

Spence Leve, a Fox West Coast district manager around Los Angeles for 20 years, has been named northern California division manager during the leave of absence of Dick Spier, now hospitalized after a heart attack. George Bowser, general manager, installed Leve here on March 10 . . . Murry Lafayette, former 20th-Fox exploiteer in Seattle, is now with the sales staff of National Screen Service here.

Albert Rowswell, chairman of the National Humanitarian Award for the Variety Club, is expected in San Francisco March 16 through 26 to formulate plans for the humanitarian award dinner, the top feature of the May convention. Rowswell, who has been traveling with the Pittsburgh ball club during its spring training, will come to the bay area while the team runs through some local exhibition games.

Robert L. Lippert, Bay Area showman with interests both in theatres and production, is consolidating his Screen Guild Exchange set-up by basing the entire operation at San Francisco headquarters. Fifteen employes from the south have been brought to the local exchange which will be Lippert's main office.

Flock of Drive-Ins

No less than 28 new drive-in theatres are expected to be in operation in the Minneapolis area by summer. At the end of last season there were only eight drive-ins in operation, but now rapid progress is being made on new ones. Besides the 28 projects under way, several other drive-ins are in the planning stage in the area, particularly at Ashland, Wis., and in the Faribault-Northfield, Minn., area. Distributing companies are looking forward to bolstering sagging rental incomes from the drive-ins, with all of them hoping for a few bookings on percentage terms. It is reported that all film companies will ask for "tighter" deals from the drive-ins this season than those in effect last year.

BUFFALO

Paramount Assistant General Sales Manager Ted O'Shea was back in his home town a few days last weekend. While here he conferred with Manager Mike Simon and visited old friends along film row, including Charlie Taylor who now is director of advertising and publicity for the Buffalo Paramount theatres after holding a similar post with the Shea circuit for the past 23 years.

Lee Gross now is booking manager of the Paramount Buffalo theatre set-up and Miss Lillian Meister, formerly with the Buffalo Theatres, Inc., group, has been appointed secretary to Paramount District Manager James H. Eshelman who comes to Buffalo from Rochester where he was Paramount theatres district manager for two years. When alterations are made in the rear of the Great Lakes theatre building Jim and his staff will move into offices there, probably in about six weeks.

Bill Brett and his associate Bill Rosenow are making plans to re-open their beautiful new drive-in theatre up the lake shore . . . Sam Geffen was in charge of the Big St. Patrick's Day party last Saturday night in the Variety club, an annual affair but Bob Murphy was the only Irishman there. There was square dancing, supper and all film row was there.

MGM Exploiteer Floyd Fitzsimmons was in town this week . . . Mary Phelan stays as secretary to Vincent R. McFaul, general manager of the new Loew set-up in Buffalo. Ditto Giannina Poppalardo as bookkeeper in the Shea Buffalo offices.

Dick Kemper, manager of the Erlanger, is starting to think about getting his boat in shape for the spring and summer season along the Canadian Lake shore. Dick, by the way, is a member this year of the ways and means committee of the Greater Buffalo Advertising Club . . . Bill Wright and Bob Moredock, assistants to George A. Mason at the Great Lakes are busy boys these days as they digest a lot of new methods under the Paramount regime.

George Mackenna, manager of the Lafayette Theatre, and Elmer Lux, councilman-at-large, and former RKO exchange manager in Buffalo, have signed up to go on the annual Ad Club cruise to Bigwin in the Muskoka district of Ontario, Canada, in June.

Charles B. Taylor, director of advertising and publicity for the new Paramount circuit, has been appointed a member of the ways and means committee of the Ad Club. Charlie also has been named chairman of the publicity committee of Buffalo Court 22, Royal Order of Jesters, of which organization he is an executive committee member.



AWE-INSPIRED GROUP. Representatives of every important circuit and independent company attended an "open house" party for the opening of Eagle Lion's new branch office in Washington, D. C. Fred Rohrs, exchange manager, shows an awe-inspired group some of the branch's new appointments. Looking up (l-r) are: Harry Silver, Cluster Theatre, Baltimore, and Overlea Theatre, Overlea, Md.; Danny Rosenthal, EL branch sales manager; Rohrs; Fred Sapperstein, EL salesman; Thomas Mudd, Lust circuit buyer and booker; Henry Hornstein, Regent Theatre, Baltimore; Morris Oletsky, buyer and booker, Windsor and Fremont theatres, Baltimore; Joseph Grant, buyer and booker, Dunbar and Rio theatres, Baltimore, and Robert M. Grace, EL Washington branch office manager.

INDIANAPOLIS

The Hollywood Theatre here, owned and operated by Oscar Kueschner, has been sold to Thomas Hatfield. The new owner was formerly general manager of the Hatfield Electric Co. The house will continue its policy of program changes . . . Max Meyer, Columbia Pictures home office representative is at the local branch on business.

RKO Booker Elenor Borkes is confined at home by a severe cold . . . William Conway operator of the Irvin at Cannelton, Ind., has erected a new neon-lighted marquee, new box-office and new improved lobby, and renovated and redecorated his auditorium . . . Joanne Suesz has resigned from Affiliated Theatres to become Republic booker.

The Monroe Theatre, Monroe City, Ind., operated by R. L. Berry, has been taken over by W. I. Lukenbill and Tom W. Speer . . . Realart Pictures has opened an exchange here with Joseph Bohen as manager, Helen F. Bohen, office manager and booker, and Joseph W. Goldberg, salesman.

Screen Guild, has moved its exchange from the Chamber of Commerce building to 439 N. Illinois St. Larry Jacobs is the manager of Screen Guild, Meri Whallon, office manager and booker, and James Parsons, formerly with Ross Federal Service as manager of the Milwaukee office, is the salesman.

Milton Krueger, formerly United Artists salesman, has been appointed manager of the

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new Ace Film Exchange, by District Manager Ed Salzberg. Mrs. Pauline Neese is the office manager and booker. Salzberg spent several days here with Manager Krueger getting business going.

The campaign to raise $185,000 to enlarge the Civic Theatre as a memorial to Booth Tarkington gets under way March 21 with H. Jerome Noel, Army Air Forces veteran, as chairman of the executive committee for the Booth Tarkington Memorial Building Fund Drive . . . Recent film how visitors included W. T. Studebaker, Mrs. Hilda Long, E. E. Smith, Harry Van Noy and I. T. Sollers.

DENVER

Two theatre couples took second and third places in the Denver Open Pairs championship play, and thus will automatically play in the Tri-States bridge tournament to be held here in the summer. Winning second place were Mr. and Mrs. Cy Lee, and in third place were Mr. and Mrs. Harry Green. Lee owns Poppers Supply Co., and Green is auditor for Fox Intermountain Theatres.

Atlas Theatres President C. U. Yaeger has moved Dick Dekker from Salida, Colo., to Golden, Colo., to manage the new Golden; Ralph Hamilton goes from the Jewel, Denver, to Salida, and P. R. Ruddick has been named manager of the Jewel.

Mrs. Jack Felix, wife of a Paramount salesman, hurrying to get in out of the rain, slipped and broke her elbow, and was removed to a hospital . . . Tillman Davey has resigned as student booker at RKO and is succeeded by Campbell D. Titus.

Being built in Wyoming for spring openings are these drive-ins: MotorVu, Cheyenne; Skyline, Casper; Skyline, Rawlins, and West, Cody . . . Claude Graves has closed his El Rey, Albuquerque, N. M., for extensive alterations and improvements.

HARTFORD

The Warner circuit held a Hartford district managers' meeting here with Zone Manager I. J. Hoffman. Hartford District Manager Henry L. Needles and the following theatremen attending: Jim McCarthy, Strand; Frank Morin, Regal, Hartford; Jack Sanson, State; Fred Raimo, Circle, Manchester; Victor Morrelli, Bristol; Dennis J. Rich, Cameo, Bristol; John Scanlan, Warner; George Harvey, Palace, Torrington; Andrew A. Sette, Capitol; James Cotoia, Art, Springfield.

MGM District Manager Herman Ripps was around town . . . Mrs. Marjorie Smith, secretary to Manager Fred R. Greenway of the Loew-Poli Palace, has resigned . . . William Moore is new assistant manager at the Warner circuit's Regal in Hartford . . . George Teegan has been promoted from usher to the new post of chief usher at the Lockwood-Gordon-Rosen circuit's Webb Playhouse, Wethersfield.

Ed Carroll and Harry Storin of the Riverside Amusement Park and Riverside Drive-In Theatre, Agawam, Mass., have been given positions with the National Association of Amusement Parks, Pools, and Beaches, Inc. Carroll, owner of the park and theatre, has been appointed vice-chairman of the 1949 convention committee, vice-chairman of the legislative committee, and a member of the insurance committee. Storin has been named a member of the national publicity committee.

The Zoning Board of Appeals of suburban Farmington slated a public hearing for Thursday night, March 17, on four Farmington residents' petition to review and reverse a decision of the Zoning Board to change zoning in a section of the town to allow construction of a $150,000 legitimate theatre.

The Variety Club of Connecticut has named Henry Germaine and John Pavone to be in charge of a membership campaign for the organization . . . Bill Nutile, shipping chief at the Paramount New Haven exchange, and Mrs. Nutile are the parents of a baby boy, named Bill, Jr.

Dr. J. B. Fishman, general manager of the Fishman theatre circuit, has been elected to membership in the American Association for the Advancement of Science . . . The Colonial, Hartford, has completed extensive renovations, including new seats and rugs.

CINCINNATI

The MGM Club gave a farewell party in the office for their co-worker, Margaret Weller, who resigned to become a housewife. Margaret was married to Al Shomaker recently . . . Donald Jacques, son of RKO manager Stanley Jacques, spent the week in Cincinnati visiting his family. Donald is engaged in the television division of the Fredric Ziv Advertising Agency, New York.

Gil Shepherd resigned as Columbia salesman and joined the sales staff of Eagle Lion, replacing Sterling Wilson . . . Ralph Morley, former EL salesman, is taking on the Columbus, Ohio, territory for Columbia . . . A new face at Eagle Lion is Randy Cobb, utility clerk.

Nick Shafer, local exhibitor, and Mrs. Shafer, who left recently for a stay in Miami, Fla., stopped while en route to visit with RKO Salesman Joe McKnight, Lexington, Ky. . . . At last week's installation of officer's of the Colosseum of Film Salesmen, Manuel Trautenberg was installed as the new president, and Bob Morrell as first vice-president.

Don Reda, who operates theatres in Vicco, London, and Jenkins, Ky., has withdrawn from the Theatre Owners Corporation, and will do his own booking and buying effective April 1 . . . L. H. Hurt has taken over operation of the Midway Theatre, Midway, Ky.

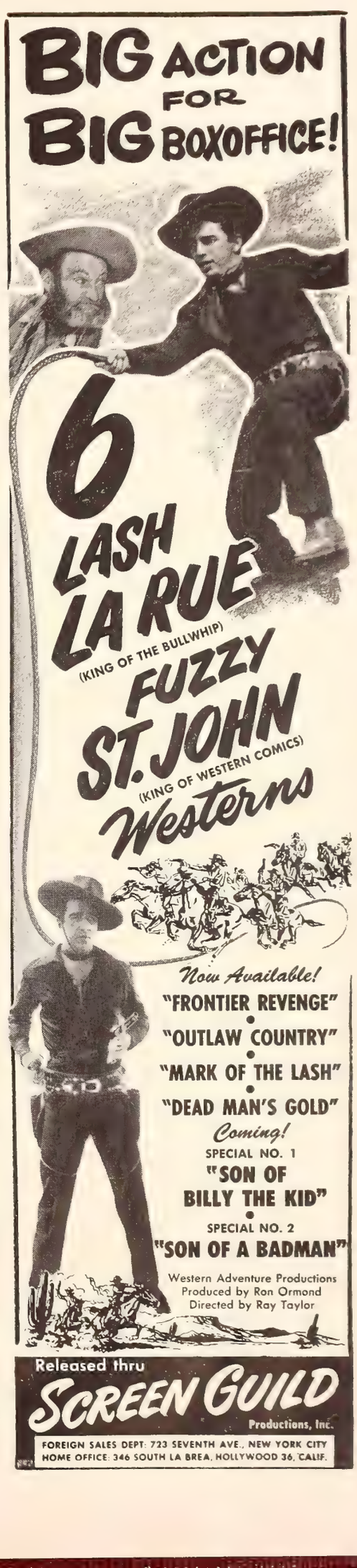
Mrs. Marjorie Overholser, secretary, Manley, Inc., is resigning and returning to her home in Dayton, O. She is being succeeded by Sadie Schaefer . . . Schine Zone Manager Harold Raives has instituted a vaudeville policy at the Manring Theatre, in Middlesboro, Ky.

Messrs. Poe and Walker will open a new drive-in theatre in Aberdeen, Ohio, to hold approximately 500 cars. Midwest Theatre Sup-

(*Continued on Page* 30)

D.S.T. Ban Revolt

Revolt against Indiana's new law banning Daylight Saving Time was snowballing Thursday as Hoosier cities went ahead making plans to move their clocks ahead, just as though the General Assembly had not acted. The bill signed by the Governor making Central standard time the legal time in Indiana, requires its use in all public offices and prohibits adoption of daylight saving time ordinances or issuances of orders by public officials, but imposing no penalty for violation, was one of the last bills signed, and has little effect.



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(*Continued from Page 29*)

ply equipped the theatre; as well as the Starway Drive-In, Frankfort, Ky., which will be operated by Sledge and May.

RKO Eastern Central District Manager Morris Lefko spent several days in the city with Manager Stanley Jacques . . . The Cincinnati branch was first in the standings of the current Ned Depinet Drive this week and striving hard to maintain that position . . . Eagle Lion Eastern Division Sales Manager Milton E. Cohen, visited the city, conferring with Manager Al Glaubinger . . . Lee Goldberg, of Realart Pictures, Cincinnati and Indianapolis, left Wednesday with Mrs. Goldberg for Los Angeles to visit their son.

States Film Service President Meyer Adlemann visited the local office, and with Manager Frank Weitzel, went to Indianapolis to see the new office recently opened . . . Ralph Kinsler has returned from a vacation in Florida, and is making ready to reopen his Queen Dairy Bar, in Pleasant Ridge.

Screen Guild District Manager Edward Salzberg was in Indianapolis this week, in connection with the opening of the new Albert Dezel office. to be known as Ace Film Corporation . . . All film exchange employes will receive an increase of $4.50 per week, according to new union contracts signed recently.

PHILADELPHIA

The Stanley-Warner Lane Theatre was broken into last week, the second time recently, and $150 taken. The thieves failed to open an inner compartment of the safe which contained $1,000 . . . Paramount Upstate Salesman Clem Reck is still out due to illness . . . The Lincoln Theatre reopened last week under its new Spanish-film policy.

RKO Eastern Division Manager Nat Levy, accompanied by Assistant Frank Drumm, met with exchange personnel last week on the Ned Depinet Drive. Eastern District Manager and Drive Captain Bob Folliard also attended . . . Dave Pollard, formerly with United Artists, Bernie Lewis and Judd Bernard were busy on a stage show at the Earle.

Columbia Exploiteer Milt Young was in the Indianapolis and Louisville areas . . . Irving

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Now Specializing in Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.



CONFER ON DEAL. MacGregor Scott, overseas sales manager for Associated British Pathe, Ltd., confers with Norton V. Ritchey (right), president of Monogram International, in connection with the deal concluded last week involving $8,000,000 whereby Monogram will have the western hemisphere distribution rights to pictures to be produced in England by Associated British Pictures Corp., owner of the Elstree and Welwyn studios as well as the ABC circuit of 450 theatres in England.

Lesser was a visitor at the RKO exchange . . . Twentieth-Fox Salesman Nat Rosen's arm is still in a sling from his recent auto accident . . . William Goldman Theatres Advertising Director Ted Vanett is back from a two-week stay in Atlantic City.

Warner Clerk Pauline Moray has been absent due to illness . . . Eagle Lion Exploiteer Max Miller is back from Washington where he attended the opening of the new EL exchange and did some exploitation chores . . . Monogram District Manager Max Gillis is happy over the fact that his son Don escaped injury in the dormitory fire at Kenyon College.

SALT LAKE CITY

A check for $9,751.63, representing theatre audience collections from Intermountain Theatres in this area, was given to Frank S. Emery, representative for the National Foundation for Infantile Paralysis, by Intermountain General Manager Tracy Barham. Theatres in Utah united in making collections by installing wishing wells which collected $9,751.63 for the March of Dimes. Checks from Salt Lake City theatres amounted to $5,941.04.

Universal-International west coast publicity executive, Cliff Brown, was a local visitor . . . Mrs. Gus Backman, wife of the president of the local Chamber of Commerce, last week carried advance greetings from local fans to the stars of Universal-International's "Red Canyon" in Hollywood. The picture, will soon play the Center Theatre here.

The Capitol Theatre offered a midnight spook show over the weekend on the stage in addition to its feature film . . . The Camark, a neighborhood house, is offering weekly kid shows every Saturday morning . . . Manager Charlie Pincus of the State asserted he "glued down" all seats for his Saturday morning Mickey Mouse show at which there were 10 cartoons and a spelling bee in addition to a feature.

Columbia Manager Bill Seib is expected back this week from his two weeks' vacation . . . The University of Utah Theatre at Kingsbury Hall is presenting "The Vigil" . . . A series of "salutes" to local musicians, sponsored by the Chamber of Commerce, the Salt Lake *Tribune* and *Telegram* and the Intermountain network, is being given from the stage of the Utah Theatre.

New Theatres

Boston—A drive-in theatre and auditorium at Norwood, suburb of Boston.

Huntington, L. I.—Mobrook Realty Corp. buys site on West Neck Road for a movie here.

Fayetteville, N. C.—Robert Hill Amusement Co., a theatre for Negro patronage near the Fayetteville State Teachers College.

Cleveland—Frank Gross, Roy Gross and Frank Prorszinki, a 1,800-seat deluxer to cost around $350,000 on Broady at Libby Street, Cleveland. Washington Circuit, a 1,600 seater at Cuyahoga Falls.

Los Angeles—Fanchon & Marco, a theatre at Imperial and Western here.

Cincinnati—William Dale Miller, a drive-in at Millers Grove, O., at his amusement park.

Kingston, N. Y.—Walter Reade Circuit, the Kingston, 700-car drive-in, on Route 9W just outside Kingston.

Denver—Four drive-ins are under construction in Wyoming: the MotorVu at Cheyenne, the Skyline at Casper, the Skyline at Rawlins and the West at Cody.

St. Louis—New Sky View Amusement Company (Harry Jones, president), a 500-car drive-in three miles east of Robinson, Ill. J. D. Barter, H. H. Barter, Fred Wilmoth and Olen Ingram, a 500-car drive-in on Route 34, near Harrisburg, Ill. F. B. Youngblood and son, a 500-car drive-in to cost about $50,000 at Paris, Ill.

Freeport, L. I.—Harry Harris, a drive-in here.

Louisville—A. C. Wallace, a drive-in for National Turnpike and Third Street Road here.

WASHINGTON

Co-chairmen of the Washington Variety Club's ways and means committee, Carter T. Barron and Sam Galanty, have appointed the following to handle the Coast Guard Memorial Chapel fund show at Constitution Hall on Sunday, March 27, which Tent No. 11 is sponsoring along with the Coast Guard: Chairman Frank M. Boucher; Vice-Chairmen Al Lewitt, Sam Felker and Oscar Fetterman; ticket committee, Glenn Norris, Harry Coonin and Edward Norris; production committee, Clark Davis, Joel Margolis, Arnold Fine and Sam Jack Kaufman; publicity, Morton Gerber, William Hoyle, Sam Wheeler, Perry Walders and Alvin Q. Ehrlich; program, Hy Bettinger; reception, Charles Ford and Harry Lohmeyer; guests, Carter T. Barron, Sam Galanty and Admiral Ellis Reed-Hill.

Loew's Theatres Eastern Division Manager Carter T. Barron left for two weeks' vacation in Florida . . . Jo Lombardi, former musical director of the Earle (now the Warner) and at present with the Hippodrome, Baltimore, is back here for a week to handle the Jack Carson stage show at the Warner . . . New associate members of Variety Club Tent No. 11 are Francis Tompkins of the Tompkins Construction company, Willard Zucker, an attorney, and Eddie Engleman, a merchant.

A forum on "Films for Television" was held here March 9 under the auspices of the Washington Film Council . . . Sidney Lust reopened his Batesville, Md., drive-in on March 13 with a new policy of day-and-date first-runs with the earliest Washington neighborhood theatres Sundays through Thursdays with double features on Fridays and Saturdays. Opening attraction was "Wake of the Red Witch." Future bookings include "Enchantment," "The Paleface" and "Chicken Every Sunday."

VANCOUVER

Three sons were born last week to local area theatremen, two toVancouver theatre managers and one to a Hudson Bay owner. The three new fathers are Manager Frank Gow, Jr., of Famous Players', Broadway, Vancouver; Manager Brenton Kelly of Odeon's local Oak Theatre, and Bill Hall, owner of the Lux at Hudson Bay, Saskatchewan. Three future showmen?

Four members of the Universal production staff were in Vancouver for four days filming background shots for "Contraband," based on a

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factual case which took place here. The four men from Hollywood were Director Bill Castle, Production Manager Dewey Starkey, Cameraman Maurry German and his assistant Larry Cairns. Trans-Canada Films of Vancouver made all contacts and arrangements, including mountain shots, casting of doubles and extras, etc.

Construction delays have postponed the opening of the new Studio here to March 25. Manager Mickey Golden says the theatre boasts the biggest neon letter S (for Studio) in Canada; it covers the entire front and is over 30 feet in height . . . Famous Players will spend $50,000 on improvements to its recently-acquired Edison Theatre at New Westminster, including a new front, new seats and rest rooms. Cecil Cameron is the temporary manager, moved there from the Krisdale in Vancouver.

One of the three promoters of the Okanagan drive-in under construction at Penticton is Manager Bob Brown of the Vancouver Capilano Baseball Club. Harry Kenyon and Jack Dalrymple are the other two promoters of the $75,000 project.

Recent film row visitors included Arthur Gottlieb of the Audio Studios, Toronto; Charles Chaplin, Canadian head of United Artists Canadian, and stage and screen actress Martha Raye who is appearing at the Cave Supper Club in a two-week engagement.

COLUMBUS

Homer H. Harmon, associated with Loew's and RKO theatres here before he became director of publicity and advertising for the Roxy Theatre in New York City, a post he recently resigned after holding it for almost 12 years, will announce his future plans within a short time.

Loew's Ohio Theatre celebrated its 21st anniversary on March 17 . . . Mary McGavran Leonard of a video station, ill for the past several weeks, has returned to her desk as theatre editor of the *Ohio State Journal*.

Mrs. Jennie Levin, 75, mother of Harry Gold who is general manager of Howard Hughes Productions, died in the White Cross Hospital here after a lingering illness. Also surviving are another son, Willard Levin of this city, a daughter, Mrs. Samuel Lockshin also of Columbus, a granddaughter and three great-grandchildren.

ATLANTA

William R. Griffin is the new president of the Alabama Theatres Association and E. D. Martin of the Martin Theatres of Columbus, Ga., is the new vice-president . . . Martin Theatres has closed the Pix in Eufaula, Ala., due to poor business . . . Jimmy Moore has been appointed Atlanta representative for the Alexander Film Company.

In Piedmont, Ala., a call has been issued by the city council for election to settle whether or not the citizens want Sunday movies. The theatres there have been showing movies on Sunday without the matter ever having been voted on . . . Work has started on the new quarters for the Variety Club and it is hoped to have it ready for occupancy by May 1.

For the second time Astor Pictures Star Sunset Carson, booked for a personal appearance here, has failed to show up, with adverse comment being heard on film row . . . Film Classics Manager Ralph McCoy has returned from a visit to Cuba . . . Screen Guild's Jacksonville, Fla., Manager Ralph Peckham was in Atlanta for a sales conference with President John W. Mangham.

Atlanta premiere of "The Lawson Story," in which little Ginger Price, daughter of Hugh Prince of the Co-Ed Theatre, appears, opens at the Peachtree on April 7 for a two-week run . . . Astor Pictures Atlanta Representative Jimmy Bello is back at his home following several weeks in hospital.

Mrs. Bernice Wadworth, secretary to Monogram of Georgia President Arthur C. Bromberg, is back at her desk from a south Georgia trip. Branch Manager Jimmy Hobbs is also back from a trip . . . William 'Snake' Richardson of Astor Pictures has returned from an Alabama visit . . . Recent Atlanta visitors included J. H. Thompson, R. E. Martin, Jr., R. B. Page, Bob Cannon and P. L. Taylor.

Harris Robinson, head of the south's largest chain of drive-in theatres, has opened a new department in the home office of the Dixie Drive-In Theatres here and has appointed Eugene Skinner, former manager of the Jacksonville, Fla., drive-in, to take charge of the department which will coordinate all advertising, publicity and exploitation for the Dixie circuit.

Theatre Owners of Georgia, which announced at its March 9 meeting here that it would support Governor Talmadge's Educational Highway Safety campaign, will soon begin showing the one-reel shorts designed to combat the auto accident death rate.



'BAD BOY' RECEIPTS. R. J. O'Donnell (left), vice-president and general manager of Interstate Circuit, presents a check for $12,000 to Julius Schepps, chief barker of the Variety Club of Texas. Check represents receipts from the recent world premiere of Paul Short's "Bad Boy" at the Majestic Theatre in Dallas, plus receipts from midnight shows of the Allied Artists release in other Interstate and Texas Consolidated theatres throughout Texas.

LOS ANGELES

The firm of Chazan and Olander has purchased the Florence Mills Theatre on Central Avenue from the Jay Bee Theatre Corp. . . . RKO's Western Division Exploiteer Dave Cantor is in Houston . . . Vacationing here were M. A. Silver and family. Silver, who once headed Warners' West Coast houses, is now operating chief for Warners' theatres in western Pennsylvania and West Virginia.

Jim Hayne is back at work following a lengthy illness. Jim supervises the Picwood, Lankershim, Culver and Meralta Theatres . . . Griffith-Coleman's new theatre, the Imperial, opened March 9 at Imperial and Crenshaw . . . Irving Leven and Charlie Kranz are now operating Favorite Films exchange. Leven came from New York to become a partner.

Fox West Coast's George Bowser took Spence Leve to San Francisco last week to install him as temporary FWC northern division head. Leve takes over for the ailing Dick Spier, suffering from heart trouble . . . The 400-seat Aloha Theatre at 60th & Broadway has shuttered permanently, it appears. It was the last run in the zone.

Carthay Circle Theatre and all its facilities were donated by Fox-West Coast for last Tuesday night's 100 per cent benefit premiere of Allied Artists' "Bad Boy" for Variety Clubs International. Proceeds will go to recently opened Variety Boys Clubs in Los Angeles, which is administered by Southern California Tent No. 25. MGM, Paramount, Columbia and 20th Century-Fox cooperated with Allied Artists in the pre-opening campaign.

NEW HAVEN

President George H. Wilkinson of the Motion Picture Theatre Owners of Connecticut presided at the meeting of the organization called to discuss pending legislation affecting the industry. Herman M. Levy and Dan Pouzzner explained the various measures introduced in the legislature.

Among those present were: Ted Jacocks of Branford, Al Pickus of Stratford, Maxwell Alderman of Allied, Sam Weber, Harry F. Shaw, Morris Mendelsohn, and Lou Brown of Loew Poli New England Theatres; I. J. Hoffman and B. E. Hoffman of the Warner Bros. Theatres; Dr. Jack Fishman of New Haven, Ben Rosenberg and Jim Darby of Paramount

(*Continued on Page 32*)

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starring

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LESLIE HOWARD

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3rd Week—EXETER Theatre, Boston
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SURF Theatre, Chicago
WORLD Theatre, Baltimore
RITZ Theatre, Memphis
AVON Theatre, Providence
WORLD Theatre, Columbus

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Theatres; Jim Dempsey and Walter Murphy of Paramount Theatres.

Dr. Maxwell J. Nussenfeld, president of the Strand Amusement Co. of Bridgeport, and Mrs. Nussenfeld are vacationing in Florida . . . William Zollner of MGM in New York is here conferring with MGM Manager Harry Rosenblatt.

George Comden, owner of the Fine Arts Theatre in Westport, and his wife are vacationing in the West Indies . . . Eugene D. Jacobson, son of Morris Jacobson, general manager of the Strand Amusement Company, Bridgeport, has made the honor roll at Wesleyan University where he is a sophomore.

MILWAUKEE

Managers of the Milwaukee exchanges, their salesmen and exhibitors have held another meeting to discuss reorganization of the local Variety Club which has been inactive for several years. It was the belief of those attending that the Club can be put into operation again by May.

Arnold Brumm and Angelo Provinzano of the Ritz and Alamo theatres here were business visitors in Chicago . . . Mrs. Mary Bliss of the 20th-Fox exchange celebrated a birthday recently . . . Leonard Dorece of the Crown Theatre, Racine, Wis., was a recent film row visitor.

The Riverside Theatre in downtown Milwaukee now and then, when commitments permit, puts on stage shows, the most recent having been Tex Beneke and his orchestra last week along with the film "Bodyguard." The theatre has reduced its admission price to 27 cents until 1 P.M. It is the only first-run here to book orchestras and stage shows.

William Bruemmer, a pioneer exhibitor in this territory and who formerly owned the Idle Hour Theatre in Milwaukee (now the Alamo), died recently. He owned the Idle Hour beginning in 1916, for some years until he was bought out.

OKLAHOMA CITY

Three minor stockholders in Tulsa, Okla., theatre companies asked $5,000,000 last week in damages from Tulsa theatre owner Ralph Talbot and officials of the Griffith Amusement Co. The suit was filed by Kathrine Castle Steinway, New York, formerly of Tulsa, Julia Lexus and Kathrine Dieffenbach both of Tulsa. They charged that the defendants had made secret agreements meant to lessen the trio's profits from certain theatre companies. Defendants also include H. J. Griffith, Westwood Village, Calif., one of the founders of the Griffith chain, and Henry Griffing an executive in the Griffith Co.

Companies named were Griffith Consolidated Theatres, Delman Theatres, Ralph Talbot Theatres, and the Majestic Amusement Co. The trio alleges that the defendants were allied in a secret agreement by which income was diverted from the Majestic and Ritz corporations in which the plaintiffs held stock.

R. Lewis Barton, Oklahoma theatre chain owner, was named chairman of the Oklahoma County chapter of the Infantile Paralysis foundation last week. Barton returned last week from a visit with his daughter in California . . . The 66 Drive-In Theatre, Tulsa, has announced that it will open in the near future.

Hollywood star Tim Holt and his horse Lightning are scheduled to appear in person at the Oklahoma 4-H and FFA Livestock show and rodeo March 11 through March 16 in Oklahoma City . . . Paul Townsend, manager of the Midwest Theatre, Oklahoma City, marked his twentieth anniversary with the Warner theatre chain last Wednesday.

It Was the Shakes

Late show patrons at Salt Lake City were shaken out of their attention of the screen this week by a rude jolt and at the request of the management began to file out of the theatres. It turned out to be a brief earthquake which struck the area about midnight. No damage; no confusion.

MINNEAPOLIS

Don Swartz of Independent Film Distributors is back from a round of meetings in New York with producers and distributors of product that his firm handles in the Minneapolis and Milwaukee film zones . . . Harry Dryer has leased the Crystal, Minneapolis grind house, to Max Elkin, who operates the Loop nearby.

After negotiating for over three months, Minneapolis area independent exhibitors have agreed on a new wage contract with the projectionists, retroactive to last Nov. 30. It calls for a three-year term and for a wage increase of five per cent the first year and two and one-half per cent increase each succeeding two years.

Legislatures of both North Dakota and South Dakota have closed current sessions without passing any anti-film legislation. This is a victory for both independent exhibitors, North Central Allied and Minnesota Amusement Co.

Charles I. Marks, 69, one-time operator of the Gem Theatre, St. Paul, died. He also operated the Avery, Garner, Iowa, from 1928 to 1947, when he returned to St. Paul.



IN BUSINESS FOR HIMSELF. After more than a quarter of a century as an employe and an executive of Century Theatres, General Theatre Manager Joseph R. Springer will resign June 1 to take over leases and operate the Century Vogue, Triangle, Tivoli and Quentin in Brooklyn, and the 43rd Street in Long Island City, for himself. Springer started with Century as a head usher.

NEW YORK

Gotham's Variety Club Tent 35 will have quarters on the 10th floor of the Hotel Astor in Times Square with an outdoor garden, Chief Barker Max Cohen announced this week. The clubrooms will occupy floor space of 100x35 feet, while the office will be on the first floor.

Eagle Lion Ad and Publicity Director Max E. Youngstein has been renominated for president of the Associated Motion Picture Advertisers—a precedent-shattering action—Nominating Committee Chairman Dave Bader announced Monday. Other nominees are: Vice-President Harry McWilliams, Treasurer Harry Blair, Secretary Marjorie Harker, Public Relations Director Lige Williams; Directors Charles Alicoate, Vincent Trotta, Syd Gross, Gordon White, Blanche Livingstone; Trustees Jacques Kopfstein, Rutgers Neilson, Ray Gallagher.

Universal-International ad and publicity department along with members of the J. Arthur Rank Organization last Friday threw a farewell luncheon at a New York restaurant for Al Horwits, who has now left to take over his new post as U-I studio publicity director.

Bob Schulzbach quit 20th-Fox this week as percentage clerk presumably to join RKO; Maria Marentz, another Foxite, is leaving to live in Canada . . . Booker Myron Starr is leaving United Artists to join Eagle Lion as head booker, replacing Pearl Elson, leaving. His spot at UA is being filled by Stanley Yentes, formerly of 20th-Fox.

Deaths: Isadore Lincer, 20th-Fox transportation manager for nearly 30 years, 65, died in St. Petersburg, Fla. Funeral Sunday at the Riverside Chapel, N. Y. Survivors—his widow, Annie, two sons, Gerard and Arthur, a grandchild, Mary. The mother of Myron Starr, Warner Bros. foreign accounting department Bill Starr and Dolores Shostack; the grandfather of filmrowite Sonia Schwartz; Sylvia Levy, wife of MGM Salesman Howard Levy.

KANSAS CITY

The Missouri Theatre of St. Joe had a wedding of its own March 2 when two of its service staff—Rose Seals, operator of the concession stand, and Everett Hughes, of the service staff—were married.

Howard Wolf of the Tenth Street Theatre and Glen Beckett of the Home Theatre, both Kansas-side subsequents of the Commonwealth circuit, bolstered business last weekend with a personal appearance of Don Sullivan, KMBC singing cowpoke, and a musical combination from the KMBC Artists Bureau. The stage appearances were on Friday night only right along with the theatres regular double bills.

Bill Meyers of the Kimo Theatre staged a benefit screening for students of the University of Kansas City last week. Arrangements were made through Alpha Phi Omega, university Greek organization, which turned over all proceeds to the Red Cross.

Dickinson circuit is planning a late March opening for its new Shawnee Drive-in on the southwest outskirts of the metropolitan area. Lloyd Hirstine is manager . . . One of those once-in-a-blue-moon bookings brought "Enchantment" into the Midland Theatre, the regular home of MGM's Columbia and United Artists product. Ordinarily "Enchantment" would play the RKO Orpheum.

A second multiple-house first-run situation will be set-up in Kansas City when "Portrait

REGIONAL NEWSREEL

of Jennie" opens on a roadshow policy March 24. The Dickinson circuit is bringing two of its houses, the Kimo and the Dickinson, into a day-and-date arrangement for a run of at least two weeks. The Dickinson is located at Mission, Kans., a southwest suburb, and regularly is subsequent-run with Charles Meeker as manager. The venture is the first of its kind for Dickinson here. Kansas City outlets are all regularly subsequents. Fox Midwest has operated a three-house day-and-date situation here for several years. The Dickinson set-up makes about 1,300 seats available for the roadshow run. Fox Midwest has about 4,800 seats in its combo set up.

Funeral services were held here last week for MGM Head Booker Woodrow Wilson Walker, 25, who died of leukemia in the Bell Memorial Hospital. He joined the exchange as assistant poster clerk in 1930 when he was 16. Surviving are his widow, Mrs. Esther Walker, a daughter, Nancy Lee, two sons, Richard Dale and David Cary, and his mother, Mrs. Edith Walker.

PITTSBURGH

At a meeing of the Allied Motion Picture Theatre Owners of Western Pennsylvania, Wally Allen, who represented 20th Century-Fox for seven years until that company's field exploitation staff was discontinued in January, was appointed business manager. He succeeds George Cochran, recently resigned. At the same meeting Charles Blatt, of the Blatt Bros. Theatre Circuit, and Harry Hendel, local exhibitor, were elected to the Board of Directors.

John H. Harris, head of the Harris Amusement Companies, gave a dinner at the Duquesne Club last Thursday in honor of Vice-President and General Manager James G. Balmer, celebrating his 40th anniversary in show business. Balmer began his career with the late John P. Harris, founder of the company, which now owns a circuit of theatres, the Icecapades and the Pittsburgh Hornets Hockey Team. Attending the dinner were many prominent showmen from out of town as well as local theatremen and representatives of the motion picture distribution field.

Charles Katz, formerly theatre manager for Loew's and Warners, has been added to the sales staff of the Alexander-Fineberg Theatre Supply Company . . . Paramount Shipper Leigh Hunt, passed away last week after a brief illness. He was one of the veteran employes of film row, having worked for the old Mutual Film Exchange more than forty years ago.

MGM Division Manager John Maloney and Mrs. Maloney left Monday for a month's vacation in Florida . . . Also Floria bound are Dr. Morris Rubin of the Art Cinema and wife, who will spend a month in the sunny state. . . . Mrs. Art Levy, wife of the branch manager of Columbia Pictures, and their son left last week for Miami Beach, where they will remain until the middle of June.

Both the upstairs and downstairs union employes will receive a general eleven cents an hour increase in salary on March 19, retroactive to December 1, 1948, according to a contract signed in New York recently.

New York Realtors Berk and Krumgold have sold the new ABC drive-in near here on Highway 88 to the Mid-West Drive-In Theatres of Boston, one of the largest in the country, headed by Philip Smith and Harold Stoneman. Mid-West will make changes to conform to its method of operation.

City vs. Suburbs

Downtown theatres in Columbus, O., will welcome a recent proposal made by Mayor James A. Rhodes that the city construct downtown parking garages as a public utility in a move to counteract the drift of business to the suburbs. The Mayor asserted that the suburban shopping centers were "casting a blight" over downtown Columbus. No theatre in the city's crowded shopping area has parking facilities of its own, nor space on which to build one. The Columbus City Planning Commission is seeking an opinion from Attorney General Herbert S. Duffy as to the legality of the project of parking garages as, under the present law, cities cannot go into the off-street parking business. Mayor Rhodes questions whether this law would apply to a public utility.



BIRTHDAY. David J. Kane, manager of the Rivoli Theatre, Newark, N. J., presents the birthday cake to Louis Gold (right) in behalf of the theatre staff in celebration of the 27th anniversary of the theatre. Presentation took place at a buffet dinner given by Louis and George Gold, owners, to their employes in honor of the event.

DALLAS

Lester Dolson, west Texas exhibitor who opened two drive-ins this year, was on film row Friday . . . P. A. (Bob) Warner of Manley, Inc., arrived in Dallas Saturday morning from New York. He said he cut his business trip to Gotham short since the building of the new Manley offices and warehouse in Dallas required his personal attention.

Harold Schwarz, Tower Pictures, made a quick trip to Oklahoma . . . Lloyd Rust, since disposing of his interest in the Texas Monogram franchise, now spends his time supervising the operation of the four movie houses in Oak Cliff in which Gene Autry has an interest.

Premiere of "Bad Boy" was held at the Majestic in Dallas. The proceeds go to Boys Ranch, a project supported by the Variety Club of Dallas, which put on the premiere . . . J. O. (Skipper) Cherry, chairman of the Boys Ranch building committee, and his assistants are inspecting plans for the new buildings to be erected at the new Ranch location, about half way between Dallas and Ft. Worth. Work has already started on two of the buildings and the project is expected to be ready in time to move the boys up from Copperas Cove about August 1.

Raymond Willie, assistant to R. J. O'Donnell of Interstate theatres is back after a tour of south and south-west Texas.

Henry Stern has written the words and music for a song entitled, The Boys' Ranch Song which will be the theme song for Boys Ranch, Chief Barker Julius Schepps announces. Stern is a very active member of the Dallas Tent 17.

Members of the Junior Chamber of Commerce at Breckenridge, Tex., have called upon Interstate Theatres to live up to its verbal commitment of two or three years ago to build a new theatre there. The promise is reported to have been made to former owners of buildings purchased as a site for the new theatre.

ST. LOUIS

A delegation of members of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, headed by President Tom Edwards, will attend a public hearing in the state capitol at Jefferson City, Mo., on March 21 on Senate Bill No. 80 which seeks to modernize theatre public safety laws to eliminate the informer provision of an old law under which theatre owners of the state have been made defendants in suits on width of theatre aisles aggregating $9,000,000, half of which would go to the informers. Mid-Central Allied, and affiliates of the Theatre Owners of America and of Allied in the western part of the state are expected to send delegations to the hearing. Exhibitors will also be asked to attend the meeting.

Eagle Lion's Sanford Berns was elected president, and 20th-Fox's Raymond Cafferty business representative of the Front Office Film Exchange Employes Union, Local No. F-1 of the International Alliance of Theatrical Stage Employes.

Others elected and installed include: Vice-President Bill Emas of Monogram; Financial Secretary Mabel Godwin of MGM; Recording Secretary Marcella DeVinney of Republic; Corresponding Secretary Maud Dress of 20th-Fox; Treasurer Margaret Duggan of Republic. Members of the executive board are: Eugenia Dolan, MGM; Josephine Gollub, 20th-Fox; Frances Murphy, Warner Bros., and Mrs. E. Meyer, 20th-Fox. Board of trustees: Ruth Shurnas, Paramount; Louisa Noll, Eagle Lion;

(*Continued on Page 34*)

Sex-Film Ban?

Chairman O. J. Silverthorne of the Ontario Board of Moving Picture Censors in Toronto tossed a good-sized bomb into the Canadian film-booking situation last week by withdrawing permits for the showing of sex-hygiene features, resulting in the cancellation of further booking of such films in Ontario. The censor board chairman's action was taken following protests by Dr. Gordon Bates of Toronto in behalf of the Health League of Canada, but Silverthorne stated that the whole subject of sex education via the screen would be reviewed in consultation with medical and other associations to formulate a new policy.

Dr. Bates has filed similar objections against sex-hygiene films in the other Canadian provinces. Included in his protest was the literature which was distributed with the showing of sex pictures.

Regional Newsreel

(*Continued from Page* 33)

Catharine Foy, unattached. Guide, Ruth May, National Screen; Guardian, Mary Ellen Coons, Universal; Sergeant-at-arms, Helen Pausch, United Artists.

Regional meeting of Mid-Central Allied at Poplar Bluff, Mo., March 8, was well attended and independent exhibitors obtained information on how Allied and its regional affiates function. Vice-President A. B. Jefferis presided. Bob Bowers of Memphis, executive manager of Mid-South Allied, was guest speaker. Next regional meeting was set for March 22 in Peoria, Ill., at the Marquette Hotel.

Sunrise Easter services will be held by the Lutheran Church of Herrin, Ill., at the Egyptian Drive-In Theatre . . . O. W. and W. A. Hartner will reopen the Hartner (formerly Plaza) Theatre at Illmo, Mo., April 1 . . . Most of the drive-in theatres in the St. Louis territory will reopen April 1 or thereabouts . . . An informal meeting of members of the St. Louis MPTO has been called by President Tom Edwards for the Governor Hotel, Jefferson City, Mo., next Monday.

Screen Guild Productions' Herman Gorelick is confined to his home by a bad cold . . . The St. Louis Public Service Co., has eliminated its $1.50 weekly shopper-theatre passes and now charges a straight 10-cent cash fare for adults. It is too early to say what effect this may have on theatre attendance.

K. A. (Ken) Butterfield, head of the B. and H. Amusement Company of Nauvoo, Ill., and owner of the Mormon Theatre, was found dead in bed at his home there last Sunday morning, probably from a heart attack. He is survived by his widow who fractured her arm by a fall on the ice three weeks ago and has not yet recovered, and by a high-school-age daughter.

LOUISVILLE

After an 18-month shutdown the Dixie Theatre in Clayburg, Ind., is to reopen for the colored trade, possibly on March 19. The theatre, which is under new management and a new owner, R. E. Horton, has been completely remodeled, partly re-equipped and renamed the Neon.

Bowling Green is green enough, from the excellent weather lately, for the Sunset Drive-In there to have been opened for the season on Mar. 11 by Manager J. T. Flowers. Practically all the drive-ins in the state will open by Apr. 1.

The Planning and Zoning Commission here has approved construction of one drive-in and turned down another. Getting the green light was the house planned for National Turnpike and Third Street Road by A. C. Wallace. The Quarry Road-Poplar Level Road site was denied on the grounds that the surrounding area is residential and that serious traffic hazards would result, and that there is a playground nearby.

A dispute over filming of the State income tax movie by a non-union cameraman was settled after John P. Flaherty, business agent for IATSE Local 163, had ordered union operators in the state not to show the picture. He revoked the order after an agreement between Producer Kent Lane and Phil Harnden, according to Flaherty, the only union camerman in this area.

The southeastern basketball tournament and a visit to the row brought Gene Lutes and wife to town. He's Kentucky district manager for Chakeres Theatres of Springfield, O. . . . Mr. and Mrs. Samuel J. Switow announce the engagement of their daughter, Marilyn, to David L. Waterman, son of Mr. and Mrs. Joseph Waterman of Jackson, Miss.

ALBANY

Saul Ullman, General Manager of Fabian Upstate Theatres, has been appointed film industry Chairman for the Annual Red Cross Drive for the Albany Exchange area. Ullman is acting as co-chairman of the American Brotherhood Drive, and other charity endeavors, in his capacity as Chief Barker of the Variety Club of Albany.

The Reverend Benjamin Kuhn O.F.M. of Siena College was guest speaker at the weekly meeting of Variety Club of Albany on Monday night March 14, in the Patroon room at the Ten Eyck Hotel . . . Theresa Lamotte, typist-clerk at RKO has resigned to await a blessed event . . . Jane Langly has returned to Warners Contact Office to replace Ann Barker, resigned. Mrs. Langly has been working in the Philadelphia office, while her husband attended Temple University. Miss Elizabeth Herrick, secretary to Joe Weinstein, booker at Warners, spent the weekend in Buffalo to attend a wedding.

Arrangements have been completed for the Testimonial Dinner to Schine Film Buyer George V. Lynch, on his 30th anniversary with that organization. Committees are:

General Chairman, Arthur J. Newman; Co-Chairmen, Herman L. Ripps, Chas. A. Smakwitz; Treasurer, Jack Bullwinkel; Ticket Committee: Chairman, Dan Houlihan; Max Westebbe, Edward Maloney, Edward Ruff, Joe Miller; Seating, Nate Dickman, Ben Smith; Arrangements, Gerald L. Atkin, Milton Schosberg; Transportation, Ray Smith; Hotel Reservations, Jack Goldberg; Publicity Committee: Seymour Morris, Floyd Fitzsimmons, Edward Wall; Radio, Leonard Asch; Dinner Committee, Eugene Vogel, Harry Alexander; Entertainment, Gus Lampe, Saul Ullman; Area Chairmen: Sam Galanty, Washington; David Miller, Buffalo; Phil Fox, Buffalo; Gus Schaefer, Boston; Pete Dana, Cleveland; Jas. Grady, Cincinnati; John May, Gloversville; Sid Kallet, Syracuse. New York City Co-Chairmen, Ted O'Shea and Jules Lapidus.

Walter Reade Theatres on Monday broke ground for a deluxe 700-car drive-in on Route 9W just west of the Kingston, N. Y. city limits, the first outdoor theatre in Ulster County and the first to be built in New York State by the Reade circuit. Completion is set for June 10. Site will be landscaped with recreational innovations to attract a family clientele.

TORONTO

The opening here soon of the University Theatre, with "Joan of Arc" as the first attraction, will involve a re-arrangement in the Famous Players Canadian circuit. The new house will be teamed with the downtown Tivoli, which has been teamed for some years with the Eglinton, slated to become a second-run unit.

Television equipment is ready and can be in use in Toronto theatres within six months after the Canadian government issues licenses, declared E. J. Harris, general manager of Gaumont-Kalee, following his trip to England, where he inspected large-screen installations in six London theatres of the J. Arthur Rank Odeon circuit.

Local critics enjoyed a screening of "Quartette" at the home of Mr. and Mrs. N. A.

(*Continued on Page* 43)

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Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

A

Title — *Company*

Abbott & Costello Meet Frankenstein.U-I
Abbott & Costello Meet the Killers..U-I
Accused, The .....Para.
Act of Violence.....MGM
Adventure in Baltimore.....RKO
Adventures of Don Juan.....WB
Adventures of Gallant Bess.....EL
Affairs of a Rogue.....Col.
Africa Screams .....UA
After Midnight .....Para.
Air Hostess .....Col.
Alaska Patrol .....FC
Alias Nick Beal.....Para.
Alice in Wonderland.....EL
Alimony .....EL
All's Well .....Ind.
All the King's Men.....Col.
Amazing Mr. X.....EL
Amazon Quest .....FC
An Act of Murder.....U-I
Angel in Exile.....Rep.
Angel on the Amazon.....Rep.
Angry God, The.....UA
Anna Lucasta .....Col.
Any Number Can Play.....MGM
Apartment for Peggy.....20th-Fox
Appointment With Murder.....FC
Arctic Manhunt .....U-I

B

Babe Ruth Story, The.....Allied
Bad Boy .....Allied
Bad Men of Tombstone.....AA
Bad Sister .....U-I
Barkleys of Broadway.....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors.....EL
Belle Starr's Daughter.....20th-Fox
Beyond Glory .....Para.
Big Cat, The.....EL
Big Jack .....MGM
Big Punch, The.....WB
Big Sombrero, The.....Col.
Big Steal, The.....RKO
Big Town Scandal.....Para.
Bitter Victory .....Para.
Black Eagle, Story of a Horse.....Col.
Black Magic .....UA
Blanche Fury .....EL
Blank Wall .....Col.
Blondie's Big Deal.....Col.
Blondie Hits the Jackpot.....Col.
Blondie's Night Out.....Col.
Blondie's Secret .....Col.
Blood on the Moon.....RKO
Blue Lagoon, The.....U-I
Bodyguard .....RKO
Bomba, the Jungle Boy.....Mono.
Border Incident .....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The.....RKO
Bribe, The .....MGM
Bride of Vengeance.....Para.
Broken Journey .....EL
Brothers in the Saddle.....RKO
Bungalow 13 .....20th-Fox

C

"C"-Man .....FC
Calamity Jane and Sam Bass.....U-I
Calendar, The .....EL
Canadian Pacific 20th-Fox
Canon City .....EL
Canterbury Tale, A.....EL
Caught .....MGM
Challenge to Lassie.....MGM
Champion .....UA
Checkered Coat, The.....20th-Fox
Chicago Deadline .....Para.
Chicken Every Sunday.....20th-Fox
City Across the River.....U-I
Clay Pigeon .....RKO
Code of Scotland Yard.....Rep.
Come Be My Love.....U-I
Come To The Stable.....20th-Fox
Command Decision .....MGM
Connecticut Yankee, A.....Para.
Conspirator .....MGM
Contraband .....U-I
Coroner Creek .....Col
Countess of Monte Cristo.....U-I
Cover-Up .....UA
Cowboy and the Indians, The.....Col.
Creeper, The 20th-Fox
Crime Doctor's Diary.....Col.
Criss-Cross .....U-I
Crooked Way, The.....UA

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER. *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — (C) Comedy
(D) Drama — (Doc) Documentary
(G) Gangster — (M) Musical
(H) Horror — (W) Western
(My) Mystery — (Wa) War

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

Massacre River	G. Madison-R. Calhoun-G. Storm	4/1/49 a12/25/48
Stampede	R. Cameron-G. Storm	5/1/49 a12/11/48

ASTOR PICTURES

Look-Out Sister	Louis Jordan	67	9/15/48	
Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms	68	3/10/49	a12/4/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford		a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland		a2/5/49
Anna Lucasta	P. Goddard-O. Homolka-B. Bishop		
Blank Wall	J. Mason-J. Bennett		
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake		a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms		a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan		
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne		a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki		a1/15/49
For Those Who Dare	G. Ford-I. Lupino E. Buchanan		a2/5/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton		a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt		
Johnny Allegro	G. Raft-N. Foch-G. Macready		a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest		a2/5/49
Kazan	S. Dunne-L. Maxwell		a3/12/49
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100 Apr. '49	b2/26/49
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne		a12/4/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent		a9/11/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo		a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey		a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden		
Mr. Soft Touch	Glenn Ford-Evelyn Keyes		a9/18/48
Mutineers, The	J. Hall-A. Jergens	4/22/49	a2/5/49
Night in Havana	D. Arnaz-M. Hatcher		a2/5/49
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd		a7/31/48
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.		a2/5/49
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67 4/8/49	b2/12/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran		
Secret of St. Ives, The	Richard Ney		a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox		a2/19/49
Undercover Man	G. Ford-N. Foch	85 Apr. '49	a7/31/48
We Were Strangers	Jennifer Jones-John Garfield		a12/11/48

Westerns

Challenge of the Range	C. Starrett-S. Burnette		56	2/3/49	
Desert Vigilante	C. Starrett-S. Burnette			4/8/49	
El Dorado Pass	Charles Starrett-Smiley Burnette			10/14/48	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys			4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette				
Quick on the Trigger	C. Starrett-S. Burnette		54	12/2/48	
Singin' Spurs	Hoosier Hot Shots-Patricia White		62	9/23/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys		61	12/16/48	

EAGLE LION

CURRENT

905 Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48		b7/31/48
827 Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48		b8/7/48
906 Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48		b9/11/48
919 Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49		b3/20/48
826 Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48		b6/26/48
Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49		b3/6/48
910 He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48		b11/13/48
903 In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48		b9/4/48
831 Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48		b7/31/48
907 Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48		b10/30/48
825 Mickey *C (C)F	L. Butler-B. Goodwin-I. Hervey	87	6/23/48		b6/19/48
908 Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48		b10/16/48
923 Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49		b4/10/48
901 Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48		b7/3/48
912 Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49		b12/18/48
902 Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48		b9/18/48
911 Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48		b12/4/48
Sp. Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133			b7/31/48
915 Red Stallion in the Rockies *C	Red Stallion-A. Franz	85	3/2/49		a11/6/48
Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49		a11/6/48
953 Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49		b3/5/49
Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48		b8/14/48
Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49		
829 Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48		b7/24/48
909 Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48		b10/30/48

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer			Apr. '49	
Alimony	J. Beal-M. Vickers				
Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster			Apr '49	
916 Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90			b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90			b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108			b10/2/48
941 It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
Man Wanted	Anabel Shaw-Robert Lowery				
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92			b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88			b2/26/49
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95			b1/22/49
Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Quartette (D)A	H. Baddeley-D. Bogarde	120			b12/4/48
954 Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49		
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94			b10/2/48
920 Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95			b11/6/48
927 Tulsa *T	S. Hayward-R. Preston-P. Armendariz	88	4/13/49		a10/2/48
Waterloo Road (D)A	John Mills-Stewart Granger	85			b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93			b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49		b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne		3/1/49		
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48		b10/16/48
"C"-Man	D. Jagger-J. Carradine				
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49		
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48		b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49		b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer				
Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney		4/15/49		
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48		b8/14/48
Not Wanted	S. Forrest-L. Penn				
Search for Danger	J. Calvert-A. Dekker		4/8/49		
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48		b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49		b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48		b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914 Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
917 Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
915 Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
831 Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48		b6/19/48
829 Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48		b5/29/48
919 Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
909 Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48		b10/9/48
903 Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48		b8/14/48
913 Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49		b11/20/48
901 Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48		b8/21/48
904 No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48		b10/9/48
912 Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49		b8/31/47
830 Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48		b3/27/48
905 Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48		b8/28/48
902 Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48		b8/7/48
916 Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
911 3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49		b12/4/48
906 Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48		b10/16/48
910 Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48		b12/11/48

COMING

Any Number Can Play	C. Gable-A. Smith				a3/5/49
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant			May '49	a10/2/48
Big Jack	Wallace Beery-Marjorie Main				a1/29/49
Border Incident	G. Murphy-R. Montalban				a3/5/49
918 Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88		Apr. '49	b2/19/49

Title	Company
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep.
Dark Past	Col.
Daughter of Darkness	Para.
Daughter of the Jungle	Rep.
Daughter of the West	FC
Date With Judy, A	MGM
Dear Wife	Para.
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col.
Disaster	Para.
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down Dakota Way	Rep.
Down to the Sea in Ships	20th-Fox
Dream Girl	Para.
Dude Goes West, The	Allied
Duke of Chicago	Rep.
Dulcimer Street	U-I
Dynamite	Para

E

Easter Parade	MGM
Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Emperor Waltz, The	Para.
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep.
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono.
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono.
Fighting O'Flynn, The	U-I
Firebug Squad	SGP
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
For Those Who Dare	Col.
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Forsyte Saga, The	MGM
Fountainhead, The	W
Frontier Investigator	Rep

G

Gallant Blade	Col
Gallant Legion, The	Rep.
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col.
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para.
Great Lover, The	Para.
Great Manhunt, The	Col
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep.
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col.
Hideout	Rep.
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep.
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Look-Out Sister	Astor
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Macbeth	Rep.
Madame Bovary	MGM
Make-Believe Ballroom	Col
Malaya	MGM
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Mickey	EL
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie				a2/26/49
	Conspirator	R. Taylor-E. Taylor				a2/26/49
	Edward, My Son	S. Tracy-D. Kerr				
	Forsyte Saga, The	Garson-Flynn-Pidgeon-R. Young				a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston		Apr. '49		a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson				a2/26/49
	Intruder in the Dust	C. Jarman, Jr.				
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
	Madame Bovary	J. Jones-J. Mason-L. Jourdan				a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese				
	Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore				
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake				
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall				a1/22/49
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan				a1/29/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58			b3/5/49
	That Midnight Kiss *T	K. Grayson-M. Lanza				a3/5/49

MONOGRAM

CURRENT

4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49		b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young.	69	8/29/48		b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49		b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801	16 Fathoms Deep *Ansco (D)F	L. Chaney-A. Lake	82	7/25/48		b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49		a8/21/48
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol				
	Leave It To Henry	R. Walburn-G. Moore				
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49		
4810	Steamboat Rhythm	J. Davis-J. Marston-V. A. Borg	67	5/29/49		a2/5/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4804	Tuna Clipper	R. McDowall-E. Verdugo	77	4/10/49		a2/5/49

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor		1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
4842	Mark of the Whip	W. Wilson-A. Clyde				
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4767	Rangers Ride	Wakely-Taylor-Belmont	56	9/26/48		
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4853	Trails End	J. M. Brown	55	4/3/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards.	90	9/24/48		b7/31/48
4719	Waterfront at Midnight (D)A	W. Gargan-M. B. Hughes-R. Travis	63	6/25/48		b5/8/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/6/49		a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan		8/5/49		a6/12/48
	Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Duryea		6/10/49		
	My Friend Irma	M. Wilson-J. Lund-D. Lynn				
	Red, Hot & Blue	B. Hutton-V. Mature				a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford				
	Rope of Sand	Lancaster-Calvet-Rains-Lorre				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones	B. Hope-L. Ball		7/4/49		a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews		7/22/49		a6/26/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
	Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

CURRENT

					Trade Shown
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	65	Oct. '48	b11/13/48
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

	Adventure in Baltimore	R. Young-S. Temple-J. Agar			a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
	Follow Me Quietly	W. Lundigan-J. Corey			
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		a2/12/49
	Interference	Mature-Ball-Scott-Tufts			b1/1/49
	It's Only Money	F. Sinatra-J. Russell-G. Marx			a9/11/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a2/12/49
	Love Is Big Business	C. Colbert-R. Young-G. Brent			a7/5/47
	Montana Belle	Jane Russell-George Brent			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			
	Rustlers	Tim Holt-Richard Martin			a9/6/47
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Savage Splendor	African Travelogue	63		
	Set-Up, The	R. Ryan-A. Totter			a2/12/49
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
	Weep No More	Cotten-Valli-Paar-Byington			a7/3/48
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a5/15/48

REPUBLIC

CURRENT

				Rel. Date	
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago	T. Brown-A. Long		3/15/49	a2/19/49
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout	L. Bridges-A. Booth	61	3/8/49	a2/19/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107	10/1/48	b10/16/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Down Dakota Way *U	R. Rogers-D. Evans			
	Hellfire	W. Elliott-M. Windsor			a2/12/49
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80		b2/19/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b2/5/49
	Strange Caravan, A	J. Wayne-V. Ralston-P. Dorn			
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald			
	Susanna Pass *U	R. Rogers-Trigger-D. Evans		4/29/49	a3/12/49

Westerns

	Death Valley Gunfighter	A. Lane-E. Waller		3/29/49	
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
	Frontier Investigator	A. Lane-E. Waller-F. Ford			
	Law of the Golden West	M. Hale-G. Davis-S. Elliott			
	Outcast of the Trail	M. Hale-P. Hurst			
	Prince of the Plains	M. Hale-S. Davis			
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft		4/8/49	
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	11/24/48	
861	Sundown in Santa Fe	A. Lane-E. Waller	60	1/22/49	b3/5/49

SCREEN GUILD PRODUCTIONS

	Firebug Squad	R. Lowery-A. Gwynne			
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	FC
Not Wanted	FC

O

Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fox
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outpost in Morocco	UA

P

Paleface	Para
Parole	E-L
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of October	Col
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para
Rose of the Yukon	Rep
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col
Rusty Saves a Life	Col
Rusty's Birthday	Col.

S

Sam Wynne	RKO
Samson and Delilah	Para
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Set-Up, The	RKO
Shamrock Hill	EL
Shanghai Chest, The	Mono
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col
Smart Girls Don't Talk	WB
Smugglers Cove	Mono
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Steamboat Rhythm	Mono.
Strange Caravan, A	Rep.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
Thelma Jordon	Para.
There Is No Escape	SG
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterfront at Midnight	Para.
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will James' "Sand"	
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida		62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee		84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John		58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff		91	10/8/48		b11/27/48
4818	Omoo	P. de Cordoba-Ron Randell-L. Kincaid			3/4/49		
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart		75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter		68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes		71	8/13/48		b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes-R. Hadley			3/18/49		
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley		62	12/3/48		b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John			4/2/49		
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John			4/23/49		
	There Is No Escape						
4809	Thunder in the Pines	George Reeves-Ralph Byrd		61	12/10/48		

SELZNICK RELEASING ORGANIZATION

	Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92			b8/28/48
	Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
	Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn	99	Oct. '48		b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman	87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell	65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield	62	July '48		b8/14/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend	94	Feb. '49		b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent	68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark	95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero	85	July '48		b7/3/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell	119	Mar. '49		b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins	78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray	68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde	139	Sept. '48		b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva	68	Sept. '48		b6/19/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford	72	Nov. '48		b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas	103	Feb. '49		b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway	99	Sept. '48		b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore	93	Feb. '49		b6/28/47
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray	102	July '48		b12/6/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier	69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee	81	Mar. '49		b3/5/49
843	Night Wind (D)F	Flame-Charles Russell	68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark	95	Nov. '48		b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn	108	Jan. '49		b11/6/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan	91	July '48		b6/26/48
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.	89	Aug. '48		b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner	82	Jan. '49		b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White	102	Jan. '49		b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen	63	Dec. '48		b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee	105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas	111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Fairbanks, Jr.	98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley	75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark	99	Dec. '48		b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan		June '49		a2/5/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt	93	Apr. '49		b3/12/49
	Come to the Stable	L. Young-C. Holm		Sept. '49		a2/12/49
	Everybody Does It	L. Darnell-C. Holm-P. Douglas				
914	Fan, The	Crain-Sanders-Carroll-Greene	79	May '49		a7/24/48
	Father Was a Fullback *T	F. MacMurray-M. O'Hara-B. Lynn				
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson		June '49		a2/12/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie	71	April '49		b1/15/49
	I Was a Male War Bride	C. Grant-A. Sheridan		Oct. '49		a2/5/49
904	Impulse (D)A	D. Andrews-M. O'Hara	91	Apr. '49		b3/12/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas		July '49		
913	Mr. Belvedere Goes to College	C. Webb-S. Temple	83	May '49		a2/5/49
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood		Nov. '49		
	Pinky	J. Crain-W. Lundigan-E. Waters				
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix		Aug. '49		a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin		July '49		a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark				a2/5/49
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa		Apr. '49		a1/22/49
915	Tucson	J. Lydon-P. Edwards-C. Russell	64	May '49		a7/17/48
	Will James' "Sand"	M. Stevens-C. Gray-C. Grapewin		July '49		a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter		June '49		a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri	57	10/22/48		b10/30/48
	Conspiracy in Teheran	Derek Farr-Marta Labarr	83	10/22/48		b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton	82	Feb. '49		b2/26/49
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers	90	10/15/48		b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton	81	10/1/48		b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter	71	11/19/48		b3/29/47
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick	71	3/11/49		b3/12/49
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh	88	12/10/48		b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour	99	1/29/49		b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn	95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars		July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt	80	8/19/48		b8/7/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan	125	8/26/48		b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages	76	11/21/48		b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe	75	12/17/48		b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks	62	10/8/48		a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn	76	8/11/48		b7/17/48
	Urubu (D)F	Native Cast	66	8/16/48		b8/21/48
	Vicious Circle (D)A	Conrad Nagel	77	7/24/48		b5/29/48

COMING

	Africa Screams	B. Abbott-L. Costello-H. Brooks				
	Black Magic	O. Welles-N. Guild	103			
	Champion	K. Douglas-M. Maxwell	100	5/20/49		a2/26/49
	Crooked Way, The	J. Payne-E. Drew-S. Tufts	89	4/22/49		a2/26/49

Great Dan Patch, The	D. O'Keefe-G. Russell-C. Greenwood			
Home of the Brave	J. Edwards-J. Corey-S. Brodie			
Impact	B. Donlevy-E. Raines-H. Walker	109	4/1/49	a2/26/49
Indian Scout	George Montgomery-Ellen Drew			a8/21/48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton			
Outpost in Morocco	G. Raft-A. Tamiroff	92	5/2/49	a2/26/49
Quicksand	M. Rooney-Jeanne Cagney			
Red Light	G. Raft-V. Mayo			
Too Late for Tears	Scott-DeFore-Miller-Corey	99		
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead			

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez			
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61		a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49	b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48	b7/3/48
686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49	b8/28/48
663	Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48	b12/6/47
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48	b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49	b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton	112	Nov. 48	b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49	b12/11/48
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48	
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49	b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48	b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150		b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48	b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48	b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49	b1/29/49
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48	b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48	b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48	b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48	b8/21/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48	b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48	b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48	b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49	b10/30/48

COMING

	Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			
	Arctic Manhunt	M. Conrad-C. Thurston			a2/5/49
	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
	Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
	City Across the River (D)F	S. McNally-J. Corey	90		b2/26/49
	Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			
	Contraband	H. Duff-D. Duryea-S. Winters			
	Curtain Call at Cactus Creek	D. O'Connor-E. Arden-V. Price			
	Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			a2/5/49
692	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long	75	Apr. '49	a1/15/49
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
	Sword in the Desert	M. Toren-D. Andrews-S. McNally			
	Take One False Step	W. Powell-J. Gleason			a2/19/49
	Western Story, The	Y. deCarlo-S. Brady			a3/12/49
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
	Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49	b12/25/48
727	Big Punch, The (D)A	W. Morris-L. Maxwell-G. MacRae	80	6/26/48	b5/29/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48	b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	83	8/21/48	b7/31/48
806	Fighter Squadron *T (Spectacle)F	E. O'Brien-R. Stack-T. D'Andrea	96	11/27/48	b11/20/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	86	2/12/49	b1/22/49
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	96	2/19/49	b1/29/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	102	10/23/48	b9/18/48
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	97	11/13/48	b10/23/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	101	7/31/48	b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	118	8/14/48	b8/16/47
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	90	1/1/49	b12/11/48
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	99	7/3/48	b6/12/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	80	9/25/48	b8/28/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	81	10/9/48	b9/18/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	88	3/12/49	b2/19/49
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	86	9/4/48	b8/7/48
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	91	1/15/49	b12/25/48

COMING

	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet			a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	88	3/26/49	b3/5/49
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	My Dream Is Yours *T	Carson-Day-Bowman-Arden			a6/26/48
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Octopus and Miss Smith, The	J. Wyman-D. Morgan			
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Somewhere in the City	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

ADVANCE DATA
On Forthcoming Product

The Great Dan Patch (UA) Principals: Dennis O'Keefe, Gail Russell, Ruth Warrick, Clarence Muse. Director, Joe Newman. The true story of the best harness horse of all times, Dan Patch, and how he breaks records throughout his career and then bids his faithful followers farewell.

Montana Belle (RKO) Trucolor. Principals: Jane Russell, George Brent. Director, Allan Dwan. A western about the Dalton brothers who scourge Oklahoma in the '90s, with the boys rescuing beautiful Belle Starr; eventually, the desperadoes are wiped out.

Anna Lucasta (Col.) Principals: Paulette Goddard, Broderick Crawford, Bill Bishop. Director, Irving Rapper. The adaptation of the famous stage play in which a poor Pennsylvania family tries to capture a farm boy for their wayward daughter because of his savings; eventually, after many mishaps, true love finds its course.

NEWSREEL SYNOPSES

(Released Wednesday, March 16)

ALL AMERICAN (Vol. 7, No. 334)—Church credit union; Government medical plan; Negro Assistant D. A. in Queens; Boxer Ezzard Charles; Louis Armstrong in Mardi Gras.

MOVIETONE (Vol. 32, No. 21)—Odom non-stop flight; Axis Sally guilty; Train robbers; Rollins Degree for Truman; Award to "Snake Pit"; Hats from carpets; Louis to promote; Dodgers in baseball training (except Det., Mil.); Chariot racing.

NEWS OF THE DAY (Vol. 20, No. 255)—Train robbers; Axis Sally guilty; Degree for Princess Elizabeth (except Atl., N. Orl.); Square dance craze; Chariot racing; Louis to promote; Dodgers in baseball training (except Det.).

PARAMOUNT (No. 58)—Odom non-stop flight; USSR returns cruiser; Danish minister here for pact talks; Axis Sally guilty; Train robbers; Smallest car.

TELENEWS (Vol. 2, No. 11)—Indonesian capital falls; India Commonwealth meeting; Burma war; Kashmir fighting; Molotov mystery; Japan stripped of power; Smuts campaigns; Munitions explosion in Turkey; Paper mill fire in England; Atlantic pact meeting; Wire tapping; Railway Express stoppage; Spy suspects arraigned; English girl works in N. J. on exchange; Revolt against new look; Skiing; Women wrestlers.

UNIVERSAL (Vol. 22, No. 229)—Odom non-stop flight; Axis Sally guilty; USSR returns cruiser; Dutch carnival; Louis to promote; Atlee inspects airlift; Rollins degree for Truman; Hats from carpets; Hare and hounds.

WARNER PATHE (Vol. 20, No. 60)—Riding the airlift; Axis Sally guilty; Train robbers; Odom non-stop flight; Rollins degree for Truman; Floods threaten midwest; Brazilian ship visits Golden Gate; USSR returns cruiser; U.S.S. Tarawa retired; Louis to promote (except N. Y.); Skiing (except N. Y.); Great American Quiz: Daniel Boone.

(Released Saturday, March 19)

MOVIETONE (Vol. 32, No. 22)—Coal miners quit; Jap police anniversary; Cars blessed in Rome; Egyptian temple restored; Fashions; "Mother Is a Freshman" contest at colleges; Baseball players sue major leagues; Canoebogganing; Boxing kids.

NEWS OF THE DAY (Vol. 20, No. 256)—Senators on Atlantic pact; Egyptian temple restored; Cars blessed in Rome; Fashions; Boxing kids; Canoebogganing.

PARAMOUNT (No. 59) — Another season for Connie Mack; Egyptian temple restored; Canada Day at West Point; Lightest solid; Czechoslovakia a year after Red seizure; Bike derby; Amateur Grand National in England.

UNIVERSAL (Vol. 22, No. 230)—Dutch warehouse fire; Bronx warehouse fire; English factory explosion; Truman on vacation; Boxing kids; Motorcycle racing; Horse race in England.

WARNER PATHE (Vol. 20, No. 61)—Truman and Vinson on vacation; Egyptian temple restored; Jap police anniversary; "South of St. Louis" premiere; Parisian lives; Tank parade in Bavaria; Paris fashions; Boxing kids; Australian wild horses; Motorcycle racing.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott		3/1/49
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone,	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott		4/1/49

EAGLE LION

738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
	It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Murder Mob	B. Cabot-W. Bond	64	Nov. '48
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Mob Town	Dead End Kids		3/25/49
	Murder in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49

RKO RADIO

912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
913	She	H. Gahagan-R. Scott		Dec. '48

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers	1/29/49
872	In Old Caliente	Roy Rogers	12/15/49
	Ranger and the Lady	Roy Rogers	4/10/49
874	Saga of Death Valley	Roy Rogers	2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray	11/30/48
871	Shine On Harvest Moon	Roy Rogers	10/31/48
8602	Yokel Boy	A. Dekker-J. Davis	11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

SCREEN GUILD PRODUCTIONS

S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

All's Well	C. Laughton		
Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
Man on the Eiffel Tower *Ansco	C. Laughton		
Pirates of Capri	L. Hayward		
Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
Quiet One (Mayer-Burstyn)	D. Thompson	67	
Story of Life (Crusades)	J. Crehan	67	b7/10/48
Strange Victory (Target)	V. Richardson	73	b7/24/48
Street Corner (Viro)	M. M. Jones	70	b12/18/48
Zamba	G. Cooper		

ARGENTINA

Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

All Over the Town (C)F	S. Churchill	88	b2/26/48
Blind Goddess	E. Portman	88	b9/25/48
Bonnie Prince Charlie	D. Niven	126	b11/13/48
Brighton Rock	R. Attenborough	92	b1/3/48
Elizabeth of Ladymead	A. Neagle	97	b1/8/49
Fools Rush In (C)A	S. A. Howes	82	b3/12/49
Ghosts of Berkeley Square	R. Morley	90	b11/1/47
Glass Mountain	D. Gray	97	b2/12/49
Guinea Pig	R. Attenborough	99	b10/30/48
History of Mr. Polly	J. Mills	96	b2/19/49
Loves of Joanna Godden	G. Withers	85	b6/21/47
Mark of Cain	E. Portman	88	b1/17/48
Mrs. Fitzherbert	P. Graves	99	b2/14/48
Never More	A. Todd	91	b2/12/49
Showtime (English Films)	A. Todd	91	b6/5/48
Silent Dust	S. Gray	83	b1/29/49
Small Back Room	D. Farrar	104	b2/12/49
Small Voice	V. Hobson	83	b11/27/48
Weaker Sex	U. Jeans	84	b10/2/48
Winslow Boy	R. Donat	117	b9/11/48

FRANCE

Cesar (Siritzky)	Raimu	120	b11/6/48
Chips Are Down (Lopert)	M. Presle	93	b2/12/49
Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
Eternal Husband (Vog)	Raimu	91	b12/3/48
Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
Fric-Frac (Oxford)	Fernandel	190	b6/5/48
Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
Marius (Siritzky)	Raimu	128	b5/15/48
Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
Nais (Siritzky)	Fernandel	105	b6/19/48
Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
Montecassino (Superfilm)	A. Lolli	93	b11/6/48
Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

SWEDEN

Interlude (Globe)	V. Lindfors	83	b1/15/49
I Am With You (Dubbed) (Carlson) (Doc)	F. N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

1947-48

ASTOR PICTURES

Jimmy Fidler's Personality Parade (20) .....12/20 .....
Boss Comes to Dinner (10). 4/1 .....
Makers of Destiny #1(17½) 5/1 6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

Rel. No.	Title	Rel. Date	Data
	SPECIAL (4)		
	(Rel. Nos. 83601, 83801, 842 and 83901)		
	MY PAL FEATURETTES (3)		
	(Rel. Nos. 83201 to 83203)		
	WALT DISNEY CARTOONS (6)		
	Reissues		
	(Rel. Nos. 84701 to 84706)		

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

TECHNICOLOR CARTUNES (5)
Reissues
(Rel. Nos. 3321 to 3325)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

	SING AND BE HAPPY SERIES (8)		
3381	Spotlight Serenade (10)...	3/29	.....
3382	Singing the Blues (10)....	5/	7/31
3383	River Melodies (8).....	7/5	7/31
3384	Songs of the Season (8)...	10/11	1/22
3385	Hits of the Nineties (9)...	10/18	.....
	NAME BAND MUSICALS (13)		
3301	Alvino Rey and Orch. (15).	10/22	2/14
3302	Drummer Man (15).....	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15).	6/23	7/31
3308	Jimmy Dorsey & Orch. (15).	8/18	9/25
3309	Red Skin Rumba (15).....	9/15	9/25
3310	Buddy Rich & Orch. (15)..	10/13	1/15
	SPECIALS (2)		
3201	Snow Capers (19).....	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

Rel. No.	Title	Rel. Date	Data
	M.M. BUGS BUNNY SPECIAL (8)		
4719	Hot Cross Bunny (7).....	8/21	10/16
4720	Hare Splitter (7).....	9/25	1/29
4721	My Bunny Lies Over the Sea ( ) 12/4		.....
4722	Hare-Do (7)	1/15	.....
4723	Mississippi Hare (7).....	2/26	.....
4724	Rebel Rabbit (7).....	4/9	.....
4725	High Diving Hare (7).....	4/30	.....

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COLUMBIA

	THREE STOOGES COMEDIES (8)		
1401	Heavenly Daze (16½)....	9/2	9/25
1402	I'm A Monkey's Uncle (16).	10/7	10/23
1403	Mummy's Dummies (16)...	11/4	1/22
1404	Crime on Their Hands (17½) 12/9		3/12
1405	The Ghost Talks (16).....	2/3	.....
1406	Who Done It?.....	3/3	.....
	ASSORTED & ALL-STAR COMEDIES (12)		
1421	Billie Gets Her Man (17).	9/9	9/25
1422	Go Chase Yourself (17)....	10/14	10/9
1423	Parlor, Bedroom and Wrath (16) 12/16		.....
1424	Radio Riot (16).....	2/10	.....
1425	Sunk in the Sink (16).....	3/10	.....
1431	A Pinch in Time (16).....	11/11	.....
1432	He's In Again (16½).....	1/13	.....
1433	Miss In A Mess (16½)..	1/13	.....
	CAN YOU TOP THIS? (2)		
1411	#1 (13) 11/18		.....
	COMEDY FAVORITES (6)		
	Reissues		
1441	Pest from the West (18½).	9/30	.....
1442	Ay Tank Ay Go (16).....	10/21	.....
1443	Static in the Attic (19)...	12/23	.....
1444	Nothing But Pleasure (17).	3/31	.....
	FOX AND CROW (8)		
	Technicolor		
1701	Robin Hoodlum (7).....11/23		3/12
1702	Magic Fluke (7).....	3/24	.....
	ONE-REEL SPECIAL		
1551	Candid Microphone No. 1 (11) 10/21		.....
1552	Candid Microphone No. 2 (10½)	3/3	.....
	COLOR RHAPSODIES (8)		
1501	Pickled Puss (6½).....	9/2	9/2*
1502	Lo, The Poor Buffalo (6½).11/4		1/1
1503	Coo-Coo Bird Dog (6).....	2/3	.....
	COLOR FAVORITES (8)		
	Reissues		
1601	The Stork Takes a Holiday (8)	9/9	...
1602	Swing Monkey Swing (8)..10/14		....
1603	The Little Match Girl (8½) 11/25		....
1604	Glee Worms (7½).....12/16		...
1605	A Boy and His Dog (7)...	1/6	
1606	Spring Festival (8).....	3/17	.....
	FILM NOVELTIES (8)		
1901	Rhapsody on Ice (9).....11/23		3/12
	VERA VAGUE LAFF TOURS (8)		
1751	A Lass in Alaska (10½)..10/28		10/9
1752	Sitka Sue (10½).....	1/20	.....
	WORLD OF SPORTS (12)		
1801	Diving Champions (9½)..	9/23	10/2
1802	Acrobatic Babies (9½)...10/14		10/2*
1803	Babe Didrickson, Queen of Sports (10).....11/25		2/12
1804	Flashing Fins (10).....11/23		3/12
1805	Mrs. Golf (10).....	2/24	.....
1806	Trigger Magic (10).....	3/17	.....
	THRILLS OF MUSIC (12)		
1951	Elliot Lawrence & Orch. (10½)	9/23	9/2*
1952	Ray Eberle & Orch. (10)...11/4		2/12
1953	Louis Prima & Orch. ( ).12/16		....
1954	Buddy Rich & Orch. ( ).	1/20	....
1955	Charlie Spivak & Orchestra ( )	3/24	.....
	SCREEN SNAPSHOTS (12)		
1851	Hollywood Holiday (9)....	9/2	10/2
1852	A Day at C.B.S. (9½)...10/7		1/1
1853	Stars to Remember (9½)..11/18		2/12
1854	Hollywood Santa Claus Lane (10) 12/23		....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....
	COMMUNITY SINGS (8)		
1651	Baby Face (9).....	9/16	10/2
1652	My Happiness (10).....10/21		1/22
1653	It's Magic (9½).....12/23		.....
1654	Bouquet of Roses ( ).....	2/17	.....
5657	Christmas Carols (10½)...12/9		....
	SERIALS		
1120	Congo Bill (15 Chapters)..10/28		....
1140	Bruce Gentry (15 Chapters)	2/10	....

METRO-GOLDWYN-MAYER

	MGM CARTOONS (16)		
W-31	Old Rockin' Chair Tom (7).	9/18	1/15
W-32	Lucky Ducky (8).....10/9		
W-33	Professor Tom (8).....10/20		3/12
W-34	The Cat That Hated People (7) 11/20		2/2
W-35	Mouse Cleaning (8).....12/11		3/5
W-36	Goggle Fishing Bear (7)....	1/15	....
W-37	Bad Luck Blackie ( ).....		....
W-38	Polka Dot Puss (8).....	2/26	....
	PETE SMITH SPECIALTIES (10)		
S-51	Why Is It? (7).....	9/11	11/1
S-52	Pigskin Skill (8).....	9/18	10/2
S-53	Ice Aces (8).....	11/6	2/1
S-54	Let's Cogitate (8).....	12/25	2/2
S-55	Super Cue Men (8).....	1/1	....
S-56	What I Want Next (8).....	2/12	....
	GOLD MEDAL CARTOONS (Reissues)		(4
W-21	The Little Goldfish (8)....11/20		....
W-22	Fine Feathered Friends (8)..	1/1	....
W-23	The Blue Danube ( ).....		....
W-24	Sufferin' Cats ( ).....		....
	FITZPATRICK TRAVELTALKS (8)		
T-11	Wandering Through Wales (9) 10/16		2/1
T-12	Night Life in Chicago (9)...11/27		2/2
T-13	Scholastic England (8).....12/18		...
T-14	Ontario, Land of Lakes (10).	2/12	...
T-15	Calling on Michigan (10)...	3/5	...
	THE PASSING PARADE (6)		
K-71	The City of Little Men (10).11/20		2/
K-72	Annie Was A Wonder (10)..	1/29	...
	MGM SPECIALS (2 Reel) (4)		
A-1	Mighty Manhattan ( ).....		..

PARAMOUNT

	PACEMAKERS		
K8-1	Appointment With Baby (11).10/8		1/
K8-2	Mr. Groundling Takes the Air (11) 12/3		1/
K8-3	Make Mine Monica (11)....	1/14	2/
K8-4	The MacAdemy Awards (8)..	2/18	...
K8-5	I Remember You (11).....	3/18	...
K8-6	My Silent Love ( ).....	4/22	...
K8-7	The Lambertville Story (10).	5/20	...
	NOVELTOON		
P8-1	The Mite Makes Right (8)..10/		1/
P8-2	Hector's Hectic Life (7)...11/19		1/
P8-3	Old Shell Game (7).....12/17		2/
P8-4	The Little Cut-up (7).....12/17		2/
P8-5	Hep Cat Symphony (7).....	2/4	...
P8-6	The Lost Dream (8).....	3/18	...
P8-7	Little Red School Mouse (7).	4/15	...
P8-8	A Haunting We Will Go (9).	5/13	...
P8-9	A Mutt in a Rut (8).....	5/27	...
	SCREEN SONG		
X8-1	Readin' Ritin' and Rhythmetic (7) 10/22		1/
X8-2	The Funshine State (8).....	1/7	2/
X8-3	The Emerald Isle (7).....	2/25	...
X8-4	Comin' Round the Mountain (7)	3/11	...
X8-5	The Stork Market (8).....	4/8	...
X8-6	Spring Song ( ).....	6/3	...
	SPEAKING OF ANIMALS		
Y8-1	The Gnu Look (10).....10/29		1/
Y8-2	Calling All Animals (10)....	1/7	2/
Y8-3	Meet the Champ (9).....	2/11	...
Y8-4	Hocus Focus (10).....	4/22	...
	G. RICE SPORTLIGHT		
R8-1	Hot Rod Speedsters (10)...11/5		12/
R8-2	Acrobatic Illini (10).....	1/7	2/
R8-3	Sno' Time for Learning (10).	1/21	2/
R8-4	In the Driver's Seat (10)...	3/4	...
R8-5	Best of Breed (10).....	4/8	...
R8-6	Fairway Champions (10)....	5/6	...
	POPEYE		
E8-1	Robin Hoodwinked (7).....11/18		1/
E8-2	Symphony in Spinach (7)....12/31		...
E8-3	Premiere (11).....	3/25	...
E8-4	Lumber Jack & Jill (7)....	5/27	...
	UNUSUAL OCCUPATIONS		
L8-1	The Glass Orchestra (10)...11/26		1/
L8-2	The Early Bird (10).....	1/28	...
L8-3	The Flying Dancers (10)....	3/11	...
L8-4	The Fall Guy (11).....	4/15	...
L8-5	Flying Grandmother (10)....	6/3	...
	POPULAR SCIENCE		
J8-1	Solar Secrets (10).....12/24		2/
J8-2	The Stocking Yarn (10).....	2/4	...
J8-3	White Magic (11).....	4/1	...
J8-4	Air Force Fire Fighters (10).	4/29	...

RKO RADIO

	THIS IS AMERICA (13)		
93101	County Fair (18).....11/12		1/
93102	Girls in White (17).....12/10		1/
93103	Berlin Powder Keg (17)..	1/20	...
93104	Our Daily Bread (16).....	2/4	...
93105	On Watch (16).....	3/4	...
	SPECIAL (2)		
	Football Headliners of 1948 ( ) 12/10		...
	Playful Pelican (7).....10/8		...
	EDGAR KENNEDY (6)		
	10th Series		
93401	Contest Crazy (17).....10/1		12/
	LEON ERROL (6)		
93701	Uninvited Blonde (16)....11/12		...
93702	Backstage Follies (19)....12/24		2/
93703	Dad Always Pays (18).....	2/18	...
	MY PAL (4)		
93201	Pal's Return (20).....11/26		3/
	SCREENLINERS (13)		
94201	Jan August & His Piano (8) 10/20		.
94202	Block Party (8).....11/26		3/
94203	It Pays to Be Ignorant (8).12/24		3/
94204	Men of the Shooting Stars (9)	1/21	...

Rel. No.	Title	Rel. Date	Data
	WALT DISNEY CARTOONS (10)		
4101	Pluto's Purchase (7)	7/9	
4102	The Trial of Donald Duck (7)		
4103	Catnap Pluto (6)	8/13	9/22
4104	Inferior Decorator (7)	8 27	
4105	Pluto's Fledgling (7)	9/10	12/18
4106	Soup's On (8)	10/15	
4107	Three for Breakfast (8)	11/5	3/12
4108	Mickey and the Seal (7)	12/3	3/12
4109	Tea for Two-Hundred (7)	12/24	3/5
4110	Pueblo Pluto (7)	1/14	
4111	Donald's Happy Birthday (7)	2/11	
4703	Pluto's Judgment Day (8).	1/28	
	SPORTSCOPES (13)		
4301	Texas Redhead (8)	9/24	1/22
4302	Frozen Fun (8)	10/22	3/12
4303	Athletic Stars (8)	11/19	3/12
4304	Fighting Tarpon (8)	12/17	
4305	Game Birds (8)	1/14	
4306	Waders of the Deep (8)	2/11	
	RAY WHITLEY REVIVALS (4)		
3501	Keep Shooting (17)	9/10	
3502	Range Rhythm (18)	10/15	
3503	Cactus Capers (17)	11/19	
3504	California or Bust (18)	12/24	
	WALT DISNEY (8)		
	Reissues Series 2		
4701	Goofy and Wilbur (8)	10/1	
4702	Wynken, B'ynken and Nod (8)	11/19	

REPUBLIC

SERIALS

991	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
	King of the Jungleland (15 Chapters) (Reissue).	4/23	

CARTOONS

Trucolor

	Beyond Civilization to Texas (8)	3/15	3/12
	The Three Minnies ( )	4/15	

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

8254	Copenhagen Pageantry (8).	1/48	5/1
8255	Scenic Sweden (8)	6/48	6/5
8256	Riddle of Rhodesia (8)	7/48	9/4
8257	Bermuda (8)	8/48	9/4
8258	Desert Lights (8)	8/48	8/21
8259	Portrait of the West (8)	10/48	
8260	Way of the Padres (8)	1/48	
	Black and White		
8203	Sky Thrills (9)	3/48	5/1
8204	Majesty of Yellowstone (9).	7/48	6/19
	SPORTS REVIEW (7)		
8302	Olympic Class (10)	2/	5/1
8303	Everglades Adventure (9)		5/1
8304	Football Finesse (10)	9/	6/6
8305	Olympic Water Wizards (9).	10/	12/4
8306	Yankee Ski-Doodle (8)	12/	
8352	Aqua Capers (T) (8)	1/	5/
8353	Playtime in Scandinavia (T) (8)	4	6/8

Rel. No.	Title	Rel. Date	Data
	TERRYTOONS (20)		
	Technicolor		
8512	Felix the Fox (7)	1/	6/8
8513	Taming the Cat (7)	1/	6/8
8514	The Magician (7)	3/	6/19
8515	Chipper Chipmunk, The (7).	3/	8/2
8516	Hounding the Hares (7)	4/	6/8
8517	Feudin' Hillbillies (7)	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7)	6/	6/19
8520	A Sleepless Night (7)	6/	6/19
8521	The Witch's Cat (7)	7/	9/4
8522	Magpie Madness (7)	7/	8/28
8523	Love's Labor Won (7)	8/	9/11
8524	The Hard Boiled Egg (7)	10/	12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7)	10/	12/4
8527	Triple Trouble (7)	11/	
8528	Out Again in Again (7)	11/	
8529	The Magic Slipper (7)	12/	
8530	Gooney Golfers (7)	12/	
	TERRYTOONS (2)		
	Technicolor-Reissues		
8531	The Butcher of Seville (7).	5/	
8532	The Green Line (7)	5/	
	MOVIETONE SPECIALTY (3)		
8801	Symphony of a City (11)	9/	12/4
	DRIBBLE PUSS PARADE (2)		
8802	Dying to Live (9)	5/	6/19
	FEMININE WORLD (2)		
8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)	4/	6/5
	MARCH OF TIME		
6	The Cold War ( )	1/	
7	Marriage and Divorce ( ).	2/20	3/6
8	Crisis in Italy ( )	3/	
9	Life With Junior ( )	4/44	
10	Battle for Greece (17)	5/	
11	The Fight Game (19)	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	
13	White-Collar Girls (18)	8/6	8/7
14	Life With Grandpa (17)	9/	
15	Battle for Germany (18)	10/	10/2
16	America's New Air Power (18)	10/29	11/6
17	Answer to Stalin (19)	11/26	1/22
18	Watchdogs of the Mail (18)	12/	

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8).	1/	

SPORTS REVIEW (6)

9301	Foaled for Fame (11)	2/	

TERRYTOONS (20)

9501	Wooden Indian (7)	1/	
9502	The Power of Thought (7).	1/	
9503	The Racket Buster (7)	2/	
9504	Sourpuss in Dingbat Land (7)	3/	
9505	The Lion Hunt (7)	3/	

Rel. No.	Title	Rel. Date	Data
	MOVIETONE SPECIALTY (3)		
9801	Struggle for Survival (9)	2/	
	DRIBBLE PUSS PARADE (1)		
9901	Satisfied Saurians (9)	3/	
	MARCH OF TIME		
1	On Stage (18)	1/21	1/22
2	Asia's New Voice (17)	2/18	3/5
3	Wish You Were Here (18).	3/18	

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7)	11/19	
	Wild & Woody (7)	13/31	
	Scrappy Birthday (7)	2/11	
	Drooler's Delight (7)	3/25	

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7)	11/22	
4322	Hollywood Matador (7)	12/13	
4323	Mouse Trappers (7)	1/24	
4324	Hams That Couldn't Be Cured (7)	2/21	
4325	The Screw Driver (7)	3/14	
4326	Ace in the Hole (7)	4/4	
4327	Goodbye, Mr. Moth (7)	5/2	
4328	Jukebox Jamboree (7)	5/30	
4329	The Loan Stranger (7)	6/27	
4330	Dizzy Acrobat (7)	7/25	
4331	Dizzy Kitty (7)	8/22	
4332	Cow Cow Boogie (7)	9/19	
4333	The Screwball (7)	10/17	
	SING AND BE HAPPY SERIES (8)		
4381	Choo Choo Swing (10)	11/1	2/19
1382	The Year Around (10)	12 6	
4383	Songs of Romance (8½)	1/24	3/12
4384	Clap Your Hands ( )	2/7	
	VARIETY VIEWS (8)		
4341	Canada Calls (9)	10/1	1/22
4342	They Went That A-Way ( )	1/10	
	NAME BAND MUSICALS (13)		
4301	Rhythm Masters (15)	12/8	2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15)		
	TWO-REEL SPECIALS (2)		
4201	Cheating in Gambling (17).	2/2	
	ONE REEL SPECIAL		
4203	Christmas Dream (11)	11/22	11 1
	MUSICAL WESTERNS (8)		
4351	Six Gun Music (24)	1/6	
4352	Cheyenne Cowboy (24)	2/3	

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20)	4/16	
5004	Heart of Paris (20)	3/19	

Rel. No.	Title	Rel. Date	Data
	Reissues		
5001	Sons of Liberty (20)	11/20	
5005	Sunday Roundup (20)	1/29	
	JOE McDOAKES COMEDIES (8)		
5401	So You Want to Be in Politics (10)	10/23	9/18
5402	So You Want to Be on the Radio (10)	11/6	1/22
5403	So You Want to Be a Baby Sitter (10)	1/8	
5404	So You Want To Be Popular (10)	3/12	
	MERRY MELODIES (13)		
	Hen House Henery (7)	9/11	
	BLUE RIBBON CARTOONS (13)		
	Reissues		
5301	An Itch in Time (7)	10/30	9/18
5302	Fin'n Catty (7)	12/11	
5303	Bedtime for Sniffles (7)	1/1	
5304	Presto Changeo (7)	2/5	
5305	Swooner Crooner (7)	2/12	
5306	Hop, Skip & Chump (7)	3/5	
5307	He Was Her Man (7)	4/2	
5308	I Wanna Be A Sailor (7)	4/30	
	M. M. TECH. CARTOON		
5701	Awful Orphan (7)	1/29	
5702	Porky Chops	2/12	
5703	Paying the Piper	3/12	
5704	Daffy Duck Hunt (7)	3/26	
5705	Mouse Wreckers (7)	4/23	
	M.M. BUGS BUNNY SPECIAL (8)		
	Rebel Rabbit (7)		9/18
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)	11/6	9/18
5502	Sportsmen of the Far East (10)	12/18	2/12
5503	Royal Duck Shoot (10)	1/22	
5504	Water Wonderland (10)	3/5	
5505	Sport of Millions (10)	3/26	
5506	Cinderella Horse (10)	4/23	
	ADVENTURE SPECIALS (8)		
5801	Mysterious Ceylon (10)	9/25	9/18
5802	Bannister's Bantering Babies (10)	12/11	2/12
5803	Circus Town (10)	1/15	
5804	Camera Annies (10)	2/26	
5805	Treachery Rides the Trail (10)	3/19	
	FEATURETTES (6)		
5101	Football Magic (20)	9/11	9/18
5102	Grandfather's Follies (20)	11/10	
5103	Pie in the Eye (20)	1/8	
5104	At The Stroke of Twelve (20)	2/19	
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10)	10/5	9/18
5602	Ski Devils (10)	12/4	2/12
5603	Swim Parade (10)	2/5	
5604	Batter Up (10)	4/2	

Regional Newsreel

(*Continued from Page* 34)

Taylor. She is manager of the International Cinema, where the film will open, and he is circuit head for 20th Century Theatres . . . "Concert Magic," distributed in Canada by Cardinal Films, was privately screened for Governor General Alexander at the vice-regal residence in Ottawa.

Revenue of the Censorship and Theatre Inspection Branch of the Ontario Government for the past fiscal year was $246,000, it has been announced. The receipts, which exceed the estimate by $48,000, come from film censoring and the licensing of new theatre units.

DES MOINES

Rep. Harry Ward (Democrat, Davenport, Ia.), who is trying to get a bill through the Iowa legislature to make bank night illegal because his daughter's name was called and she was not there, is having trouble with his bill in the House. Ward tried to pull the bill out of committee but was defeated and immediately afterwards the House judiciary committee voted for indefinite postponement of the bill which virtually means its death. Ward now claims he will try to have the committee recommendation ruled out.

A. H. Blank, head of Tri-States Theatre Corp. and Central States Theatre Corp., will observe his 70th birthday anniversary on July 27. Central States has announced an eight-week campaign to honor the event with the circuit's managers divided into three groups, the bombers, jets and spitfires. One of the prizes will be for the most meticulously operated theatre.

Art Farrell, manager of the Pioneer Circuit's Atlantic and Grand theatres at Atlantic, Ia., has been nominated by the Atlantic Junior Chamber of Commerce as an outstanding citizen for 1948. Farrell was cited for his leadership in the March of Dimes campaign as well as other drives.

Paul Webster of United Artists has joined Warner Bros. as a salesman while Ed Truslow and Edwin Sandblom, Warner Bros. salesmen have resigned . . . M. B. Potratz has purchased the Sumner Theatre building at Sumner, Ia., from E. W. Epperson . . . The Waverly at Waverly, Ia., is observing its 34th anniversary this year. Vern Hagemann is the manager . . . Coggon's new theatre, owned by Mabel and Fay French, has been named the Comet.

Team Bacall, Douglas

Warner Bros. plans to team Lauren Bacall and Kirk Douglas in "Young Man With a Horn." Carl Foreman is writing the screenplay from the novel by Dorothy Baker.

VIEWS ON NEW SHORT SUBJECTS

ROYAL DUCK SHOOT (WB—5503) Sports Parade. 10 mins. Guests of the Maharajah of Bharatpur arrive on elephant-back to shoot ducks and geese from blinds on a well-stocked preserve. Release date, 1/22/49.

HARE-DO (WB—4722) Bugs Bunny. 7 mins. Pursuing Bugs Bunny into a movie theatre, hunter Elmer Fudd is thrown out by the manager several times. Finally he finds a seat, but the usher was Bugs in disguise and the seat is a unicycle on a tight-wire stretched from the fifteenth balcony to the open jaws of a lion on stage. Release date, 1/15/49.

FIGHTING TARPON (RKO—94304) Sportscope No. 4. 8 mins. A real sport for the experts is fishing for tarpon, one of the gamest of salt water fish. This film shows one brought in off Marathon, Florida. Release date, 12/17/48.

PUEBLO PLUTO (RKO—94110) Disney Cartoon. 7 mins. In desert country Pluto, in a controversy over a bone with a little puppy, gets himself imprisoned in a dense growth of cactus and is saved by his rival. Release date, 1/14/49.

THE UNINVITED BLONDE (RKO—93701) Leon Errol Comedy. 16 mins. Hiding a blonde left over from a wild party and recovering Mrs. Errol's fur coat from her involve Leon with his wife, the girl's boy friend and the police. Matters are straightened out and when Mrs. Errol finds out about them it looks as if Leon will be, too. Release date, 11/12/48.

HE'S IN AGAIN (Col.—1432) All-Star. 16½ mins. Gus Schilling is a cab driver who loves the boss' daughter. He picks up a fare whom he thinks is the boss, but it turns out to be Lane, who has escaped from a mental hospital. A wild ride and a wild comedy. Release date, 1/13/49.

It's got what you need!

It's got youth and laughter!



Dorothy LAMOUR ★ Don AMECHE

COLUMBIA PICTURES presents

SLIGHTLY FRENCH





JANIS CARTER

Adele JERGENS

Screenplay by Karen DeWolf

WILLARD PARKER

Jeanne MANET

Directed by DOUGLAS SIRK

Produced by IRVING STARR

FAMOUS SONG HITS!

"Let's Fall In Love"

"Fifi From The Folies Bergere"

"I Want To Learn About Love"

"Night (Sings A Lovely Serenade)"

MAR 28 1949

SHOWMEN'S TRADE REVIEW

The Service Paper of The Motion Picture Industry

CHARLES E. 'CHICK' LEWIS, Editor and Publisher

BRITISH-AMERICAN FILM AMITY CURDLES; THREATEN INQUIRIES

PERSONAL TOUCH PROVES TOPS IN SELLING MOTION PICTURES

COMPANIES SPEND $5,600,921 TO ADVERTISE IN MAGAZINES

IN THIS ISSUE

PICTURES REVIEWED:

Adventure in Baltimore	15
Blondie's Big Deal	19
Ma and Pa Kettle	19
Outcry	19
Outpost in Morocco	18
Riders of the Whistling Pines	15
Rustlers	15
The Lone Wolf and His Lady	15
The Set-Up	18
The Undercover Man	18
Talsa	15

REGULAR FEATURES:

Advance Data
National Newsreel
Regional Newsreel
Hollywood Newsreel
Selling the Picture
Theatre Management
Shorts Booking Guide
Feature Booking Guide

MARCH 26, 1949
Vol. 50 No. 13

ABC ABP

Entered as second class matter February 20, 1940, at the Post Office at New York, N.Y., under the Act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N.Y., U.S.A. [illegible] Copy $[illegible]

M-G-M's 25th YEAR OF MOTION

JAN.	FEB.	MARCH	APRIL	MAY
"WORDS AND MUSIC" (Technicolor)	"COMMAND DECISION"	"TAKE ME OUT TO THE BALL GAME" (Technicolor)	"LITTLE WOMEN"	"THE STRATTON STORY
	"Winner of Annual Award!"—REDBOOK		"Picture of the Month!" —LOUELLA PARSONS COSMOPOLITAN	"Picture of the Month!" —LIBERT
The Happy New Year Musical	"Picture of the Month!" —LOUELLA PARSONS COSMOPOLITAN	"Best Musical Comedy of the Month!" —LOUELLA PARSONS COSMOPOLITAN	"Picture of the Month!" —SEVENTEEN MAGAZINE	"BARKLEYS O BROADWA (Technicolor)
			"Picture of the Month!" —PARENTS' MAGAZINE	"Picture of the Month!" —LOUELLA PARSON COSMOPOLITAN
			"The Perfect Movie!"—LOOK	

UP! UP! UP! GOES "M-G-M's PROSPERITY PLAN!"

INDUSTRY LEADER IN ADVERTISING!

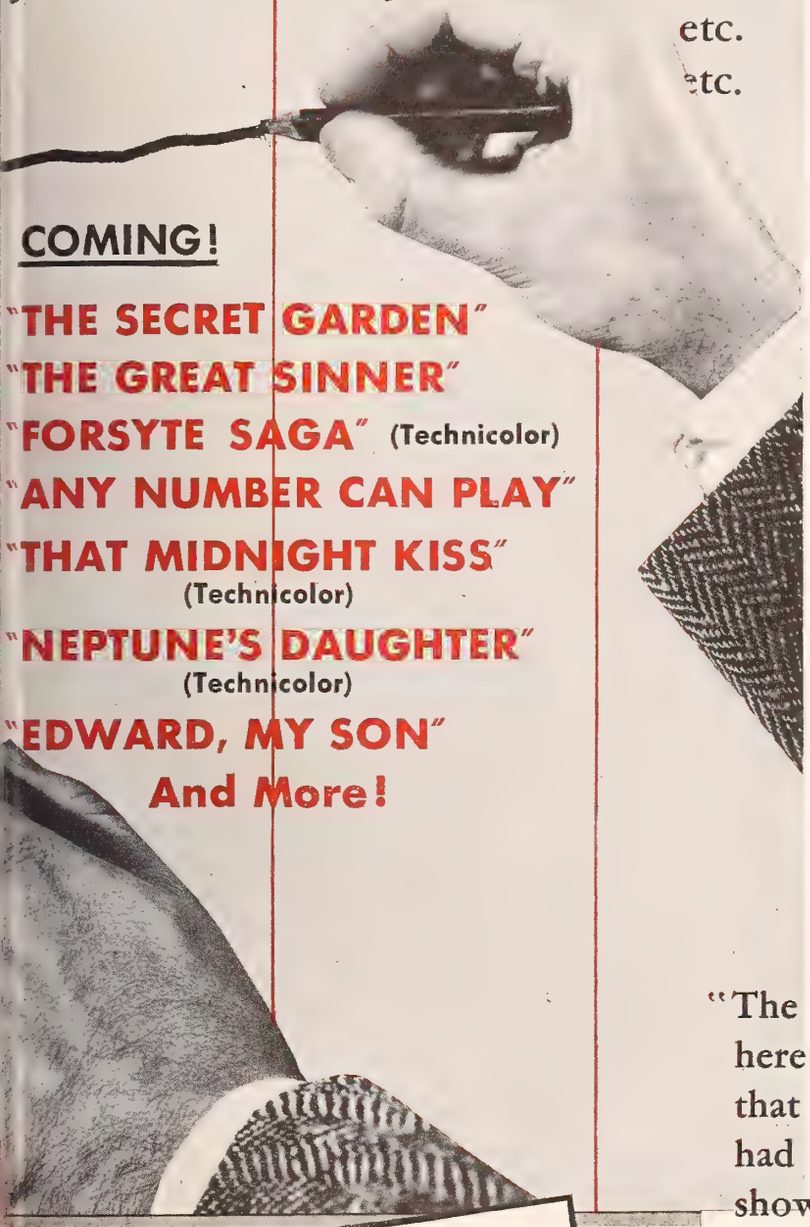
ONLY M-G-M DOES THIS FOR YOU!

Only M-G-M reaches 115,126,000 readers with its advertising message every month in these top magazines: Look, Parents' Magazine, Saturday Evening Post, Ladies' Home Journal, Redbook, True Story, Woman's Home Companion, Good Housekeeping, Collier's, McCall's, Seventeen, Cosmopolitan, America. And in eleven leading fan magazine

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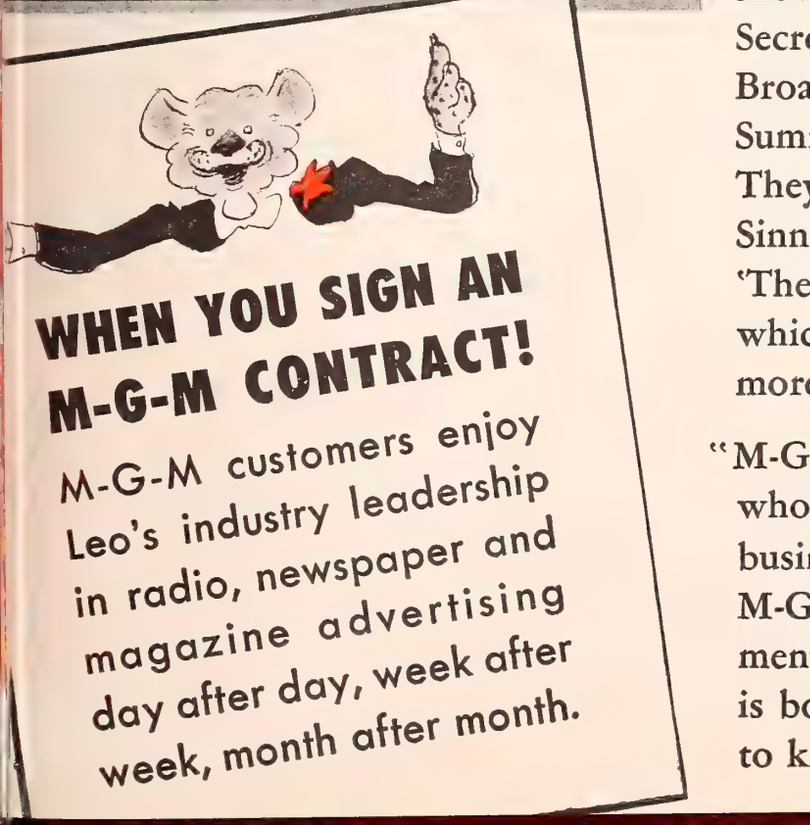
ICTURE LEADERSHIP!

JUNE | JULY | AUG. etc. etc.



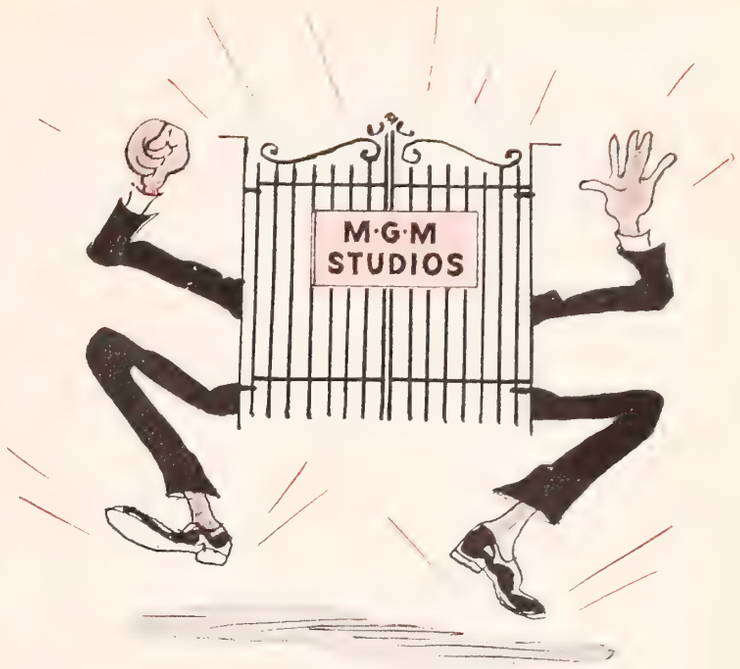
COMING!

"THE SECRET GARDEN"
"THE GREAT SINNER"
"FORSYTE SAGA" (Technicolor)
"ANY NUMBER CAN PLAY"
"THAT MIDNIGHT KISS" (Technicolor)
"NEPTUNE'S DAUGHTER" (Technicolor)
"EDWARD, MY SON"
And More!



WHEN YOU SIGN AN M-G-M CONTRACT!

M-G-M customers enjoy Leo's industry leadership in radio, newspaper and magazine advertising day after day, week after week, month after month.



"THINGS ARE REALLY JUMPING AT M-G-M!"

(Excerpts from Coast Report in Hollywood Reporter. Read Every Word!)

"The sales heads who attended the M-G-M meetings here three weeks ago heard Louis Mayer tell them that M-G-M now had the greatest product it has had in many, many years. Then he proceeded to show them 'Take Me Out To The Ball Game', 'The Secret Garden,' 'The Stratton Story,' 'Barkleys of Broadway,' 'Neptune's Daughter,' 'In The Good Old Summertime,' 'Edward, My Son' and 'Conspirator.' They even saw quite a bit of footage on 'The Great Sinner,' 'Madame Bovary,' 'Any Number Can Play,' 'The Forsyte Saga' and 'That Midnight Kiss;' all of which have since been finished. The salesmen were more than impressed.

"M-G-M, with good product, is a great thing for the whole industry. 'As M-G-M goes, so goes the picture business.' The whole industry will be jumping. Good M-G-M product, combined with the fine entertainment being turned out by some of the other majors, is bound to return a successful boxoffice. It's great to know M-G-M is in its stride."


EDWARD ARNOLD
"Dear Wife"
JEAN ARTHUR
Role to be Announced
FRED ASTAIRE
"Little Boy Blue"
LUCILLE BALL
"Sorrowful Jones"
WILLIAM BENDIX
"A Connecticut Yankee"
CHARLES BICKFORD
"Riding High"
ANN BLYTH
"Top O' The Morning
BING CROSBY
"A Connecticut Yankee"
"Top O' The Morning"
"Riding High"
ROBERT CUMMINGS
"The Accused"
"Bitter Victory"
DON DE FORE
"My Friend Irma"
OLIVIA DE HAVILLAND
"The Heiress"
WILLIAM DEMAREST
"Sorrowful Jones"
"Red, Hot and Blue," Etc.
BILLY DE WOLFE
"Dear Wife"
"Little Boy Blue"
MELVYN DOUGLAS
"My Own True Love"
DAN DURYEA
"Manhandled"
PAUL HENREID
"Rope of Sand"
WANDA HENDRIX
"Sin of Abby Hunt"
And Others
WILLIAM HOLDEN
"Streets of Laredo"
"Dear Wife"
BOB HOPE
"Sorrowful Jones"
"The Great Lover," etc.
MIRIAM HOPKINS
"The Heiress"
BETTY HUTTON
"Red, Hot and Blue"
"Little Boy Blue"
PAUL KELLY
"File On Thelma Jor
STERLING HAYDEN
"El Paso"
"Manhandled"
VICTOR MATURE
"Samson and Delilah"
"Red, Hot and Blue"
RAY MILLAND
"Copper Canyon"
"Counter Intelligence"
THOMAS MITCHELL
"Alias Nick Beal"
JOHN PAYNE
"El Paso"
"Captain China"
CLAUDE RAINS
"Sin of Abby Hunt"
"Rope of Sand"
DEAN MARTIN
"My Friend Irma"
GLORIA SWANSON
"Sunset Boulevard"
JOAN TETZEL
"File On Thelma Jordon"
LORETTA YOUNG
"The Accused"
DIANA LYNN
"Bitter Victory"
"My Friend Irma"
BARBARA STANWYCK
"File On Thelma Jordon"
"I Married a Dead Man"
LIZABETH SCOTT
"Bitter Victory"
MARY JANE SAUNDERS
"Sorrowful Jones"
GENE TIERNEY
"Counter Intelligence"
HENRY WILCOXON
"Samson and Delilah"



Paramount Pictures

. the summit of star supremacy

such galaxy of talent has ever before been gathered in the orbit of a single studio—67 major boxoffice inaries appearing under the Paramount trademark in pictures released or produced in 1949.

SALT LAKE WELCOMES RED CANYON' STARS

The Deseret News

THE FAMILY NEWSPAPER
Salt Lake City, Utah, Wednesday, March 16, 1949
Vol. 326 No. 74 99th Year
Price, Five Cents

Four Stars and Producer Here For Premiere

By Howard Pearson
Deseret News Motion Picture Editor

SALT LAKE CITY rolled out a "red carpet" for four of Hollywood's top stars and one of its outstanding producers, who arrived this morning for the world premiere of their picture.

The stars were Ann Blyth, Howard Duff, Edgar Buchanan and Cliff Hills. The producer was Leonard Goldstein and the picture, "Red Canyon," which was made almost entirely in southern Utah and which will have its world premiere at the Utah Theater Thursday at 8 p.m.

Leaders of southern Utah and the visitors from Hollywood, as well as Utah officials and theater executives gathered this morning at the Union Pacific station, where they arrived by Streamliner at the Union Pacific station, where they arrived by Streamliner at the Union Pacific station, where they arrived by Streamliner

THE EDITORIAL PAGE

Current Observations

New York's Variety Club Tent made an auspicious bow with a premiere of "Bad Boy," at the RKO Palace Theatre on Times Square, which was preceded by a three-hour vaudeville show including many of the old-time Palace acts. The theatre was completely sold out days in advance with practically every seat occupied by industry people.

Tent 35's first Chief Barker, Max A. Cohen, did a magnificent job—and probably most of the work—and to him goes full credit for the success of the event. In addition to introducing the Club into the New York area, the returns represent the first money-raising effort of the new tent.

Visiting Barkers are going to be thrilled with the club rooms, now under construction in the Hotel Astor, which promise to become the New York meeting place for all segments of the entire motion picture industry.

It looks as though the New Yorkers really meant it when they said they were going to be the largest and most active tent in the International organization.

▲ ▲ ▲

Optimism Spreading

With various news developments indicating a return to more aggressive business attitudes, mounting evidence that Hollywood production costs are being brought down to sensible levels, and high promise of increased attendance at theatres due to a supply of stronger product, that part of the industry which centers in the home office territory is beginning to wax a lot more optimistic than has been the case for the past three years.

The most important bullish angle, of course, is the reduced production costs. Once the studios can bring these down to a point where good pictures can recoup on the domestic market, a solution of the economics problem is well in sight.

There was too much dependence on the foreign market up to the time of the friction that developed between the American firms and the British government, with the serious results that so definitely affected the industry when revenues from over there were curtailed.

The foreign situation still poses a serious problem, but the difficulties are being faced up to realistically and as long as the industry can turn out the kind of pictures people will pay their money to see there is promise of a favorable solution. That alone should bring about something resembling normal merchandising and sales effort for the product. Whether this necessary element is really coming back into the picture we cannot say. But there are encouraging signs.

Of course, there also are some other symptoms not so encouraging. One of the companies with a wealth of fine product seems to be taking up where a lot of the others left off and here the wailing is accompanied by a campaign to bolster film rental revenues through "get tough" attitudes at the same time that there are greatly curtailed advertising budgets for the merchandising effort. And if that is in harmony with an "upward" trend, we'll take vanilla!

▲ ▲ ▲

Follow the Ads

Theatremen who maintain close contact with the industry through their trade papers can acquire a liberal education by watching the picture company advertising closely.

The trade advertising makes interesting reading as well as serving as a source of important trade information—especially as it relates to the sizing up of forthcoming and current product.

Obviously—and the record proves it—product worth vigorous merchandising at the theatre is worth advertising in the trade so the exhibitor can judge the market for attractions he can play with profit. And equally obvious is the reverse implication that if a picture isn't worth shouting about in the trade then it doesn't hold much promise as a potential buy for the exhibitor.

It just doesn't make sense that any film salesman can go out with a "cold" picture and close any hot deals. His enthusiasm and pep talk to Mr. Exhibitor can at best meet with a "says you" mental reservation on the part of a potential buyer who hasn't seen any previous evidence of great enthusiasm on the part of the company sponsoring the particular picture.

Yes we know, when we say this, that many will toss it off as merely a sales talk by one with an axe to grind in the sale of his publication's advertising space. But, believe us boys and girls, it is an honest expression stemming from a sincere desire to see this industry get back to sound, proved merchandising—especially now that there's so much really good product to merchandise.

—CHICK LEWIS

WHAT'S NEWS

In the Film Industry This Week

Exhibition

The speaker was white-haired, distinguished—and frank. To a group of exhibitors gathered in a hotel that likes to think it is Boston's most famous, he said:

"Exhibitors will have to change their mental attitude that it is their God-given right to show a profit and the devil with the distributor. Twentieth Century-Fox must get a bigger slice of the box-office dollar."

In this way General Sales Manager Andy W. Smith, Jr., made very plain the answer to a conjectured question which had been going the rounds ever since Al Lichtman moved in as a 20th Century-Fox vice-president—that 20th-Fox was after more rentals. Earlier this week Lichtman in a press conference with Smith and another vice-president—Charles Einfeld—made it plain that some new formula to get a bigger share of the theatre profit dollar for the distributor must be arrived at and that this would be his first vice-presidential assignment. Both he and Smith, however, asserted that they were not out to be unfair, just to accomplish an end that was essential to their company in view of increased production costs.

This press conference gave body to the rumor that 20th-Fox would seek more revenue from the exhibitor. How much? That question was probably answered Wednesday in Boston by Smith when he said the company had to get 25 per cent more revenue than it had been getting.

Meanwhile Uncle Sam gave out some good news about show business as the Treasury Department revealed that its tax take on general admissions, 80 per cent of which is said to come from theatres, was $26,907,384.55 for February as compared to $25,410,738.31 for February 1948. And while the Treasury was announcing by inference this apparent increase in theatre attendance, the Conference of Mayors of the United States called upon Congress to repeal the federal admission tax. However, exhibitors who think that means the mayors want to take the tax off their box-offices are slightly wrong. The Conference wants the tax off in order to leave "this source of revenue to the local governments."

In Pennsylvania the legislature had a bill before it which would bring drive-ins under the building code, another bill which would raise the fines for unlawful Sunday showings from $4 to $100 and the jail sentences from six days to 30, and still another which would limit women's working time to 10 hours a day and to not more than six days a week and keep those under 21 out of business working after 9 P.M. Chances? Well . . .

In Illinois the Rock Island county prosecutor was moving against money giveaways in theatres and was asking theatres to take the matter to court so he could get a ruling.

In Buffalo the break-up of the Loew's-Paramount-McFaul pool has led to Loew's operating as New Buffalo Theatres, McFaul using the Shea banner and Paramount organizing the Buffalo Paramount Corporation.

Litigation

What is said to be the first exhibitor suit against a buying combine was filed this week in federal court at Cleveland by G&P Theatres which named Co-Operative Theatres and another independent exhibitor, Paul Gusdanovic, as well as Warner Bros., Columbia 20th-Fox and Universal as defendants. The charge? That Co-operative's large buying power was influential in benefiting Gusdanovic's Regent against G&P's Moreland and that agreements were reached on clearance.

W. A. Momand this week asked the U. S. Supreme Court to review his suit against the majors. In Redwood, Calif., the Starlite Theatre Corporation is suing the Junipero Serra Theatre Company over drive-in patents. And at Bellow Falls, Vt., the suit of John E. Voudouski's State against the Interstate Theatres Corporation, Paramount, 20th-Fox, Warner Bros., RKO, Loew's, Columbia, United Artists and Universal, ended when Interstate rented Voudouski's theatre.

General

Motion pictures have a "therapeutic value," Rev. Father Benjamin Kuhn told Albany showmen. The priest also found them a "cure for juvenile delinquency." Meanwhile in New York the United Parents Association came out against misleading film advertising, recommended that adult films be listed as such and plumped for more films for children. On the west coast George Brown quit as publicity director for Paramount and in New York, while newsmen were bombarding Winston Churchill with questions, J. Arthur Rank was quietly saying he was satisfied with the results his films were getting here—a statement he makes apparently on each visit to the United States.

Rank's arrival coincided with hoisting of storm warnings in the Anglo-American film situation. In Britain the English were threatening the American distributors with a monopoly investigation over their "all-American" plan. In Washington, Sen. William Knowland of California called for an investigation of British tactics with American films hinting that he might seek to amend the ECA and Reciprocal Trades Act. Also in Washington, the Rt. Hon. Strabolgi, Laborite member of the Lords, termed the quota a "mistake" and said the Anglo-American situation ought to be settled amicably.

Financial: Columbia—net profits $148,000 for 20 weeks ending Dec. 25; Monogram— net loss $264,792 for 26 weeks ending Jan. 1; General Precision—net profit $36,679, or $1.56 a share.

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Would Kill Tax, But...

Mayors Call on U. S. To Leave Levy to Towns

The legislative committee of the U. S. Conference of Mayors, which held its annual meeting in Washington this week, recommended in its report to the conference that Federal admission taxes be repealed and the right to use this tax measure as a source of local revenue be given to the cities. A similar recommendation was adopted earlier by the American Municipal Association.

President Truman told the Conference that he had directed Secretary of the Treasury John Snyder to confer with State and municipal authorities on the problem of limiting tax boundaries and preventing overlapping.

Snyder took prompt action, and the next day invited the Conference, the AMA, the Governors' Conference and Council of State Governments, the National Association of Tax Administrators and Federation of Tax Administrators, to confer with Treasury officials April 21-22.

'That's the Question'

Should action ultimately be taken which would clearly define the fields of taxation open to Federal, State and local governments the question of which branch would have the right to tax amusement admissions would be certain to arise.

Mayor David L. Lawrence of Pittsburgh, Pa., discussed the Pennsylvania law passed in 1947 which extends the taxing powers of municipalities. He pointed out that it bars only those revenue sources used by the State, and this does not include amusements. It applies to 48 cities—all except Philadelphia—to 941 boroughs and 61 first-class townships.

As of February 1, said Lawrence, 732 municipalities had enacted new taxes under terms of the act; amusement taxes are now levied in 165 Pennsylvania communities, including Pittsburgh, which has a 10 per cent levy on admissions, he added.

Gave Up

Mayor Charles B. Farnsley of Louisville, Ky., said his government had discarded the amusement tax and other miscellaneous revenue-producing measures in favor of an occupational tax, a one per cent levy on incomes earned within the city limits.

Birmingham, Alabama, declared Mayor W. Cooper Green, uses a business and occupational tax, under which all businesses, including motion picture theaters, pay license fees based on their size.

Propose Drive-In Control To Quaker State

A move on the part of Pennsylvania's legislature to further control drive-ins is reportedly before committee this week. The proposed act would amend that of 1927 relating to theatres and other buildings not in second class cities to apply to outdoor theatres and theatres "in quarries and other depressions of the earth." It would require two ways of egress and that equipment be so set up as not to interfere with ways of evacuation.

Another measure would raise the fines for Sunday shows given in violation of community laws to $100 instead of $4 and imprisonment of 30 days instead of six.

Tax Take Up

Federal admission taxes for February, which reflect admission for January, were $26,907,384.56, the Treasury Department reported this week, compared with the $25,410,738.31 collected for the same period in 1948. Theatres are usually accepted as accounting for 80 per cent of these taxes.

British-American Film Amity Curdles; Threaten Inquiries

J. Arthur Rank arrived in New York Wednesday as the turbulent Anglo-American film situation bubbled and boiled with threats of governmental investigation voiced in both countries.

Rank's arrival climaxed a series of incidents which observers thought blue-printed the strategies that the industries of both countries might adopt in what is now privately regarded more or less as open war. They were:

1) A reduction by the British, effective Oct. 1, of its present 45 per cent quota to 40 per cent—a move which met with little enthusiasm in the United States and which ignored the recommendation of the British Film Council for a 33⅓ per cent quota, the request of exhibitors for a 25 per cent quota, and those of producers for an increase to 60 per cent.

2) A British announcement that American distributors there who were refusing to book double bills unless they were made up entirely of American product, might be investigated by the Government as a monopoly operation.

3) A statement by Sen. William Knowland (D., Calif.) that he might offer amendments to the ECA and reciprocal trade acts because of British actions against the U. S. film industry. Knowland called upon Congress and the State Department to investigate the matter and criticized the quota reduction from 45 to 40 per cent as "no concession. . . . "

4) A statement by the Rt. Hon. Joseph Strabolgi, Laborite member of the House of Lords, that an amicable solution of the film problems could be reached and criticism of quotas as "a mistake of trying to stimulate" British production artificially.

Rank's arrival, almost ignored by the New York press because Winston Churchill was on the same ship, found the British film and flour tycoon satisfied with the revised British quota. He said he planned to make 40 pictures next year and the bulk of these would be exported but that his 1950 production would be cut. He said he was satisfied with the progress of British films here. Rank is scheduled to go to Florida to visit Robert Young of Eagle Lion, then to the coast to see his daughter before returning to Washington to attend the Anglo-American film conference.

Asks Exhibitors To Ask Court

Illinois Prosecutor Acts on Money Prizes

Illinois State Attorney Bernard J. Moran this week asked exhibitors in Rock Island County to describe their money giveaway plans to the courts in order to determine whether they violated the state's lottery laws.

Moran's request followed earlier action by Sheriff Claude Taylor who issued an information against Herbert Bromberg, operator of the Quad-City Guarantors, charging him with operating a lottery. Bromberg, who has until March 28 to answer the charges, was said to have engaged in a business guaranteeing his clients against loss should they not be in a theatre when their name was called for the money prize.

When Taylor issued his charge against Bromberg, he called upon Moran to rule whether giveaways—specifically one patented play for this purpose—were illegal. Moran in turn called upon theatres to take it to the courts and advised mayors in Rock Island county that guarantors against loss on money giveaways were illegal.

Not Using Frozen Unremittables—Wolff

To his knowledge no American film company is using its unremittable frozen rentals in England to buy other property in that country, RKO British Managing Director Robert Wolff declared last Friday.

"The sensible thing to do," Wolff, who is here for conferences with his RKO chiefs said, "is to stay in the picture business."

RKO will resume British production, abandoned last year, with Walt Disney's "Treasure Island" and thereafter may make two British pictures a year, he said, refusing for the most part to answer controversial questions on the British situation with the remark: "I'm a representative of an American company and rather an ambassador to their country."

Sue Buying Unit In Cleveland

What is probably the first anti-trust suit entered by an exhibitor against a buying combine was filed last Friday in federal court at Cleveland by the G&P Amusement Company against Co-operative Theatres, its chief, Milton Mooney, Independent Exhibitor Paul Gusdanovic, and four major distributors.

The suit, which asks $525,000 triple damages, is unusual also that it does not involve a circuit operation. G&P, operating the 1,500-seat Moreland, claims that Gusdanovic, who operates the Regent, is interested in Co-operative and as a

(*Continued on Page* 14)

Personal Contact Remains Top Way To Sell Motion Pictures, Survey Shows

It takes personal contacts to sell motion pictures and new sales methods which will develop as a result of the Government anti-trust suit will make the personal angle more and more important.

Salesmen Important

That's the view expressed in almost all United States exchange centers surveyed by SHOWMEN'S TRADE REVIEW which shows the film salesman as one of the most important figures in the industry. The survey indicated not only an overwhelming move to sell pictures more intensely than has been the habit immediately following the war, but it also showed that efforts to cut costs by eliminating regular calls by salesman upon exhibitors had failed.

No Substitute

The consensus was that telephone calls and letters had not been an efficient substitute for the personal contact of the salesman traveling to his accounts and had proved a flop.

One company, which had experimented with phone calls in an effort to cut the overhead and had tested this system in St. Louis and Cleveland has realistically admitted it failed and has put its salesmen back on the road with intense selling orders. In one location—Cleveland—the film peddlers for that outfit are on the

(*Continued on Page* 14)

Ten Companies Spend $5,600,921 To Sell Product Through Magazines

Ten motion picture companies spent $5,600,921 during 1948 for space in national magazines and in the Sunday supplements with the largest national circulation, a survey made by Leading National Advertisers, Inc., and published in *Advertising Age* revealed this week.

Of this sum a total of $4,918,313 went to national magazines while $306,362 was spent by five companies for the Sunday supplements.

RKO led the list of companies buying space in these mediums with a total expenditure of $1,992,635 while MGM came second with a total of $1,109,512 and Paramount third with $652,618. No motion picture company bought any radio network time and RKO was alone in spending $17,510 of its total for space in farm magazines.

Those advertising in the Sunday supplements (*The New York Times Magazine,* First 3 Market Group, *New York Sunday Mirror Magazine, The American Weekly, Parade* and *This Week*) were RKO, which spent $190,303 of its total for these mediums; MGM, $55,950; Monogram, $26,861; Paramount, $20,000; Universal, $11,248.

The amounts spent by the 10 companies for national magazine space only follow:

	Nat. Mags.	Total, Nat. Mags., Supplements, Etc.
Columbia	$241,381	.....
MGM	$1,053,562	$1,109,512
Monogram	$119,355	$146,216
Paramount	$632,618	$652,618
RKO	$1,784,822	$1,992,635
20th-Fox	$276,016	.....
United Artists	$407,450	.....
Universal	$184,200	$195,448
Vanguard	$122,406	.....
Warner Bros.	$457,239	.....

Hit 'Phony' Ads

A resolution condemning "dishonest and misleading" film advertising and recommending that pictures not suited for children be advertised as "adult" was unanimously passed last Saturday in New York by 210 delegates to the third annual Institute of the United Parents Association.

The meeting also heard talks on children's films, accompanied by the statement that such product could never be a commercial success under the present "orthodox distribution formula."

Al Lichtman Joins 20th-Fox; After More Film Rentals

Al Lichtman, assuming his new duties as a 20th Century-Fox vice-president and consultant on production and distribution, this week announced in New York that his first objective will be the means of obtaining a larger share of theatre profits on his company's pictures.



Al Lichtman

The new 20th-Fox vice-president left on this mission Tuesday accompanied by General Sales Manager Andy W. Smith, Jr., and Exhibitor Relations Chief Sam Shain. The three are to tour the nation's exchanges and to study individual situations.

Before leaving, in a press conference attended by a trio of 20th-Fox vice-presidents—himself, Smith and Charles Einfeld, director of advertising, publicity and exploitation—Lichtman declared that he had no definite plan to get more revenues for his company and that he did not intend to sandbag exhibitors.

Twentieth Century-Fox must get 25 per cent more returns in film rentals, General Sales Manager Andrew W. Smith told exhibitors in Boston Wednesday.

. . "Exhibitors will have to change their mental attitude that it is their God-given right to show a profit and the devil with the distributor," he declared. "Twentieth Century-Fox must get a bigger slice of the box-office dollar."

Smith said production costs had been cut so that a picture which required $2,330,000 in 1947 now could be made for $1,751,000, but that to this reduced figure there must be added print and advertising costs which amounted to 70 per cent more for black and whites and 75 per cent for color films.

"Everything I have done in this business," Lichtman, who has been a United Artists and an MGM executive, said, "has always had the welfare of the exhibitor as well as the producer."

"You can't generalize," he continued. "We have no specific formula. We want to make a type of deal which is equitable to all. . . . But we must get a greater share of the profit dollar."

The new vice-president declared that the theatre must "come first always," but that in recent years rising production costs made it imperative for the producer to get a larger share of the theatre profit.

"Up to now," he remarked, "the producer has borne all the burden of the costs because . . . the exhibitor protects his costs first . . . and expects the producer to take the bigger part of the gamble. . . . There's danger in this situation because if that situation continues the source of supply may be cut down."

In his thinking on the subject, Lichtman revealed that he had considered the following selling methods:

'Fair Way'

1) Sliding scale which he termed "a fair way of doing business provided you have a fair minimum, I think we should raise the minimum." (This brought the remark from Smith: "We sold a limited number of accounts on a sliding scale basis. We find it difficult to arrive at a sliding scale basis.")

2) Pro rata—a system by which exhibitors buying 20th-Fox would contribute to a portion of the production costs. Questioned as to whether this was practical, Lichtman replied: "I had that type of deal when I was in charge of distribution for United Artists for 10 years with Publix."

3) A rental system by which the exhibitor would pay the producer a fixed fee on each ticket sold—say 15, 25 cents, etc. "If nobody comes, we get nothing," Lichtman pointed out, declaring there would be no minimums on such a deal.

The possibility of flat rentals was also discussed.

"We don't object to flat rentals," Lichtman said. "We want to do business the way the customer wants to do business." Smith pointed out that flat rentals were usually interpreted by the exhibitor to mean lower rentals but that he did not object to flats where the exhibitor would pay what the picture is worth.

In connection with production costs, Lichtman denied that Hollywood was wasteful terming the studio community a hard working outfit which is "terrifically economy-minded."

"But in spite of that," he claimed, "good pictures are costing more" because of competition for stories, directors and actors.

The 20th-Fox executive deplored the passing of the day when "a film salesman was an evangelist" who excited showmen to sell his picture but said that he thought this enthusiasm could be restored with young blood. He did not view television as any threat but saw it as an advantage not only in offering a new medium to advertise films but "because judging from the television shows I've seen they're about to make patrons for motion pictures because they are lousy."

Build Up Audiences

Einfeld declared that under the 20th-Fox sales an effort would be made to build up audiences. Asked if this meant field exploiteers to aid the exhibitor or the return of co-op advertising which the company has sharply reduced, he replied:

"No. Showmanship ought to be returned to the exhibitor."

Smith added that the company had changed its policy on field work, "because we realized after a long time and after many dollars had been spent that we were usurping the right of the theatre owner to advertising the picture as he sees fit."

The trio declared that 20th-Fox would continue to advertise its product nationally but would leave the local selling to the theatre in the same way that a girdle manufacturer goes in for national advertising but leaves the local advertising to the department store.

Personal Selling

Back in the days when movies were young, pictures were really sold and exhibitors used to get enthusiastic about them, 20th Century-Fox General Sales Manager Andy W. Smith, Jr., declared recently. Smith pointed this assertion with the story of a small-town exhibitor whom he used to call upon who would ring the town fire bell to get a crowd around him and then show the natives the stills and the one-sheets which came with the picture before he set them up.

Teamwork Did It

Defeat of censorship in New Jersey was accomplished only through united action by all exhibitors regardless of association lines, Ed Lachman, president of New Jersey Allied, declared in New York this week. Lachman paid tribute to the efforts made by unaffiliated exhibitors and other exhibitor organizations at the same time that Maury Miller of Passaic, president of the Theatre Owners of America's New Jersey chapter, issued a statement that the death of the censorship bill "was not due to the efforts of any one organization but to the combined pressure of all theatre interests in the state, both within and without the two leading exhibitor organizations."

Jonas Rosenfield Takes Post as 20th-Fox Ad Chief

Under appointment by Vice-President Charles Einfeld, Jonas Rosenfield, Jr., last week took over the post of advertising manager of 20th Century-Fox, succeeding Christy Wilbert, now advertising publicity director of the Roxy Theatre, New York.



Jonas Rosenfield

Rosenfield, who has been with the organization since November, 1941, was assistant advertising manager until his elevation to the new post today.

Starting in the motion picture industry in 1936 with Warner Bros., Rosenfield left in 1940 to become advertising manager for Walt Disney Productions. Before coming to 20th Century-Fox as copy chief in 1941, he was a member of the advertising department of Donahue and Coe.

In 1945, he was appointed assistant advertising manager for the film company, continuing in that post except for a period during which he served in the United States Navy.

Bergman Names Board Co-Chairmen

The following exhibitor co-chairmen were announced this week for the industry Savings Bond Drive by Chairman Maurice A. Bergman:

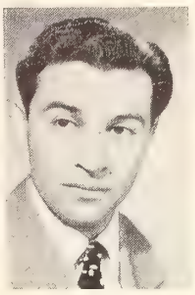
Edward Lachman, New York, President, ATO of New Jersey; Harry Lamont, Albany, N. Y., ATO of New Jersey; Daniel J. Murphy, Boston, Mass., Independent Exhibitors of New England; Hank Hern, Charlotte, N. C., Exhibitors' Booking Service; Jack Kirsch, Chicago, Ill., ATO of Illinois; Wendel G. Holt, Richwood, W. Va., West Virginia Managers' Association; Leo F. Wolcott, Eldora, Iowa, AITO of Iowa and Nebraska; Martin G. Smith, Columbus, Ohio, ITO of Ohio; Benjamin Berger, Minneapolis, Minn., North Central AITO; Dr. J. B. Fishman, New Haven, Conn., ATO of Connecticut; William A. Prewitt, Jr., New Orleans, La., ATO of Gulf States; Lou Gold, Newark, N. J., ATO of New Jersey; M. W. Mattecheck, McMinnville, Ore., Pacific Coast Conference; Ben Levin, San Francisco, Cal., Pacific Coast Conference; Lauritz Garman, Baltimore, Md., MPTO of Maryland; and Morris Finkel, Pittsburgh, Pa., AMPTO of Western Pennsylvania.

Shapiro Named N. Y. Paramount Manager

Robert Shapiro stepped up from New York Paramount house manager to the newly-created post of manager this week. The new post was created as a result of additional duties taken on by Managing Director Weitman who is now a Paramount Theatres vice-president in charge of Philadelphia and southern houses.

'Tailor Made' Is A Must—Nassour

Declaring that independent production has to be "tailor made" if it hoped to compete with major product, Studio Owner-Producer Ed Nassour declared in New York last weekend that he and his brother William would produce and release approximately four a year.



Ed Nassour

"You have to practically insure them with ideas," he said of independent production which is a new venture to him. His first four are: "Africa Screams," "Daybreak," "Mrs. Mike" and an untitled feature which will bring Mae West back to the screen. Associated with him and his brother are Actor Donald Crisp as editorial chief and Bernard Luber as executive assistant.

No Harm

The new producer does not regard television as a harm to pictures, believing trailers will reach people who don't usually attend movies through their living room receivers.

"They will see our message on the television screen and that will excite their curiosity," he remarked. As to video hurting theatres?

"The only thing that will keep people out of the theatres," he smiled, "is bad pictures and that's been proven time and again."

Ballyhoo for Foreign Films Needed—Harris

Need for field exploitation for foreign language films will cause the recently-formed Flamingo Films to devote especial attention to this form of selling, President James B. Harris declared in New York Monday.

Harris said that the 35-mm. department of Flamingo, which is under his direction, plans to release its foreign-language films through art houses, other types of theatres and even colleges but that all releases will be backed by exploitation. His first, Minerva's "Fear No Evil," opens March 30 at the Fifth Avenue Playhouse, New York.

Television Too

Flamingo will release in the 16-mm. field through Film Highlights and will distribute the Television Highlight library as well as 250 shorts of its own for the video field, Board Chairman Joseph Harris declared. Chairman Harris will leave for Europe shortly to buy additional product.

Officers of the company are, in addition to the two Harrises: Television Vice-President Sy Weintraub; Secretary-Treasurer and Ad-Publicity Director David L. Wolper.

Easter Showing

Film premiere of "The Lawton Story," feature dealing with the life of Christ, will be shown on the famous Mall at Central Park, New York, at 4 A.M. Easter Morning, April 17, it was announced this week. Rev. Homer A. Tomlinson, Protestant bishop in New York and chairman of the city's Easter program committee, said that 27,000 ministers in the east are cooperating with 5,000 ministers in the New York area and that both unions and motion picture equipment companies are donating their services for the event. The film is being donated by Hallmark Productions.

NEWSREEL CLIPS

Youth—It's Great

Youth came in for a pat on the back in two New York circles this week. Twentieth Century-Fox's new vice-president, Al Lichtman, hit off with a tribute to the way the industry sold pictures when it was younger and deplored a loss of these techniques. Lichtman, who is no youth himself, thought that the spirit and enthusiasm of the early days might be recaptured through the use of young blood.

And over at Flamingo, a new distributing outfit for foreign and television films, Board Chairman Joseph Harris was careful to point out that there was plenty of youth in the organization, stating that this would insure new ideas and a willingness to try the new.

Names

Edmund Reek of Movietone has been elected chairman of the Motion Picture Association of America's newsreel committee, succeeding A. J. Richard of Paramount; Realart General Manager **Carroll Puciato** is back in town after a tour of exchanges; Warner Bros.' **Samuel Schneider, Ben Kalmenson, Mort Blumenstock** are off to the coast to look at product.

Playdates

Eagle Lion is puffing like the pigeon of the proverb over the 35 additional bookings it got for "The Red Shoes" just when "Shoes" Owner J. Arthur Rank, who is having a bit of trouble in ole England, steams into port.

Ascap

The American Society of Composers, Authors and Publishers this week elected the following to its Board: Herman Starr, Louis Berstein, Saul H. Bourne, Gustave Schirmer—for the publishers; and Fred E. Ahlert, Oscar Hammerstein II, Paul Cunningham and A. Walter Kramer—for the composers.

Honor Louis

MGM Studio Head Louis B. Mayer, in Washington for a short visit, was honored at a luncheon given by MPAA President Eric Johnston. Attending were Gen. Dwight D. Eisenhower, Sir Oliver Franks, the British Ambassador, French Ambassador Henri Bonnet, Italian Ambassador Alberto Tarchiani, W. Bedell Smith, retiring U. S. Ambassador to Russia, and ECA Administrator Paul G. Hoffman.

Calendar

MARCH

30, 40th anniversary conference, National Board of Review, New York.

APRIL

4, testimonial dinner to George V. Lynch, Ten Eyck Hotel, Albany, N. Y.

4-5, new date for first convention of Colorado Association of Theatre Owners, Denver.

4-8, 65th semi-annual convention, Society of Motion Picture Engineers, Hotel Statler (former Pennsylvania), New York.

5-6, Colorado Theatre Owners Ass'n organizational meeting, Cosmopolitan Hotel, Denver.

21, Anglo American Film Conference, Motion Picture Association of America Headquarters, Washington, D. C.

MAY

2-7, Convention, Variety Clubs International, Fairmont Hotel, San Francisco.

4-5, annual convention, Allied Independent Theatre Owners of Iowa and Nebraska, Savery Hotel, Des Moines.

10, regional meeting, Independent Theatre Owners of Wisconsin, Green Bay, Wis.

18-19, convention of Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock.

23-24, convention of North Central Allied, Hotel Nicollet, Minneapolis.

JUNE

5-10, convention, National Confectioners, Stevens Hotel, Chicago.

8-9, convention of the Allied Rocky Mountain Independent Theatres, Brown Palace Hotel, Denver.

21-23, summer meeting, Associated Theatre Owners of Indiana, French Lick Hotel, French Lick, Ind.

SEPTEMBER

11-15, meeting of the Theatre Owners of America, Hotel Ambassador, Los Angeles.

DECEMBER

1-2, convention, Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

Movies Have 'Therapeutic Value', Priest Tells Albany Exhibitors

Motion pictures have a "therapeutic value" and can be a "cure for juvenile delinquency," Rev. Father Benjamin Kuhn, OFM, professor of mathematics and vicar of the monastery at Siena College, told the Variety Club at Albany recently.

"No matter how old or intellectual a person may be," the priest declared, "he needs play and recreation. A certain amount of play is necessary to a healthy mind. Life moves at so fast a pace nowadays that we need recreation more than ever to relieve nervous tension."

The priest spoke in favor of motion pictures and the radio, terming some of them "a cure for juvenile delinquency."

"The natural curiosity and hero worship of young people is satisfied with movies and radio." Further, he added that motion pictures play their part in instilling the fundamentals of American belief and culture, understanding and tolerance.

Father Kuhn addressed the meeting at the invitation of Chief Barker Saul Ullman.

Buffalo Pool Split Results in Three New Companies

Three new theatre companies came into being where only one existed before as a result of the split up in the joint ownerships between Loew's, Paramount and Vincent R. McFaul in Buffalo, caused by the Government anti-trust suit.

Loew's operations will be under the New Buffalo Amusement Company. McFaul will retain the name Shea's over his Buffalo, Teck Kensington, North Park, Lackawanna in Buffalo and the Bellevue at Niagara Falls. Paramount will operate the Great Lakes, the Hippodrome in Buffalo, the Seneca, Kenmore, in Kenmore and the Niagara, under the name of the Buffalo Paramount Corporation with James H. Eshelman as district manager.

It is also understood that the Roosevelt, located in the heart of the Polish section, will leave the Loew's circuit and revert to the Rosing family, with George Rosing continuing as managing director. Rosing has managed for many years.

THE SENSATIONAL PICTURE YOU'VE B

"The

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FLASH!

100 BIG, NATIONWIDE KEY-CI

EN READING AND HEARING ABOUT!

ET-UP'



80 Savage Minutes Ripped From A Man's Battered Body and a Woman's Tortured Soul—Unmasking With Thrill, Shock, Amazement The Kind of People In The Crooked Fight Racket—Raw Realism, Served Straight!

Starring

ROBERT RYAN
AUDREY TOTTER

with

GEORGE TOBIAS • ALAN BAXTER • WALLACE FORD

Produced by RICHARD GOLDSTONE • Directed by ROBERT WISE

Screen Play by ART COHN

BROADWAY WORLD PREMIERE

CRITERION THEATRE MARCH 29!

For every scar on his face, she wore two on her heart!

For $30—smashed in the ring, hunted in the alley!

RKO RADIO PICTURES

Y OPENINGS BEGINNING MARCH 30!

Personal Contact Does the Selling

(*Continued from Page* 9)

road from Monday through Friday.

Of all the exchange centers queried only one—San Francisco—was not overwhelmingly in favor of personal calls and this area split about evenly on the subject. One factor which assumably makes a difference in the Golden Gate City is the vast area it covers, which may account for the fact that the phone is used there more extensively than elsewhere.

Another development noted in some centers was that exhibitors, especially the smaller ones, were being seen more frequently on the row again and were shopping intensively for product.

Breakdown

The majority of exchange men queried were agreed that the breakdown of block-booking had necessitated more calling upon the trade since it required selling in smaller groups. They believed that the tendency toward single selling would increase and that with it the number of sales required and the amount of selling necessary to get a deal, would also be increased.

Another angle which most exchange men thought would raise the amount of personal calls required was that all companies today were seeking to get more revenue out of a picture and that this required the type of selling which very definitely called upon the persuasive powers of the salesman.

In Kansas City, Mo., for example, the importance of personal contact has long been understood with some exchange managers there taking to the road with their salesmen.

In Omaha the standard practice at all exchanges is for the manager to spend part of each week with the salesmen on the road. In addition, managers are making a point of attending theatre reopenings and other special exhibitor events even when they take place out of the state.

Denver salesmen have braved blizzards and skidded off roads to make sales and one informant advises grimly: "The phone is used in cases of emergency." The same applies to Salt Lake City where managers and salesmen are regularly on the coming and going list.

Des Moines, where the turnover in salesmen has been rapid during the past six months, is one exchange center which acknowledges to considerable use of the telephone, but even there increased personal contact has been noted.

No Results

Milwaukee is unanimous in finding that phone calls don't get the results desired and that selling has to be done personally. Managers are instructing salesmen to contact every exhibitor on their routes to try to boost sales.

Chicago has its salesmen on a personal call basis during regular intervals. St. Louis is another exchange center where personal selling seems especially strong.

Charlotte reports: "Exchange managers in the Carolinas are using salesmen more than ever and these call upon the exhibitors every three or four weeks. The exchange managers find that the personal contact is bringing better results than calls over the telephone.

In horse-trading New England, Hartford reports "a marked increase in contacts on the part of sales forces" in an effort to get as many bookings as possible. Here one veteran distributor declared: "Competition has increased since the war. And so we've increased our efforts to get as many bookings as possible."

More Calls

Smaller circuits in this area also report that salesmen are calling upon them more regularly. The head of such an operation told STR: "It seems that the distributor is no longer waiting for the exhibitor to make up his mind on bookings. The distributor seems to be showing more interest in what the exhibitor wants to buy. And that's a good sign of returning to normalcy in the industry."

Boston's sales policies appeared unchanged, but at least one exchange head believes "the situation will change more in the next six months to the point where the sales force will be calling on exhibitors without let up." For the most part, selling is done personally whenever possible.

Buffalo has always been a personal call territory because only one circuit—the Basil chain—is located in that city. Exchange managers have to travel to the headquarters of the other circuits to make their deals.

Out in Oregon salesmen have been more on the road recently than they had in the past and there seems to be a push for more sales.

San Francisco represents a conflicting situation. The large exchanges say they see no return as yet of the "old days" of individual contacts when the sale of film was conducted along horse-trading methods with personalities an important factor. For this school of thought the telephone seems to be an important means of contacts.

"We don't see an exhibitor for months on end," one exchange executive remarked, "and when we do it's only for some special picture."

Individual Selling

"It's more a matter of selling each individual picture now," a Columbia source reported. "Therefore we do have more actual contact with the theatres but our telephone calls have also risen. Once we sold our pictures in blocks of 50. But now it's down to much smaller units which necessitates more selling, more calling and greater contact."

Smaller film firms, however, report that they are seeing more exhibitors than in the past as they come in and do "shopping" for pictures.

"We find the exhibitor is seeking more diverse entertainment with careful booking," Film Classics Office Manager Stanley Leftcourt declares, "and to fight off any greater box-office slump, they are coming into the film centers to shop around for pictures."

Availability

No general tendency toward an increase in films available for exhibition was noticed during the current month compared to February, a survey of the Booking Guide in Showmen's Trade Review reveals. Figures through mid-March show that current releases rose to 255 from 251 in February while inventory of product completed or in production dropped from 213 in February to 210.

No Action

While the Theatre Owners of America conciliation plan has been adopted by the Independent Theatre Owners of Arkansas, the board set up under the plan has been inactive, having received no exhibitor complaints since its inception, reports from Little Rock revealed this week.

Momand Appeals To Supreme Court

A. B. Momand, assignee of 10 Oklahoma motion picture theatre corporations, last week asked the U. S. Supreme Court to reverse the Boston Circuit Court of Appeals' dismissal of his 12-year-old anti-trust suit against the major distributors.

Three separate trials were held in the case, which alleged a restraint of trade conspiracy by Universal, Loew's (MGM), 20th Century-Fox, Warner Bros., RKO, United Artists and Columbia. All three resulted in victory for the defendants.

The Boston federal court awarded Momand $287,161 plus interest at five per cent a year, from all defendants except Loew's and Warners. The trial judge, however, set the verdict aside, and his ruling was sustained by U. S. Court of Appeals.

The brief filed for Momand in Washington by Boston Attorney George S. Ryan said the "judgment was entered for the defendants chiefly on the ground that damages had not been established with sufficient certainty."

"The decision," declared the brief, "appears to be in conflict with the opinions of this court relating to damages under the anti-trust laws."

Sue Buying Outfit In Cleveland

(*Continued from Page* 9)

result of the large buying power which Co-operative enjoys, the Moreland could not get product over a 10-year period.

The suit further alleges that a conspiracy existed with regard clearance agreements and that while the Moreland and the Regent were both on 42-day availability, the Moreland frequently had to wait longer. It charges that the distributor-defendants — Columbia, Warner Bros., 20th Century-Fox, Universal—refused to deal with the Moreland management in a "fair, free and genuinely competitive basis."

On behalf of the Gusdanovic circuit, Francis F. Busher denied charges of unlawful business practices.

Claims Embargo Doesn't Stop Trailer Service

Distribution of trailers and accessories to exhibitor customers has been maintained without interruption despite the express embargo, a spokesman for National Screen Service said this week.

National Screen produces its films and accessories in New York City, where shipping has been practically paralyzed since March 23, when the express embargo following a strike of the Teamsters Union went into effect.

Day and night crews operating at the company's home office, shipping rooms, silk screen plant and laboratories, plus an ingenious dispersion of trailers and accessories have been employed to meet the booking requirements, the spokesman said.

Rents, Ends Suit

Suit of John E. Voudouksi's State Theatre at Bellows Falls, Vt., against Interstate Theatres Corporation, Paramount, 20th Century-Fox, Warner Bros., RKO, Loew's (MGM), Columbia, United Artists and Universal, over alleged film monopoly reportedly ended this week when Interstate leased Voudouksi's theatre, thereby effecting an out-of-court settlement.

The Box-Office Slant

Current and Forthcoming Feature Product Reviewed from the Theatreman's Standpoint

Rustlers

RKO Radio Western 61 mins.

AUDIENCE SLANT: (Family) Good entry in the Tim Holt-Richard Martin series. Has all the ingredients the action-fans want in their western fare.

BOX-OFFICE SLANT: Well up to the standard established by previous entries in this series.

Cast: Tim Holt, Richard Martin, Martha Hyer, Steve Brodie, Lois Andrews, Harry Shannon, Addison Richards, Frank Fenton, Robert Bray, Don Haggerty, Monte Montague, Stanley Blystone. Credits: Directed by Lesley Selander. Original screenplay by Jack Natteford and Luci Ward. Photography, J. Roy Hunt. Produced by Herman Schlom.

Plot: While trying to get jobs, both Tim Holt and Richard Martin become involved in murder and thievery. They are practically "accused" of these crimes before they manage to extricate themselves and reveal the real villains.

Comment: This latest release in the adventures of two-fisted Tim Holt and his pal, Richard Martin, is well up to the standard established by previous entries in this series. Containing, as it does, the required quota of fisticuffs, action and melodrama, it can safely be rated as dependable, and found acceptable in action houses. The two pals turn in their usual fine performances in their efforts to pin the crime on Steve Brodie, Addison Richards and Harry Shannon, the perpetrators. There are two feminine leads capably handled by Martha Hyer, as a rancher's daughter, and Lois Andrews, as the dance-hall girl in love with Martin. Direction was by Lesley Selander; Herman Schlom produced.

Adventure in Baltimore

RKO Radio Comedy-Drama 89 mins.

AUDIENCE SLANT: (Family) A sincere, entertaining picture that all ages will find delightful; one of those "different" pictures certain to create much word-of-mouth. Amusing incidents and performances make this a convincing bit of entertainment.

BOX-OFFICE SLANT: There are three marquee names but it will be word-of-mouth that will bring in the better-than-average business.

Cast: Robert Young, Shirley Temple, John Agar, Albert Sharpe, Josephine Hutchinson, Charles Kemper, Johnny Sands, John Miljan, Norma Varden, Carol Brannan, Charles Smith, Josephine Whittell, Patti Brady, Gregory Marshall, Patsy Creighton. Credits: Directed by Richard Wallace. Screenplay by Lionel Houser. Original story by Lesser Samuels and Christopher Isherwood. Photography, Robert de Grasse. Produced by Richard H. Berger. A Dore Schary Presentation.

Plot: This is the story of the trouble caused a pastor's family by a young daughter with "suffragette" ideas. Incidents take place at the turn of the century when woman's place was in the home and young ladies were seen, but not heard.

Comment: All those people who are looking for something a little "different" will enjoy this picture. It is a delightful tale about family life and the faith and understanding in the good of man. Exceptionally well told and with performances that are crystal-clear delineations, performed with sincerity and conviction, "Adventure in Baltimore" is the sort of picture that average audiences everywhere will find surprisingly good. This will naturally cause much word-of-mouth and the returns should therefore be in keeping with the spread of this most potent advertising. The Robert Young name has been a draw for many years and his loyal following will certainly enjoy the splendid way in which he interprets the role of the pastor of a small-town church, who is first of all a human-being. Excellent, too, is Shirley Temple as his daughter and John Agar as the boy next door. Agar, who has done very few pictures, does an outstanding job in this one. And there is Josephine Hutchinson as Young's wife and Johnny Sands as one of the children. They are all good. Much credit goes to Lionel Houser for the fine screenplay and to Richard Wallace for his understanding direction. Richard H. Berger produced.

National Reviewing Committees' Classifications

TAKE ME OUT TO THE BALL GAME (MGM)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

A CONNECTICUT YANKEE (Para.)
FAMILY—National Board of Review.
CLASS A—SEC. 1—National Legion of Decency.

CITY ACROSS THE RIVER (U-I)
FAMILY—National Board of Review.
CLASS A—SEC. 2—National Legion of Decency.

Riders of the Whistling Pines

Columbia Western With Music 72 mins.

AUDIENCE SLANT: (Family) The story doesn't quite come off, but the picture should get by. Gene Autry sings several excellent numbers.

BOX-OFFICE SLANT: Despite the film's lack of topnotch interest, it will draw in the Autry fans as in the past.

Cast: Gene Autry, Champion, Patricia White, Jimmy Lloyd, Douglas Dumbrille, Damian O'Flynn, Clayton Moore, Harry Cheshire, Leon Weaver, Britt Wood. Credits: Producer, Armand Schafer. Director, John English. Screenplay, Jack Townley. Photography, William Bradford.

Plot: Gene and a crew of flying men are dispatched to spray the countryside with DDT to prevent the spread of forest larvae over the timberland. They meet with villainous play by some crooks who try to make the ranchers believe that Gene is destroying their livestock in the process. Eventually, Gene gets the culprits and saves the land.

Comment: The story here doesn't quite come off, but the picture should get by. Gene Autry sings several excellent numbers in his famous manner. Jack Townley's screenplay isn't based on an exciting premise and therefore doesn't provide enough sustained audience interest. It might be better for Autry's vehicles to get back more into the old-time western groove, with more emphasis on action and old-fashioned gunplay. The Monochrome process used in the film is restful on the eyes, supplying a sepia-like tint. William Bradford's photography is very good. Several other musical aggregations in the picture perform with ease, and help round out the musical portion. Despite the film's lack of topnotch interest, it will draw in the Autry fans as in the past.

The Lone Wolf and His Lady

Columbia Mystery 60 mins.

AUDIENCE SLANT: (Family) Nicely done release in the perennial series, with plenty of laughs. Ron Randell does well in title role.

BOX-OFFICE SLANT: Should be an asset to the marquees of many theatres, although naturally supporting fare.

Cast: Ron Randell, June Vincent, Alan Mowbray, William Frawley, Collette Lyons, Douglass Dumbrille, James Todd, Steven Geray, Robert H. Barratt. Credits: Producer, Rudolph Flothow. Director, John Hoffman. Screenplay, Malcolm Stuart Boylan. Screenstory, Edward Dein. Based upon a work by Louis Joseph Vance.

Plot: A paper is taken over by a new owner who wants sensationalism. A young girl reporter gets the Lone Wolf, the one-time famous jewel thief, to give her his memoirs. While covering the unveiling of a fabulous jewel, it is stolen and the Lone Wolf is suspected. Eventually, the Wolf proves his innocence by capturing the real culprits.

Comment: Nicely done release in the perennial series, with plenty of laughs. Ron Randell does well in the title role, and Alan Mowbray provides an excellent foil as his butler and sidekick. June Vincent tries too hard as the sob sister, but the rest of the cast is up to par. John Hoffman's direction keeps things moving at a good clip, but the musical background might have been a little peppier in some of the more exciting sequences. Technical departments are okay, except for one glaring mistake in which a police squad car of about 1922 vintage is seen rushing to a call. This picture should be an asset to the marquees of many theatres, although it's naturally supporting fare.

Tulsa

(Color by Technicolor)

Eagle Lion Drama 90 mins.

AUDIENCE SLANT: (Family) A dramatic and thrilling story of Tulsa in the oil boom days that will entertain the great mass of moviegoers. A giant oil fire as the climax has plenty of thrills for every spectator. Technicolor does much to heighten the film's epic sweep.

BOX-OFFICE SLANT: The title, Technicolor and cast should provide sufficient ammunition to make it a healthy grosser at the box-office.

Cast: Susan Hayward, Robert Preston, Pedro Armendariz, Lloyd Gough, Chill Wills, Ed Begley, Roland Jack, Harry Shannon. Credits: Produced by Walter Wanger. Associate Producer, Edward Lasker. Directed by Stuart Heisler. Screenplay by Frank Nugent and Curtis Kenyon. Suggested by a story by Richard Wormser. Photography, Winton Hoch. Special photographic effects, John Fulton. Technicolor color director, Natalie Kalmus; associate, Richard Mueller. Art direction, Nathan Juran. Music by Frank Skinner. Music direction, Irving Friedman. Music conductor, Charles Previn. Song, Tulsa, music by Allie Wrubel, lyrics by Mort Greene.

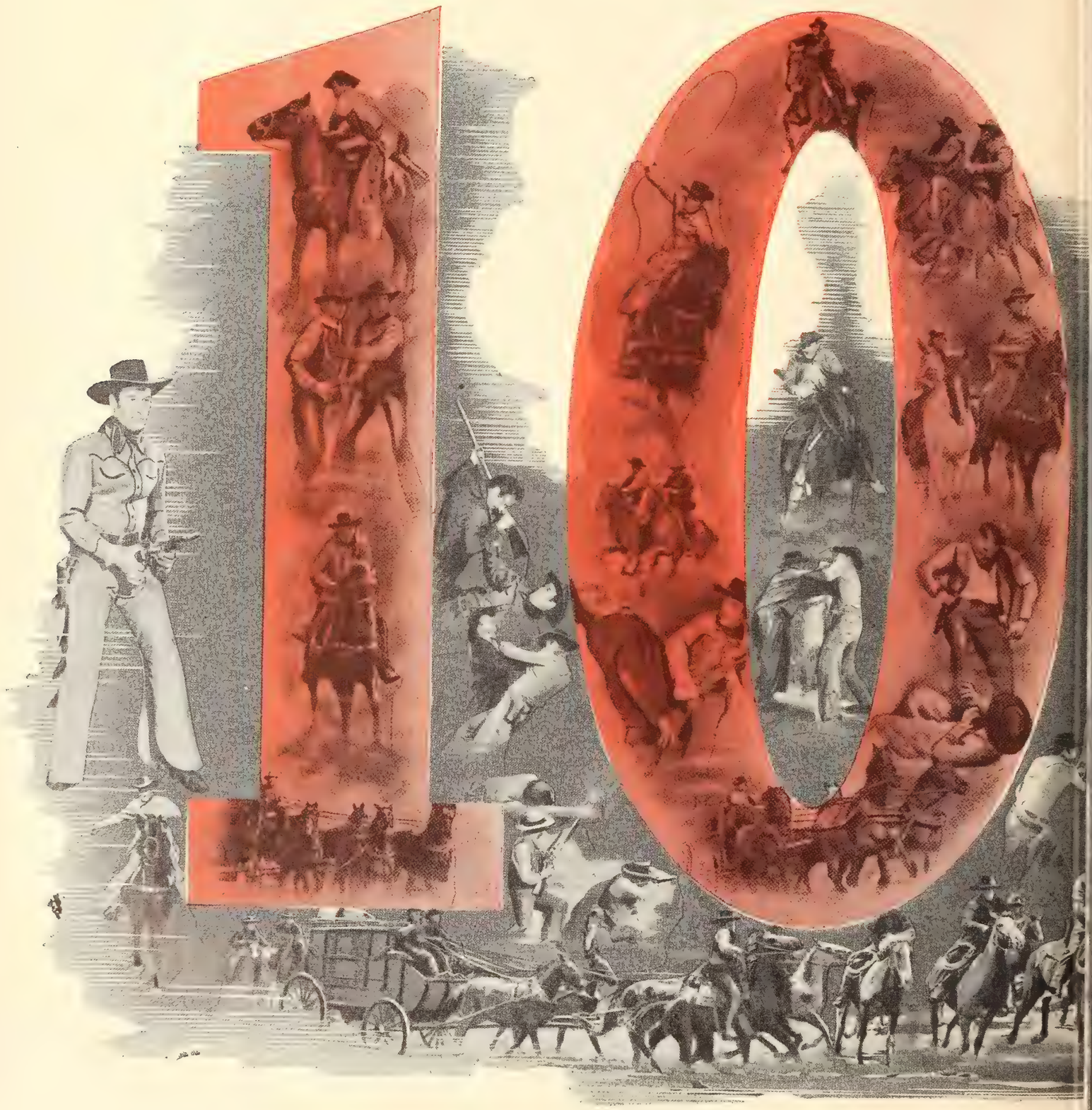
Plot: Drama of Tulsa as the oil boom town in the early '20s. A girl who had sought retribution for the death of her father because of an accident resulting from the invasion of oil operators, is soon caught up in the oil game and finds herself controlling an oil empire. She nearly loses the man she loves, but she shows her true courage and

(Continued on Page 18)

RED RYDER

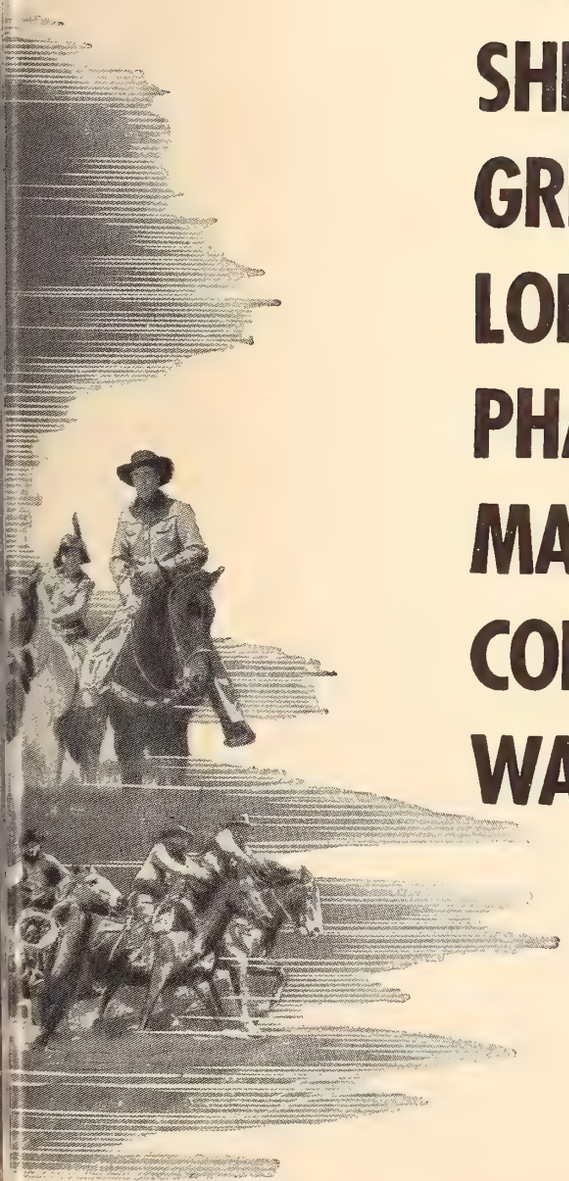
RE-RELEASES

great action westerns



boxoffice hits

starring Wild Bill Elliott



SAN ANTONIO KID
CHEYENNE WILDCAT
VIGILANTES OF DODGE CITY
SHERIFF OF LAS VEGAS
GREAT STAGECOACH ROBBERY
LONE TEXAS RANGER
PHANTOM OF THE PLAINS
MARSHAL OF LAREDO
COLORADO PIONEERS
WAGON WHEELS WESTWARD

from REPUBLIC

Box-Office Slants

Tulsa

(*Continued from Page* 15)

worth during an oil conflagration. Result: the couple are reunited and plan to build another oil empire together.

Comment: On first hearing the title, one might conclude that "Tulsa" was another in the Technicolor sagas of the Old West. It's in Technicolor all right, but it is not a western drama in any sense of the word; rather, it is the story of Tulsa as an oil boom town of the early '20s, when oil was still a game, not an industry. As such, it is a picture that will entertain most audiences, for it is sufficiently dramatic and thrilling to hold the attention at nearly all times. Perhaps one minor fault, if one wanted to quibble about it, is that there is a little *too* much detail in connection with the oil game, with romance taking second place—but then, after all, this *is* the story of oil boom days. The subject matter seems to dwarf even the principals, including Susan Hayward, Robert Preston, Pedro Armendariz, Lloyd Gough and Chill Wills, but they nevertheless give satisfactory accounts of themselves. The picture has been done on a lavish, epochal scale by Producer Walter Wanger, and the Technicolor photography serves to emphasize that factor. This is particularly true in connection with the climax—a giant oil fire that will provide plenty of thrills for every spectator. Stuart Heisler's direction maintains the film's epic sweep and keeps the plot moving at a smooth pace. "Tulsa" would seem to have all the qualities to achieve popularity with the great mass of moviegoers, and the title, Technicolor and cast should provide sufficient selling ammunition to make it a healthy grosser at the box-office.

Outpost in Morocco

United Artists Drama 92 mins.

AUDIENCE SLANT: (Family) Audiences will find thrills and excitement in the fighting sequences and their sympathies will be enlisted by the love story between the Legionnaire captain and the Europeanized daughter of the desert.

BOX-OFFICE SLANT: Should have a good box-office in all situations where action, thrills, excitement, hard riding and good acting are favorite movie ingredients.

Cast: George Raft, Marie Windsor, Akim Tamiroff, John Litel, Eduard Franz, Erno Verebes, Crane Whitley, Damian O'Flynn and the French Foreign Legion. Credits: Produced by Samuel Bischoff and Joseph N. Ermolieff. Directed by Robert Florey. Screenplay by Charles Grayson and Paul de Sainte-Colombe from an original story by Joseph N. Ermolieff. Photography by Lucien Andriot. Assistant Director, Joe Depew. Musical score, Michel Michelet.

Plot: Captain George Raft of the French Foreign Legion in Morocco heads an escort to convoy back to him Marie Windsor, daughter of the disaffected Emir, Eduard Franz. He later steals a modern rifle from the supply being sent secretly to the Emir for his proposed uprising against the French, and is sent to Legion headquarters for reinforcements. Returning, Raft finds the entire French garrison has been attacked and killed. Marie is captured by Akim Tamiroff, a French lieutenant, and held as a hostage. When the water gives out, Raft sets her free, and she is killed, along with her father, when she rides after the raiding Arabs to prevent the Emir from attacking the fortress.

Comment: Filmed in Morocco with the cooperation of the French colonial army, "Outpost in Morocco" holds enough of adventure, love, fighting and hard riding to please the most ardent of action fans, which includes lovers of westerns, of which the film may be said to be a distant cousin. The desert scenery, especially the rocky gorges without a sign of vegetation, is beautifully photographed. And when it comes to riding, the final attack of hundreds of mounted Arabs on the French fortress, is something to arouse intense excitement—and cheers. Production, direction and photography are first class. The Legionaires and the well-trained Arab hordes render excellent accounts of themselves. Star George Raft gives another of his suave, poker-faced characterizations which have won him a large following. Akim Tamiroff gives capable support as a Lieutenant in the Legion, and supplies most of the humor, though Erno Verebes has some good comedy moments. Marie Windsor makes the Emir's daughter a Europeanized Arab (as she was) and proves herself a capable actress and an excellent horsewoman in her final dash, among the raiding Arabs, to prevent the attack. Eduard Franz as the Emir, John Litel is Commandant of the Legionnaires and Crane Whitley as a Caid contribute to an excellent ensemble. Audiences will find much of thrills and excitement in the fighting sequences and the characterizations and the acting will enlist their sympathies. The picture should have a good box-office in all situations where action, thrills and excitement are the things desired by audiences.

'Temptation Harbor'

Described as a "meaty melodrama with suspense adequately maintained" to "satisfy average audiences," this picture was reviewed from London (STR, March 29, 1947). At that time it was also stated that "this melodrama has been designed for box-office appeal, and the producer has endowed it with many popular ingredients." Further, "the direction is taut and competent, the suspense skilfully maintained." Seen in Hollywood, the picture was found to have been exceptionally well done and its story off the beaten path. The new running time of 90 minutes, compared to 110 minutes when reviewed from London, has tightened the picture considerably and speeded its pace. While "Temptation Harbor" should do satisfactorily on a double-feature program, preferably teamed with a comedy, there is no telling what box-office power it might have had had it been made with well-known American names. Robert Newman and Simone Simon head the cast, and Monogram is the American distributor.

The Set-Up

RKO Radio Drama 72 mins.

AUDIENCE SLANT: (Adult) An interesting, often engrossing story of the prize ring that will be food and drink to the dyed-in-the-wool fight fans, and will win the interest and arouse the sympathy of most moviegoers.

BOX-OFFICE SLANT: Will be a money-maker in theatres in situations that have many fight-fan patrons and, properly exploited, in many other localities. Names of the principals will help some.

Cast: Robert Ryan, Audrey Totter, George Tobias, Alan Baxter, Wallace Ford, Percy Helton, Hal Fieberling, Darryl Hickman, Kenny O'Morrison, James Edwards, David Clarke, Phillip Pine, Edwin Max. Credits: Produced by Richard Goldstone. Directed by Robert Wise. Screenplay by Art Cohn from the poem by Joseph Moncure March. Photography by Milton Krasner.

Plot: Pugilist Robert Ryan, aged 35, finds the going tough, glad to get a fight for peanuts. His wife, Audrey Totter, tries to persuade him to give up the ring; she's sick and tired of seeing him beaten up and defeated time after time. He can't see it her way and fights the scheduled four rounds with Hal Fieberling. His manager, George Tobias, has accepted $50 from Alan Baxter to let Fieberling win. Ryan learns this just before the third round. Floored several times himself, he knocks Fieberling out. Baxter and his followers waylay Ryan and beat him up, smash his right hand. Miss Totter finds him—now he is through with fighting. "But I won," exults Ryan. "We both won," sobs Audrey.

Comment: An interesting, often engrossing story of the seamy side of the prize ring that will be food and drink to the dyed-in-the-wool fight fans and win the attention and sympathy of the run-of-the-mill moviegoers. The fighter concerned is a has-been but doesn't know it, or won't admit it. If he can knock out this one opponent he has visions of a $500 purse—perhaps even one for $600—in his next fight. He has pride enough in himself, in the ring, to refuse to quit when his manager sells the fight. The fight itself, shown in detail in all its four rounds, is a slugging fest in which the movie audience, and many of the fans watching, wish to see him win. It's brutal, bloody and convincing as the oldster fights a defensive battle, always covering his lowered head. Perhaps it's not always according to the fighters' Hoyle, but it's exciting and brutish. Robert Ryan gives an outstanding performance of a has-been now too old for the ring, and Audrey Totter as his wife furnishes excellent support, though it is not the sort of role in which she is at her best. Capable performances are turned in by George Tobias, as always, Alan Baxter, Wallace Ford and most of the others. Production, direction and photography are excellent. The picture should be a winner with all fight fans, and a majority of other moviegoers. Names of the players will be some help in exploitation campaigns, but the exhibitor will find his best ammunition in the full four-round fight.

The Undercover Man

Columbia 85 mins.
Semi-Documentary Drama

AUDIENCE SLANT: (Adult) A T-man-hunt played with straight realism yet no loss of dramatic effect. Action, pace and good performances.

BOX-OFFICE SLANT: Definitely worth exploiting. Angles include Glenn Ford, racketeers, T-men, action and the semi-documentary technique so popular in recent years. Looks due for a strong box-office career.

Cast: Glenn Ford, Nina Foch, Barry Kelley, James Whitmore, David Wolfe, Frank Tweddell, John F. Hamilton, Leo Penn, Anthony Caruso, Robert Osterloh, Joan Lazer, Howard St. John, Esther Minciotti, Angela Clarke, Kay Medford. Credits: A Robert Rossen Production. Director, Joseph H. Lewis. Screenplay, Sidney Boehm. Additional dialog, Malvin Wald. Based on an article by Frank J. Wilson and a story outline by Jack Rubin. Photography, Burnett Guffey.

Plot: Glenn Ford and two other Treasury agents track down the evidence that enables them to jail a top racketeer for income tax evasion. Before they succeed, three stool-pigeons are cut down by "the Big Fellow's" gang and a policeman informer commits suicide to avoid similar wrath. A fourth gang-

ster is found who, under heavy police protection, gives the clinching testimony.

Comment: The semi-documentary techniques so popular in recent years is here very well applied to a T-manhunt. Dedicated not only to realism but also to the "undercover men" who enjoy very little of the "glamour" that is sometimes associated with law and crime, the film purposely avoids melodrama. There is, however, no loss of dramatic effect, thanks to the well-paced direction, the very good performances and some thoroughly believable violence. One of the gang killings is particularly well done. A would-be stool-pigeon, saying goodbye before skipping town to his 12-year-old daughter on a street corner, suddenly spots three gangsters. Taking to his heels, he flees through a run-down, crowded neighborhood full of pushcarts, followed by the gunmen and the little girl screaming "Papa! Papa!" That setting, like others in the big city here projected, and like the broad canvas of characters, will appeal to the great audience which will recognize them. Effective among the characters are "the Big Fellow's" clever lawyer (Barry Kelley); the fleeing father (Anthony Caruso); his daughter (Joan Lazer, a child performer with dignity); a cocky squealer working an angle (Robert Osterloh); T-men (David Wolfe and James Whitmore); the windup witness (Leo Penn) and still others. Beautiful Nina Foch provides occasional quiet romantic relief from the law's rough grind as Ford's wife. Ford himself handles his role very well. Star of a number of Columbia pictures, including all of their current Technicolor releases, he is an exploitation angle. There are plenty of others: numbers game and protection racketeers, T-men, action, the semi-documentary technique (the film is based on an article by a retired chief of the U. S. Secret Service). Their use is definitely justified by the picture.

Ma and Pa Kettle

Univ.-Int'l **Comedy** **75½ mins.**

AUDIENCE SLANT: (Family) Will entertain average audiences who like humor that springs from character, but is lacking in the belly laughs that most comedy fans want. The acting of Marjorie Main and Percy Kilbride will satisfy most moviegoers.

BOX-OFFICE SLANT: Should do well at most box-offices for it contains much satisfactory, if mild, entertainment. Exhibitors can promote Miss Main and Kilbride in a resumption of their Ma and Pa Kettle characterizations from the very successful "The Egg and I."

Cast: Marjorie Main, Percy Kilbride, Richard Long, Meg Randall, Patricia Alphin, Esther Dale, Barry Kelley, Harry Antrim, Isabel O'Maddigan, Ida Moore, Emory Parnell, Boyd Davis, O. Z. Whitehead, Ray Bennett, Alvin Hammer, Lester Allen, Chief Yowlachie, Rex Lease. **Credits:** Produced by Leonard Goldstein. Directed by Charles Lamont. Screenplay by Herbert Margolis, Louis Morheim and Al Lewis. Based upon characters from "The Egg and I" by Betty MacDonald. Photography by Maury Gertsman.

Plot: Pa Kettle (Percy Kilbride) wins a furnished electronic house for a slogan for chewing tobacco and he and Ma (Marjorie Main) and all—the little Kettles leave their dilapidated hovel for the electric buttons, appliances and gadgets of the "home of tomorrow," their misadventures with the gadgets supplying most of the comedy. Pa is accused of stealing the slogan by Esther Dale, and Meg Randall (writing the Kettles up for a magazine) proves he didn't, but not until after disgusted Pa returns to their hovel, and Ma stays on to fight the eviction notice.

Comment: Built for comedy purposes by three collaborating writers from characters created by Betty MacDonald in "The Egg and I," this story about the Kettle family has a lot of comedy moments—none of them very hilarious—but the kind that grows out of the characters of masterful Ma Kettle and lazy, do-less Pa Kettle, and hence will prove but mildly entertaining to comedy fans who want belly laughs. Others will get more of a kick out of it. The misadventures of the Kettles with the electric gadgets in their new home and Ma's fight to keep it are highlights of the action. It bears internal evidence of being the first of a proposed series about the Kettles, for Pa wins a trip to New York for another slogan as the film ends. In that case, the start, while not too propitious, manages to stir up sympathy for Ma and interest in what happens to her—nothing much happens to lazy Pa. Production, direction and camera work are on the excellent side. Acting honors go to Marjorie Main for her loud, homey, down-to-earth characterization of the mother of 15 children whom she can't always tell apart, harassed by a husband who has never amounted to anything and fighting for the first decent home she has ever had. Percy Kilbride plays Pa sedately, in one repressed key, except for a few minutes when he gets his dander up. It is a very good performance but one misses the brittle down-East remarks which have endeared him to the majority of fans. Others in the cast turn in fairly good performances. This comedy will prove entertaining to average audiences and should do well at most box-offices. For his promotional work the exhibitor has the characterizations of Ma and Pa Kettle (Main and Kilbride) inherited from Betty MacDonald's "The Egg and I."

'Corridor of Mirrors'

Wealthy, morose Eric Portman tries to make Edana Romney part of the Renaissance Italy life he conjures up for himself. The story and Portman suggest a play for chilling mood, captured to some extent by scenes in Portman's vast, bemirrored palace or Mme. Tussaud's wax museum, by an insane woman, a murder and a reported hanging. More often, however, the production is pure hokum, running a long 96 minutes indeed. Partly responsible is newcomer Romney, as Jock McGregor thought when he wrote from London (STR, Mar. 27, 1948): "Her confidence in herself as screen material is justified, but as a producer misplaced." A Prestige Picture released through Universal-International.

Outcry

(Italian Dialog—English Titles)

Crest Films **Drama** **89 mins.**

AUDIENCE SLANT: (Adult) Realism and drama in the tradition of such films as "Open City" and "Shoeshine," showing the rise of resistance to Germany in Italy during the recent war.

BOX-OFFICE SLANT: An art house natural. Play up the tradition of realistic Italian films which have achieved success here since the war.

Cast: Lea Padovani, Elli Parvo, Vittorio Duse, Massimo Serrato, Egisto Olivieri, Marco Sarri, Lia Golmar, Carlo Lizzani. **Credits:** Producer, G. G. Agliani. An E. N. I. C. (Rome) Production. Director, Aldo Vergano. Scenario, Guido Aristarco, Carlo Lizzani, Giuseppe De Santis and Aldo Vergano. From a story by Giuseppe Gorgermo. Music, Giuseppe Rosati. Photography, Aldo Tonti. English titles, Herman G. Weinberg.

Plot: The events cover a period from 1943, when the Italians were wearying of an ally which lived off their land like an enemy, to the switch under Badoglio to the side of the Western Powers in 1945. Vittorio Duse deserts the Italian Army and returns to his village in northern Italy, where he finds everything from the strongly anti-German Lea Padovani through his own profiteering brother to suspected fascists. The latter are a local manufacturing family, including a woman mad about Vittorio. As he wavers between her and Lea, patriotism gathers strength in the village. By the time a German unit arrives most of the young men have become "partisans." Two are caught and executed. Vittorio, his courage proved, is united with Lea.

Comment: Here is a film that is realistic yet dramatically effective, in the tradition of such Italian films as "Open City" and "Shoeshine," which have gained favor here since the war. It's a natural for the art houses, and of course the selling angle is the tradition behind it. Another selling angle is Lea Padovani, the newest Italian star. She is fully worthy of the introduction given her, though she is not on the screen as much as a star usually is. Vittorio Duse and the other men seem quite appropriate to their parts. Marco Sarri's portrayal of the profiteer shuttling between all parties is especially good. Elli Parvo as the other woman is unrestrained in her passion for Vittorio. The commander of the German unit is, perhaps, too much like past German officers of the screen, but he is not tiring. Crest Films' first release should be a success in its field.

Blondie's Big Deal

Columbia **Comedy** **66 mins.**

AUDIENCE SLANT: (Family) Excellent release in the Blondie series. Well up to standard set by this splendid group of comedies.

BOX-OFFICE SLANT: Should do every bit as well as the others. Perfect for balancing a heavy "A" film.

Cast: Penny Singleton, Arthur Lake, Larry Sims, Marjorie Kent, Jerome Cowan, Collette Lyons, Wilton Graff, Ray Walker, Stanley Andrews, Alan Dinehart III, Daisy. **Credits:** Producer, Ted Richmond. Director, Edward Bernds. Story and screenplay by Lucille Watson Henley. Based upon comic strip created by Chic Young. Photography, Vincent Farrar.

Plot: With the help of an erudite youngster, Blondie is able to extricate Dagwood from a serious plight. Dagwood had been hoodwinked by some shrewd crooks on a paint-repellent invention, but Blondie gets the goods on the villains in time to save the day.

Comment: This excellent release in the Blondie series is well up to the standard set by this splendid group of comedies. Arthur Lake is just about the best Dagwood that could be found, and Penny Singleton is a good Blondie. The rest of the usual ingredients in the series are wisely used here, with Alan Dinehart III doing okay in a new characterization of a brilliant young boy. Jerome Cowan gets his share of the many laughs as the exasperated boss, and Collette Lyons is very good as a breezy secretary. This release should do every bit as well as the others. It is perfect for balancing a heavy "A" film.

Theatre Management

Guide to Modern Methods in the Administrative and Executive Phases of Theatre Operation



The Brass Tacks of Efficient Picture Theatre Management*

INDUSTRY PUBLIC RELATIONS NEEDED

By Jack Jackson

With the motion picture business ambushed in a vicious crossfire of verbal brickbats and legislative slander from both dais and davenport, it seems right that these weekly typings, as they have been on many previous occasions during the past three or more years, should once more be devoted to stressing the urgent need of a full-scale public relations offensive.

Just how much of the attendance slide can be attributed to the maliciously written and spoken comment on the Communistic membership or tendencies of Hollywood personalities can hardly be measured by arithmetical rule. Likewise, the job of establishing the degree of box-office hurt by the Hollywood-born releases about production retrenchment is not for computation on an adding machine. That both seriously slowed the revolutions of theatre ticket machines must be acknowledged.

To the reasoning intellect it is only to be expected that the mass public, on whom we depend for patronage, are prone to accept any news about lower costs as indicative of consequent lower quality. For many months analytic experts have been attributing the drop in retail trade to the fact that the buying public were becoming price conscious and that merchandise of high markup but questionable quality remained on shelves unless drastically reduced to fit the "bargain" concept of buyers. What more natural than that this same purse-conscious public, noting no lowering of theatre admissions to match the widely heralded curtailment of picture production costs, should conclude that films are of poorer quality and decide to "let 'em lay on the shelves"?

Investigation has definitely shown that, second only to the "Communist smear," the extensively publicized Hollywood retrenchment program hurt most at the box-office.

General Public Visions Show People as Lovable Sinners

In view of what has recently happened along lines of recommended punitive measures against Hollywood's sinners, this may be sticking my neck right down on the chopping block, but I do not believe that the so-called Hollywood scandals have in any way lessened theatre-going among that profitable group of patrons called "regulars." In fact, it has been this writer's observation, to the point where it has become a sincere conviction, that the general public visions the personnel of the show world as an aggregation of sorta lovable sinners and that any effort to confute such opinion would prove disastrous to ticket sales. In fact, just about everybody who sits in a theatre seat is well aware of the odds in that long running battle of temptation vs. weakness-of-the-flesh and inclined to get a bit pouter-chested and glory in a holier-than-thou reflection when their idols are found guilty of possessing feet of clay.

To prove the above I can best point to some facts brought out at the last November Allied New Orleans meeting when the action to discipline "bad actors" was taken. At the time several members commented on public reaction and in no instance was evidence given that the then recent Robert Mitchum case—which fanned to fire the long smouldering embers—had done other than improve business. One contributor made mention of the crowds attending even old films in which Mitchum had but minor parts that had been brought from the archives to capitalize on public interest.

A few months ago Theatre Owners of America set up a commendable 7-point outline of a plan for regaining public esteem and attracting more patrons to the regular attendance fold. The plan is swell and possesses great promise of rebuilding industry prestige IF it is aggressively prosecuted. What escapes me is why a plan promising, or even guaranteeing three-way benefit, should not have the complete support, both in planning and promulgation, of all three beneficiaries? If, as the TOA program stipulates, the exhibitor is to undertake the complex duties of community spokesman to discourage the dissemination of bad and encourage widest possible coverage of the good news of the industry, would it not be just and proper that the expense involved in placing material at his disposal be absorbed by the other two factions?

It must be admitted that the exhibitor as the man-on-the-scene is best suited to set before the folks of his community the constructive achievements and multitudinous unselfish services which the industry performs in the interest of the public good. That these can be pyramided so mountain-high as to place in deep shadow the comparatively infrequent indiscretions of its personnel, is to be taken for granted. But the exhibitor—at least the great majority, and all are needed if the plan is to operate effectively on a nationwide basis—is provincial-minded, due in no small measure to

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Plans Set for Reade 'Go to Movies' Drive

Aimed at increasing patronage by stressing the theme of "Make the Movies a Habit," Walter Reade Theatres has completed plans for its month-long "Spring Parade of Hits" campaign to be launched on a circuitwide basis April 13.

Special brochures were distributed to all City Managers at the circuit's monthly managers' meeting last week in New York. The brochures outline basic plans for local theatre participation, and call for display of the highest calibre of showmanship to stress to the public the important role of the theatre in their community recreational program, and the calibre of the product to be shown during and after the "Parade" period.

The circuit will plug the slogan "Movietime is Pleasuretime—Make the Movies a Habit," through trailers, special lobby displays, and newspaper and program advertising. Cooperation of local officials and merchants will be solicited for endorsements, ads, special ceremonies, stage programs, and contests.

Meanwhile, in Plainfield, N. J., the circuit has instituted a special student reduced admission price in its three theatres, with the support of the school systems.

Cards have been issued to every student between the ages of 12 and 18 years through the schools in Plainfield and four neighboring communities, entitling them to a 15-cent reduction in evening and weekend prices upon presentation of the card at the Strand, Oxford and Paramount theatres. The cards are good for unlimited admissions between now and the start of next Fall's school term—at which time new cards will be issued.

In addition to the goodwill the policy is expected to engender, the cards will make it easier for students to continue to attend the movies regularly, despite the rising cost of living.

Stage Local Flashbacks On Theatre Anniversary

Thirteen years is not long for a cinema to be open, but it is good enough for the Odeon in Colwyn Bay, North Wales, to go effectively reminiscent. Each Monday night for 13 weeks before the theatre's anniversary celebration, Manager C. St. M. Thorp is presenting on the stage a 10-minute flashback of local interest. The local editor is cooperating fully, using his paper to recall Welsh and local milestones each week. Having gotten the town's most famous citizen for his first program, an international footballer and captain of Wales' only county cricket club, Thorp considers the program most successfully launched.

Candy, Popcorn Free

Manager Eddie Mansfield of Commonwealth's Regent Theatre, Kansas City, Mo., is going after the kid trade at his Saturday matinees in a big way, and doing a heavy concession business in the bargain. A recent newspaper ad for the Regent read: "Till 5 P.M., free with each ticket, candy or popcorn."

Jackson . . .

(*Continued from Page 20*)

the drain on the days' minutes involved in garnering customers in quantity to keep apace of his ever-changing items of merchandise. For this, if for no other reason, the need for traveling emissaries possessed of wider experience and vision of industry aims and practices is dictated. These emissaries would serve not only as a means of highlighting the exhibitors' efforts, and lending the prestige that naturally follows the appearance of a traveling ambassador of goodwill, but would also educate the local man along lines of things-to-come and render advice on how best to direct his efforts and present his case. Properly trained and supervised, the exhibitor in the local community is a vital force to the building of public confidence to the point where cries for onerous taxation, censorship, meddlesome but business-depressing restrictions, etc. will be muted to inaudibility by the stentorian shoutings of a national chorus singing our praises. The cost of his training together with all that goes into the preparation and supplying of the essentials should be borne by the production and distribution branches of the industry which stand to profit to a mark equaling and perhaps exceeding exhibitor gains.

Doesn't Get Caught

Aside from the above is the added factor that, for the most part, the exhibitor will be devoting the major portion of his ambassadorial time to covering for the derelictions and misdemeanors of the spotlighted personnel of production. Not that the exhibitor is above misconduct in his social and business acts—or the method of conducting his business for that matter—but he doesn't get caught as frequently and his sins are visited upon himself alone and not on the brother members of the industry fraternity as are those of the stars and star-makers.

There is no problem before the industry today as important (and I'm not excepting current Federal difficulties) as the perfection of an overall INDUSTRY public relations department. If it is to attain the ultimate of good, it must have the most imposing possible start and the guarantee of permanence that only such sponsorship as Zukor, Schenck, Warner, Skouras, Hughes, et al., can give it. A department of this kind is the biggest and most promising program the industry has yet inaugurated as a means of promoting its own well-being, welfare and future prosperity. To properly fill the giant task of building and keeping prestige at the highest possible level, it deserves and MUST HAVE top level sponsorship, support and cooperation.

It's not a job for any one branch of the business or for any faction of one branch. Diminished in size, sponsorship or overall, it can do far more harm than good. There must be coordination of ideas as to what and how to best impress the folks who patronize theatres. There must be concert in segmentized movements accurately calculated to attract new customers. This nation, being complex to the point of puzzle, must be sectionally diagnosed and different moves designed to fit different causes of production offense, customer complaint and attendance resistance if the greatest possible results are to be attained. It will require study of the kind that no man of the industry is too big to give, and the task of direction requires an executive personnel second to none now existent in industry ranks. Rather than go off half-cocked, it would be best to spend some time and dollars determining exact goals and skeletonizing, on paper, the most expeditious and least complicated manner of attaining the multiple goals.

How the best intended effort completely misses its desired target and assumes boomerang tactics capable of whaling the innards out of those who project it, is best illustrated by a recent trade journal article. Seems like one single unit of an organized group became impatient at delays in getting approval of their plans for punitive measures against "bad actors" from a segment of the industry claming lack of authority. Resentful over what they termed "quibbling over details," they took measures to force their point by detailing their outline to some 20,000 members of Federated Clubs in their area and soliciting action of the bodies. Just what type of reasoning should prompt a group totally dependent on theatre attendance for profit to take their inter-industry problems to 20,000 moviegoers—and risk the consequent curtailment of patronage—completely skips my judgment. Just where and what and how the group hopes to profit by letting the public, who might possibly have missed or forgotten previous publicity, in on the details of industry actions, could build, in lost ticket sales, to a $64,000 question.

If All Groups United

However, this sample of misdirected effort does serve to prove the tremendous scope of coverage available for tillage by an all-industry public relations body. If one small unit of one group can, for the purpose of gratifying spite, get the support of 20,000, just imagine the force of public opinion that could be brought to bear if all groups united. Once we perfect a scheme and build an organization capable of unleasing and directing this awesome power, most of the harassing ills, both minor and major, that confront and confound us will disappear like a blue note in a Spike Jones overture.

It is important that those considering a public relations program keep in mind the fact that this industry is a three-motored machine and that the degree of success and speed of progress is measured by the harmonizing of the trio of driving plants. When the exhibitor motor handlers start throwing mud into the production and/or distribution units, the flow of customers slows as surely as though their own spark plugs were fouled. The same goes for production and distribution, where it is advisable that some sort of governor be installed to curb the conduct of those whom they have chosen and exploited to the point where, in the public eye and to the layman mind, they are viewed as industry representatives.

An Excellent Start

The industry public relations shorts are an excellent start, but if the experience of trained advertisers, pointing to the "constant pound" as being most effective, is considered, it must be admitted that they are ineffectively spaced. Let's keep our good points and our service assets in front of every customer at every show. Those minute films from MPA, United and Alexander could do this job at trifling cost.

How about going at this public relations program right? How about going at it big? How about going at it together? Let's get the big names — Zukor, Mayer, Schenck, Warner, Skouras, Hughes, etc.—behind this fine scheme so everybody will know how big it is. They couldn't lend their support to a better or more needed effort. And it'll pay off handsomely.

Like a Bat Outta—

It came to the Marco Theatre at Waterford, Calif., during a double-bill horror show of Film Classics' releases, "Return of Frankenstein" and "Bride of Frankenstein," at a crucial moment. Manager William Stewart, who owns and manages the upstairs theatre, swears no promotion stunt was intended.

Entering the lobby and moving past the cashier, who fainted, and the candy-girl, who ran screaming into the auditorium, a bat maneuvered into the Marco and flew over the heads of the crowd causing near panic before Stewart knocked it out with a broom.

Phone 'Voice With a Smile' Wins Paying Customers for Theatre

Courtesy, tact and patience are the three virtues in a telephone operator which make her valuable to a motion picture theatre. Having these, she can make friends for the theatre, help bring in the cash customers, and establish solid goodwill on the part of the many persons who telephone for information. Managers should be aware of this and impress upon their "hello" girls, cashiers and all others answering telephone calls the necessity for maintaining those traits at all times no matter how exasperating the caller may be or how harassed she herself may be by interruptions and other calls on her time and attention.

"Courtesy in answering a telephone," writes Fred Reed of Denver in a recent issue of National Theatres' *Showmanship*, "may be boiled down to a formula: be pleasant, be polite, give accurate information and convey the impression that you are glad the party called."

That is the sort of telephone courtesy that prevails at the Esquire Theatre in Denver where the caller is greeted with a "good evening" ("morning" or "afternoon") and the name of the theatre, not forgetting to say "thank you" at the end of the conversation.

Patience and courtesy are particularly necessary in answering the questions of children and those foreign-born who have not yet acquired a good command of English. They should never be allowed to feel that they have received a "brush-off." Those whose English is not easily intelligible will appreciate the operator's patient endeavor to understand them. By enunciating clearly and giving additional information about what she thinks the questioner may want to know, the operator can save herself much time in listening to the caller's further questions.

Don't discourage the caller by waiting to finish a conversation with someone else before picking up the phone; don't let them feel they have intruded and are not receiving the operator's undivided attention.

The *Showmanship* article concludes with a number of "don'ts" for the guidance in answering telephone calls to carry out the traits of courtesy, tact and patience:

"Don't chew gum or cough into the receiver. Don't bang the receiver. Don't drum on the instrument with fingers or pencil. Don't lose your temper, sound weary or aggravated. Don't be vague; give accurate information. Don't reflect any emotion except happiness. Don't keep the caller dangling on the other end; if there is a delay, come back on the wire frequently with a 'thank you for waiting,' and explain the delay."

Selling the Picture

News and Ideas Concerning Profitable Advertising, Publicity and Exploitation

Rousing Sendoff for 'Kettle' in K. C. Premiere

Universal-International's "Ma and Pa Kettle" got a rousing world premiere send-off in Kansas City on Thursday as part of numerous territorial openings. Showing at three theatres—the Tower, Uptown and Fairway—the premiere was highlighted by the personal appearances of Marjorie Main, Percy Kilbride, Meg Randall and Richard Long, as well as a World's Championship Square Dance contest and the Kansas City Merchants Association Spring Fashion Festival. Producer Leonard Goldstein was also on hand for the festivities.

Sponsored by the Kansas City Welfare Board, the square dance contest was held in the Grand Arena of the Kansas City Civic Auditorium, where the winners of the finals were awarded a grand prize by U-I.

The spring fashion festival was keyed to the opening of the new Jones Department Store, with the stars participating in the ceremonies. A "Miss World Premiere," selected by the merchants, was their official representative at the premiere.

This week the stars participated in a series of promotional events, including radio appearances, aimed to support the premiere and the territorial openings. They were scheduled to move on to Topeka, Wichita and St. Louis to make additional appearances.

Video Used in Syracuse To Plug Feldman's Show

Television has been used in Syracuse to plug the movies at Dick Feldman's Paramount Theatre. Still scenes from "Yellow Sky" and "An Old-Fashioned Girl" were used nightly in a new tie-up with WHEN, the first local video station. Television set owners were phoned and asked to identify the stars, film and theatre at which it was playing, and were rewarded for correct answers with guest tickets. Guest tickets were enough to swing the video people, too.

Feldman did not cut his regular radio or newspaper help. In fact, he managed a free two-column ad from the *Italian Gazette*, and a co-op ad with a beauty salon.

'El Paso' Launched

El Paso, Texas, was in readiness this week for the world premiere of Pine-Thomas' Paramount production, "El Paso," at two local theatres on Friday (March 25). Scheduled to be on hand for a round of civic events, including a parade, stage appearances and visits to local institutions were John Payne, George "Gabby" Hayes, Mary Beth Hughes and Eduardo Noriega from the film's cast; and Frank Faylen, Helen Forrest, David Street, and Harry Revel, who was to be music director of the stage presentations and also appear on stage with the stars. Also scheduled to be present were Producers William Pine and William Thomas. The celebrities were set to appear at succeeding premieres of the picture in Dallas, Fort Worth, San Antonio, Houston, Oklahoma City and San Francisco.



LOST YOUR GLOVE? If you were at Century's Baldwin Theatre on Long Island, your chances of recovering it are excellent. Someone is always losing a single glove, so to promote better public relations, I.M.P.S. Member Ben Mindlin frequently suspends the "singles" from clotheslines in the lobby. Sure enough, most folks find their lost glove. Any reason why you can't do this?

I.M.P.S. MEMBERS TELL:

Why I'm Glad I Started as: A MANAGER

By EDWARD A. CONWAY

Mgr. Roxy Theatre, Greenville, N. C.

If I had begun in any position other than manager, I would not have had the opportunity to learn to fill every position efficiently, were any of my employes unavoidably absent.

As it now stands, I am ready, at a moment's notice, to operate the machines, serve as cashier or take over in any other capacity connected with the operation of my theatre.

This, in my opinion, is the most fascinating profession anywhere today.

'Tulsa Day' Proclaimed In Honor of Premiere

World premiere of "Tulsa" in Tulsa, Okla., on April 13 will be marked by the official statewide celebration of "Tulsa Day," according to an official proclamation issued by Governor Roy J. Turner. The premiere at the Ritz and Orpheum theatres will be attended by Gov. Turner, Oklahoma U. S. Senators Robert S. Kerr and Elmer Thomas, as well as governors of all Southwestern states and mayors of all important cities in the area. The premiere performance will be followed by at least 400 day-and-date engagements throughout the territory, with more key city houses being added daily to the list.

Susan Hayward and Robert Preston, stars of the picture, Producer Walter Wanger and his wife, Joan Bennett, Director Stuart Heisler and Eagle Lion executives will participate in premiere activities, including a monster parade. The two stars will place wreaths on the Rogers Memorial in Claremore, Okla.

Leon Brandt, Eagle Lion exploitation manager, is in Tulsa to finalize the over-all premiere plans set up by Field Exploiteers Dick Owen and Addie Addison, who have established premiere headquarters at the Hotel Tulsa.

I.M.P.S. Member Report

Eye-Catching But Simple Stunts For Coming Shows

Selling your next show to a customer who is already in the theatre for the current show is the way to build up regular patronage. So I.M.P.S. Member Reg Streeter makes sure the customers at Warners' Forum Theatre in Los Angeles know what's coming. He came up with a couple of eye-catchers for recent shows that were at the same time simple and cheap to make.

Manager Streeter gave patrons a little luxury and a little liner to impress "Luxury Liner" on their minds. For a week in advance the entire staff of the S. S. Forum wore sailor hats which bore the title and starting date of the engagement. The luxury note was provided by balloons, streamers and tinseled letters spelling out the film title, all strung just above the heads of patrons entering the theatre.

Natural curiosity was doubly exploited in another announcement. The film title "Road House" is enough to lure many persons and Streeter figured the old peep-hole stunt to be a natural accompaniment. He dressed up a large black screen containing the peep-hole with stills and such exclamations as "Thrills!" "Murder!" "Suspense!" but no hint of the film title. A peep inside gave the curious the title and the starting date, plus the road house atmosphere of a table set for two with a gun resting to one side.

These stunts "hit my patrons right between the eyes," Streeter says. Once a customer always a customer is his motto.

Lou Fuhrman Firm Believer in Ballyhoo

A believer in the efficacy of street ballyhoo in exploiting pictures is Manager Lou Fuhrmann of the Temple, Cortland, N. Y. For "The Son of Dracula" he sent a masked man, weirdly costumed, through the streets with copy stating he was the son of Dracula and "See me at ....." For "Blood and Sand" he sent a man carrying a glass of tomato juice in one hand and a glass of sand in the other parading about town. Sign copy announced film's opening date.

Green Hair Jolt

According to Indianapolis report General Manager Harvey Cocks, of the Quimby Theatres in Ft. Wayne, Ind., admitted he was rash when he offered to let anyone with green hair in free to see "The Boy With the Green Hair." The Civic Theatre several weeks ago made the same offer to redheads for its performance of "Life With Father." Cocks said that gave him the idea for getting "a little free publicity, too." The following Monday night members of the Civic Theatre showed up with green hair —dyed with a lacquer that can be combed through the hair and washed out later. Cocks stood by his offer and let them in free. "They gave me quite a jolt," he said. "I thought I was safe."

SPECTACULAR THRILLS!



THE RICH SPLENDOR OF EXOTIC INDIA!
THE WILD SAVAGERY OF THE GROWLING JUNGLE!

COLUMBIA PICTURES presents

SONG of INDIA

STARRING

SABU · Gail RUSSELL · Turhan BEY

with **Anthony CARUSO · Aminta DYNE · Fritz LEIBER**

Screenplay by Art Arthur and Kenneth Perkins · Produced and Directed by ALBERT S. ROGELL



Big Campaign Hails Spring At Loew's Colonial, Reading



SAILOR STRAWS SALUTE SPRING. Manager Larry Levy of Loew's Colonial Theatre, Reading, Pa., attired his ushers in the traditional headgear harbingers of spring—sailor straw hats. Bands around hats were imprinted with "It's Spring at Loew's," and ribbons proclaiming the campaign theme were also worn on the lapels. It may be spring, but the fellow third from left seems surprised by the whole thing.

Right this moment, as we look out the window, a high wind is whipping snow into a frenzy, and the few adventuresome pedestrians on the street below are struggling against the stinging snowflakes beating against their faces.

But who cares what's happening outside? It isn't official, anyway. Right here on our calendar it shows definitely that spring is only a day or two away. And, weather or no weather, Loew's theatres are already in the thick of their spring promotion campaigns.

We can't report what they're *all* doing, but we can take a mythical trip to Loew's Colonial in Reading, Pa., managed by Larry R. Levy, assisted by Alton McHan. In spite of the weather (and we'll bet plenty of Reading citizens are buttoning up their overcoats right now), Manager Levy has been ushering in spring at Loew's with all the showmanship at his command.

Chilled to the bones by penetrating winds, our mythical advancement upon Loew's Colonial suddenly reminds us that spring is almost here.

Rabbit Is Campaign Theme

For along the entire length of the front, above the box-office and entrances, there is lattice work with vines and leaves. And not to be outdone, the top of the box-office has also been brightened with lattice work. Standing at the left of the lobby is a large cutout of a rabbit ("Junior, that is *not* Bugs Bunny; now come along!") beating a drum upon which is lettered, "Loew's Marches into Spring." Smaller versions of this bunny cutout, by the way, are affixed to the lattice work above the box-office and suspended from lighting fixtures inside the theatre. But wait a moment, we haven't even bought our ticket yet.

The entrance and exit doors are also decorated with sprigs of some sort or other (you know, like apple blossoms), and there's that rabbit again, holding aloft a banner with the campaign theme copy.

Now let's buy our ticket and go in. ("But Junior's only four years old, and I've never paid for him before!") Now that we've bought our tickets ("Junior, you're getting to be a financial burden"), let's get along inside.

The ushers are wearing the traditional headgear harbingers of spring—straw hats (*see cut*), and they look mighty nifty, too. ("Now look, Junior, Maurice Chevalier is *not* like Santa Claus—he can't be everywhere at once. Lots of people wear sailor straw hats!")

One of the ushers is pointing to a special

(Continued on Page 26)



SPRINGTIME AD. Here's the newspaper ad with which Manager Larry Levy ushered in Loew's "Spring Parade of Hits" at the Colonial, Reading, Pa. Note the coming attractions along bottom of layout.

GRIST for the SHOWMANSHIP MILL

Samuel Schneider, Ben Kalmenson and Mort Blumenstock, Warner Bros. home office executives, are in Hollywood for a series of meetings at the company's Burbank studio with H. M. and J. L. Warner to set merchandising plans for forthcoming releases. Pictures to be discussed include "Kiss in the Dark," "My Dream Is Yours," "Flamingo Road," "The Younger Brothers," "Task Force" and "Look for the Silver Lining."

* * *

A national advertising, exploitation and promotion budget of nearly $500,000 has been authorized by Howard Le Sieur, United Artists director of publicity and advertising, for Screen Plays' "Champion," which will have its world premiere in New York April 9 at the Globe Theatre. The appropriation will cover national magazines, radio spot announcements, special television trailers, national newspaper weeklies, a vast 24-sheet billboard campaign and trade paper announcements. Full-page ads are currently in preparation to hit key national magazines, and the advertising plan is expected to reach a readership in excess of 40 million.

* * *

The group discount rate for students of the New York City school system for Laurence Olivier's "Hamlet" at the Park Avenue Theatre has been extended to include universities, colleges and private and public schools in Westchester, Long Island and New Jersey.

* * *

Major nationwide tieup to aid promotion of Eagle Lion's "The Big Cat" through large-space national magazine advertising has been set with the Tangee Company. The schedule calls for 20 leading magazines with a total circulation of many millions. The Tangee ads, all carrying full picture credits and featuring Peggy Ann Garner, who is co-starred in the picture with Lon McCallister, will run in the April and May issues of *True Romances, True Experiences, Photoplay, True Love and Romance, Radio Television Mirror, True Confessions, Movie Story, Motion Picture, Modern Screen, Screen Stories, Modern Romances, Radio Stars and Television, Screenland, Silver Screen, Movie Life, Intimate Romances, Movie Stars Parade, Personal Romances, Calling All Girls* and *Mademoiselle.*

* * *

Universal-International has completed arrangements with the Mutual Broadcasting System network program, "Take A Number," for a joint 10-14 weeks promotion of the forthcoming U-I picture, "The Lady Gambles." The program started to promote the picture and the cast on March 12 and will continue to do so for the next three months.

* * *

H. V. Kaltenborn, dean of radio commentators, will introduce to the audience the many celebrities who are expected to attend the American Premiere of W. Somerset Maugham's "Quartet," an Eagle Lion release, at the Sutton Theatre in New York on March 28. Premiere is being sponsored by the Overseas Press Club.

Get New Posts

Twentieth Century-Fox this week moved Ulric Bell into a new post, that of director of information, and promoted David Golding to the post of publicity manager.

1948 . . . . . IT WAS **"RED STALLION"**

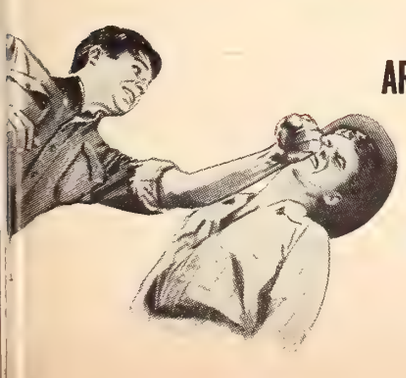
1949 . . . . . IT'S **"RED STALLION IN THE ROCKIES"**



BIGGER...BETTER...BOX OFFICE!

"RED STALLION IN THE ROCKIES"

IN GLORIOUS CINECOLOR!



WITH

ARTHUR FRANZ · JEAN HEATHER · JIM DAVIS · RAY COLLINS
WALLACE FORD · LEATRICE JOY · JAMES KIRKWOOD
and RED STALLION as "DYNAMITE"

Produced by AUBREY SCHENCK · Directed by RALPH MURPHY

Written by TOM REED · Suggested by a Story by FRANCIS ROSENWALD

An Eagle Lion Films Production



Campaign Hails Spring At Loew's in Reading

(*Continued from Page 24*)

display which shows the film attractions with which Loew's is marching into spring. The display is 8 feet high and has a spring motif. And there's that rabbit again! There are also floral decorations in the inner-lobby, and those bunnies suspended from the lighting fixtures are double-faced so that no matter how they turn, you can always see the rabbit.

Seated comfortably at last ("Now Junior, why do you wait until we're seated? Why didn't you tell me outside? You just wait until I've seen this trailer!"), we view a special trailer which plugs the spring parade of hits, with individual frames for coming attractions. Those alternate spring colors flashing across the screen are created by a color wheel. The stage certainly looks nice with those special spring and floral effects.

Waiting in the comfortable lounge for Junior, we recall having seen that bunny before. Why, of course! He was in those teaser ads which directed us to "see today's movie page for the big news." And well do we recall turning to that page and seeing the ad with the campaign theme headlined, and the spring rabbit and floral motif surrounding the layout for "The Bribe" (*see cut*).

And then we also remember those cooperative ads. One was with a jewelry firm and featured a clinch from "The Bribe" with copy "Spring rhymes with ring." Copy further stated that "The Bribe" was a springtime hit at Loew's. Another cooperative, with a florist, featured a scene from "The Bribe" with the copy, "When you want to say spring is here, say it with flowers."

(What on earth could have happened to Junior?)

That jewelry store also featured an attractive window tieup along the idea used in their ad, and the florist also came through with a window. We remember passing a paint store window which proclaimed that "Springtime is Clean-Up and Paint-Up Time." Idea was to remind folks that there are spring jobs to be done and to see the spring hits at Loew's.

Seems there was something on the radio, too. Oh yes, Frank Voss' Tune Time on station WRAW featured a program with recordings suggesting spring. And between recordings he called attention to Loew's Spring Parade of Hits. The announcer read words to a parody on spring, with background piano chorus, to the tune of Cruising Down the River.

All in all, it has been a swell campaign, both here at Loew's and away from the theatre.

("Mr. Levy, I sent Junior into the men's room and he's not there now and I don't know what's happened to him.")

Later.

("Doesn't he look cute, Mr. Levy, sitting there in your chair with the cut-out bunny clutched tightly in his little arms? I wonder how on earth he got into your office.")

And so, filled with the breath of spring and looking forward to the parade of hits, we take our leave of Loew's Colonial, Reading.

Gosh, but it's cold outside! Br-r-r!

Happiest Person Contest

Manager Lou Fuhrman of the Milford, Milford, Del., staged a contest to find the happiest person in the community in his promotion of "You Gotta Stay Happy." Entrants were required to send a snapshot of themselves with a statement on why they were happiest.



TUTTLE DID IT. That banks are often reluctant to tie-in with a motion picture is common knowledge. But in St. Albans, N. Y., Manager Leonard Tuttle of the St. Albans Theatre did the almost-impossible by getting the Springfield Gardens National Bank to run a cooperative ad on Paramount's "Miss Tatlock's Millions." The ad ran three weeks in advance at no cost to the theatre.

'Belvedere' Premiere To Open Coast Theatre

Complete with Hollywood glamor, film personalities and searchlights stabbing the evening sky, 20th Century-Fox's "Mr. Belvedere Goes to College," will be premiered March 31 at the gala opening of the new $400,000 Fox Theatre in Inglewood, Calif.

Scores of screen, radio, society and civic personalities will participate in the program, according to John Nylen, who will manage the new showhouse. More than 10,000 fans are expected to turn out for the event.

8 A.M. Preview

The Criterion and Plaza theatres in Oklahoma City held a preview of "Mother Was a Freshman" at 8 A.M. recently for secretaries and salesgirls. The theatres also served coffee and doughnuts to the guests. The regular evening preview for patrons was held the following Saturday at 11:30 P.M.—OKL.

Parades, Civic Events Mark 'Canyon' Debut

Following a day of parades and a round of civic events and climaxing several weeks of advance preparation, Universal-International's Technicolor production, "Red Canyon," had its world premiere on Thursday evening (March 17). at the Capitol and Utah theatres in Salt Lake City.

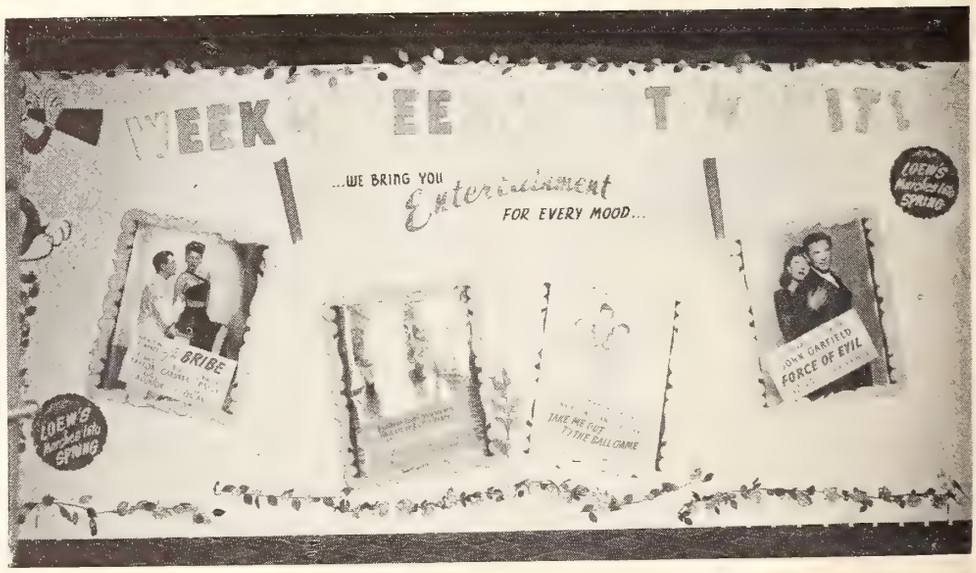
As part of the premiere ceremonies, Utah's Governor J. Bracken Lee proclaimed "Red Canyon Week" for the entire state and headed a parade through downtown streets with Ann Blyth and Howard Duff, stars of "Red Canyon," on horseback. Also in the procession were Producer Leonard Bernstein and Edgar Buchanan and Chill Wills, who have featured roles in the picture.

For three days in advance the American Broadcasting Company network program, "Breakfast in Hollywood," originated from the stage of the Utah Theatre, while the *Deseret News* provided Utah's "Good Neighbor" for appearances on the program through a statewide search. The Intermountain Network comprising 18 stations in Utah, Idaho, Wyoming and Montana selected "Miss Intermountain Network," who was guest of honor at the premiere, and the merchants of Salt Lake City, aided by the three local newspapers, selected "Miss Sales Girl."

Working on the campaign for the film's debut, which was the kickoff for several additional openings in the territory this week, were Tracy Barham, general manager of Intermountain Theatres, and Cliff Brown, U-I exploitation representative.

'Schnookle' Contest

A newspaper in Amsterdam, N. Y., was tied up by Manager Lloyd Boyea of the Regent for a 'Schnookle' contest in his "Return of October" campaign. Space was left in the newspaper announcement for the drawing of a schnookle by contestants. Ticket prizes were awarded those turning in the best likeness of a schnookle. A 30x40 board in the lobby defined the film word "sleeper" and called "Return of October" a sleeper.



ANOTHER DISPLAY IN LOEW'S THEATRES SPRING DRIVE. This unusually large display of coming attractions in Loew's Theatres' Spring Campaign ("Loew's Marches into Spring") is in the lobby of that circuit's theatre in Dayton, Ohio. H. W. Reisinger is manager. Notice lattice work and floral decorations. That bunny, which is a symbol of the campaign, may be seen at the extreme left, partially hidden.

Neat Outside Help For Fabian Staten Island

Neat outside help figured prominently in the exploitation of pictures at Fabians' St. George and Paramount on Staten Island, New York City. Publicity Director Elias Schlenger tied up with the U. S. Air Force on "Fighter Squadron" at the latter theatre. The Army turned over its 40x60 display frame in busy St. George Ferry Terminal to stills and copy that identified them as actual battle scenes photographed by flying cameramen of the U. S. Air Force and used in "Fighter Squadron," playing at the Paramount. This was a promotion triumph, for it was the first time a motion picture had been advertised in the terminal, which permits no commercial advertising. The Air Force also provided a powerful searchlight, whose beam was visible all over the island, for opening night. Set up in front of the theatre, it drew great crowds.

A laundry was the outside agency helping "Paleface" at the St. George, cooperating in an ad three columns wide and half a page deep in the S. I. *Advance*. Lead line was good: "Sure . . . Calamity Jane did her own laundry!" Schlenger was behind this, too, along with Manager Frank Rosana. They also garbed a fellow in red flannels, authentic Indian headdress, and war paint, wrapped a sign around his waist, and sent him out to the crowds. He covered the shopping districts and rode the Manhattan-S. I. ferries during rush hours. Bob Hope's recording of Buttons and Bows was played constantly a week in advance of the opening on a borrowed console in the lobby.

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OLD AND NEW. The old and new are exemplified in this tieup made in conjunction with the current engagement of MGM's "Little Women" at Radio City Music Hall in New York. Models, wearing original costumes, were used to decorate an early-vintage Ford at a leading Broadway automobile showroom.

'Red Stallion in Rockies' Exploitation Contest Set

Cash prizes totalling $1,000 will be awarded exhibitors who execute the most efficient promotion and exploitation campaigns on Eagle Lion's "Red Stallion in the Rockies." The contest started March 15 and will run until November 15.

First prize will be $500, second, $300 and third, $200. Judging will be done by an impartial committee of industry experts, with distribution of prizes to be made before Christmas of this year.

Every theatre, regardless of size, location or budget will have an equal chance at the prizes, with all awards to be made on the basis of completeness of campaign for the size of the situation and an analysis of the gross rolled up by the theatre as compared to the maximum possible gross.

Plaques in Shop Windows

Manager Jim McCarthy of the Strand in Hartford, Conn., took advantage of the plaques which were used in the New York exploitation campaign on "Enchantment" to obtain a number of them which he promoted four local merchants into displaying in their windows.—HFD.

'The Man From Colorado' Invitation to Publicity

Columbia's Technicolored "The Man From Colorado" sounds like a veritable invitation to publicity. Reports from three cities indicate that it is just that.

That reliable showmanship prop, the covered wagon, was sent on the rounds of Cincinnati, O. Nathan Wise, working for the RKO Palace, had the wagon stop at the schools to give the kids a good look. Wise also arranged an extensive radio campaign and a number of window displays. The Song Shop used a 30x40 of Glenn Ford and assorted stills and Sears-Roebuck featured western attire. Others cooperating included Adam Hats, Daniel's Florists and Newstedt Jewelers.

Sidney Bowden, publicity director for the Newport and Colley theatres in Norfolk, Va., highlighted his campaign with smart radio promotion. Fashion copy was used by a fashion commentator on WSAP and by Mrs. Nellie Griffin on her WGH show. Quiz questions suggested in the pressbook were used by WSAP and FM station WRVA; both stations used passes as prizes, with the former also giving five silver dollars to the top winner. Bowden caught the daily commuting tide coming and going with specially prepared window cards in shops on either side of the street leading to the Norfolk-Portsmouth ferry. One of these shops is a western costume fitter.

The Reading, Pa., engagement of the film at the Embassy was notable for its clever use of displays. Paul Glase sent special heralds through the mails and covered practically every store window in town with eye-catching attraction cards. All three radio stations, furthermore, used special copy.

Chicken for Critics

Manager Lew Singer of Fox West Coast Loew's Warfield Theatre, San Francisco, "picked a bone" with the film critics of that city when "Chicken Every Sunday" was his feature attraction. He presented each critic with an ample portion of white meat plus a drumstick for refreshment while they were covering the show. Most of the reviews made mention of the stunt.—SFR.

'Nick Beal' Watertown Test Campaign Recalls Industry Oldtime Showmanship

An outstanding exhibition of showmanship was put over this week in connection with the test engagement of "Alias Nick Beal" at the Olympic Theatre in Watertown, N. Y. Radio, newspaper and merchant tieups combined to make it the most outstanding and successful event in the history of theatre promotion in Watertown and recalled oldtime showmanship.

Teaser plugs on the radio, in the newspaper and on the theatre screen posed the question of "Who was Nick Beal?" For four days prior to the opening, radio spots plugged "Don't make a deal with Nick Beal." The whistling theme in the picture was emphasized and in a few days practically every school boy and girl in Watertown was whistling it.

Station WWNY also conducted a "Who is the whistling man" contest, using a prominent local politician who simulated the whistle from the picture. Merchandise prizes were promoted locally. The idea was carried out by the masters of ceremony for the vaudeville shows playing at the Avon. These boys sparked their shows with numerous references to "Nick Beal." Residents for miles around came into Watertown wondering who Nick Beal was.

One of the leading department stores carried a newspaper co-op page advertising that Nick Beal would be there on certain days at certain hours and, if recognized, would award merchandise and cash to the persons identifying him.

The theme of the picture was further carried out by one of the leading stores which carried a display in its big window of nothing but heels with a placard reading, "Nick Beal may be the heel of the year, but you'll find our heels are the best."

Teaser trailers emphasized the mystery theme of Nick Beal. They were used in all local Schine theatres.

The promotion was engineered by Paramount Advertising Manager Stanley Shuford, Exploitation Manager William Danziger, Field Men Ed Wall and Jim Levine, and Schine Circuit's Director of Advertising and Publicity Seymour Morris.—BUF.

Regional Newsreel

News of Events and Personalities Reported by Correspondents Throughout the Nation

CINCINNATI

Maurice Chase, who operates the Vogue and Ritz theatres, Cincinnati, sailed with Mrs. Chase and friends recently for a three-month visit to European countries . . . Marjorie Hines, former RKO secretary, and her husband Chester Hines, are receiving congratulations on the arrival of their second child last week, a daughter, making two girls for the Hines.

Harris Dudelson, newly-appointed Eagle Lion metropolitan district manager visited his family here over the weekend. He is attempting to obtain quarters for them in New York, when they will move their residence there.

Cincinnati visitors in New York recently were Rube Shor, exhibitor and secretary-treasurer of the W. Va. Theatre Managers Assn., Jack Keegan, of Paramount Theatres, here; Universal-International Manager Irving Sochin; Warner Manager Jim Abrose; United Artists Manager Jack Finberg.

Elber Lux of Darnell Theatres, Inc., Buffalo, made one of his rare visits to the exchanges the past week. Other infrequent visitors were Ross Filson, Pt. Pleasant, W. Va.; and O. G. Roaden, Loyall, Ky.

RKO Rocky Mountain District Manager Albert L. Kolitz of Denver, and Mrs. Kolitz, last week attended the funeral of Mrs. Kolitz' sister, Mrs. Leo Wise, who died of a heart attack . . . William McGowan, zone manager for Berlo Vending Co., Cincinnati, and Leo Beresin, western division manager of Philadelphia, visited the company's offices in Columbus and Dayton.

William Borack, Co-operative Theatre Service will handle the booking and buying for the Lexington Drive-In, Lexington, Ky., and Valley Drive-In, Athens, O. . . . Herb Ochs, and son, John, were in the city the past week arranging for service for the drive-ins in Wheelersburg and Wilmington, Ohio.

The name of the Arcade Theatre, Georgetown, Ohio, has been changed to the Cedara, by Owner J. H. Davidson; who will operate it full time, instead of only on weekends. The Avenue Theatre, Cincinnati, will be closed indefinitely, according to Owner Ruth Frankel.

H. G. Fetick has added to his list of theatres for which he books and buys, H. J. Hilling's Ludlow Theatre, Ludlow, Ky. . . . MGM Receptionist Madeline Ciuccio recently announced her engagement to Jack Richmond. They will be married in September.

NEW ORLEANS

The Orpheum first-run RKO theatre in New Orleans, is getting a complete modernization job. The face-lifting includes new chairs, carpeting, lounges, restrooms, concrete floor and lobby front.

The new 1,600-seat Pitt Theatre in the recently developed downtown Lake Pentchartrain section of New Orleans was due to open March 23. It was built, and will be operated by T. A. Pittman, prominent Louisiana contractor, who also built a theatre in Baton Rouge to accommodate a new housing development. Pittman also owns a theatre in Sulphur, La., and in New Orleans.

The Tivoli (United) theatre in New Orleans caught fire last week from flying sparks from a trash fire on a vacant lot; but damage was estimated at only about $40, and the blaze was confined to a small section of the stage.

A minor operation kept Columbia Office Manager John Granger in New Orleans, away from his desk last week . . . United Artists Branch Manager Joe Moreland jumped down to Dallas on a weekend business trip. Warner Bros.' Manager Luke Connor spent several days in Shreveport last week with one of his salesmen, personally contacting exhibitors.

Norman Moray, Warner short subjects sales manager, was a visitor to the New Orleans exchange this week . . . The Sorrell Theatre in Sorrell Bayou, La., is expected to begin operation sometime this month.

Mrs. Norman E. Kerth, chairman of the Better Films Chapter's Children's Theatre, announced plans for free movies on a twice-a-month schedule at all recreation centers in New Orleans.

The Poche, legitimate and art theatre in downtown New Orleans, was robbed for the second time Friday (Mar. 18). A gunman told Mrs. Iva Aucein, 51, cashier, that he would "start shooting" unless she handed over the receipts. The gunman took approximately $500, and fled on foot. Strangely, Kay Francis was the featured attraction at the time of the robbery, and she was doing another play at the same theatre in December of 1947 when it was robbed of $295.

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Switching to Duals

Independent theatres in Minneapolis, after the 42-day stands, are switching to double bills, a move that may force the Minnesota Amusement Co. to follow suit. A few stands are even giving away dishes with the double bills.

BOSTON



Martin J. Mullin

E. Harold Stoneman, Chief Barker of the Variety Club of New England, announced the appointment of Barker Martin J. Mullin and Barker Louis R. Perini as General Co-Chairmen for the 1949 "Jimmy" Drive for the Children's Cancer Research Foundation. Marty Mullin will represent the Variety Club and the motion picture industry, while Louis Perini, president of the National League pennant winners, will represent the Boston Braves and baseball. Last year's "Jimmy" Drive raised more than $230,000. The Variety Club of New England founded and sponsored the Children's Cancer Research Foundation.

The Publicity Club of Boston, with 39 charter members, has completed its organization with the election of officers. John Malloy of the Boston Chamber of Commerce is the president, Publicist Floyd L. Bell is first vice-president, RKO's Ralph Banghart is second vice-president, William Cavanagh of United Air Lines is treasurer, Marie Houlihan of station WEEI is recording secretary, Marie Siebert Fahay of United Air Lines is corresponding secretary. Representing films on the board of directors is Ken Prickett of MGM. The club will hold weekly luncheons at the Hotel Touraine.

Boston-born, New England-educated Ursula O'Hare, who starred in the picture "Irene," has been named director of the entertainment and instruction service of the local American Red Cross, which succeeds the local branch of the former American Theatre Wing . . . Warner District Manager Bill Horan made a quick trip to the home offices in New York.

Warner Publicist Arthur Moger spent all of the past week on a trip of inspection around the territory, returning to Boston over the weekend and leaving for New York immediately thereafter . . . Sigmund Cohen, local film industryite, was presented with an honorary badge in the Boston Fire department.

Sam Haas has entirely recovered from his long illness and has entered active work again as a motion picture broker with offices in the financial district of Boston . . . Bill Koster, manager of the local Variety Club, took prominent part in the ceremonies at Children's Medical Center when ground was broken for a huge new addition to the Children's Hospital.

The road crew of 20th Century-Fox descended upon Boston last week and went at once on location shooting scenes around Harvard and Suffolk Universities for background in a picture to be made next Fall.

Maurice Wolf, MGM public relations man, has returned from an extensive speaking trip in the interests of the industry during which he appeared before several Rotary, Kiwanis and Lions clubs.

William Canning, motion picture tycoon of Fall River, spent some time in Boston this week visiting friends in the film district . . . Publicist Edward McDonald entertained a group of 14 friends at dinner in Russell House, Lexington,

this past week to celebrate his 20th year in the film industry.

Manager Jack O'Brien of the Fenway Theatre visited friends in Cambridge and Belmont at the weekend . . . Bob Millar was host at a small luncheon party at the Toll House, Whitman, recently. He will leave soon for Texas to spend the summer there.

"Joan of Arc" won the February "sweepstakes" in Boston for box office receipts, topping the list three of the four weeks . . . Phil Engle, formerly with United Artists publicity, has joined the Selznick organization in this district . . . Howard Watson of the Boston *Herald,* has become motion picture critic.

PHILADELPHIA

Tom Speck has resigned as manager of the Trans-Lux to accept a post with a hotel chain. His assistant, Charlie Judge, takes over the reins at the theatre . . . Joy Shapiro, formerly with Eagle Lion, is now connected with Norman Lewis' office.

The Triangle Sign Studios is the latest to be hit with an eviction notice caused by the widening of Vine Street. No suitable location has been decided upon though several propositions are in the offing . . . Mrs. Larry Mackay, wife of Arcadia manager, has accepted the task of organizing the "Gallon Club" for the American Red Cross.

John Nolan, Johnny Roberts and Tom Comerford visited the various exchanges during their trip to Philadelphia last week . . . Mrs. Janet Gross, wife of the late Sam Gross of 20th Century-Fox, was remarried on the west coast to David Fink. They will make their home in Beverly Hills, California . . . John Fosher, member of the state censor board, was reappointed by Governor Duff.

The Stanley-Warner Waverly was broken into last week but the thieves only stole about $50, according to Manager Joe Forte . . . Norman Cohen, former manager of the William Goldman News Theatre, has been named as district manager for the organization, taking charge of the upstate houses as well as two of the Philadelphia theatres. Mike Lehrman, S-W warehouse, helped his wife celebrate her birthday at a performance of "Inside U. S. A."

B'nai B'rith of Philadelphia paid honor to Twentieth Century-Fox Monday of this week by awarding a special citation for distinguished service. Citation was presented by the organization's head, Samuel Kornfeld, to 20th-Fox President Spyros P. Skouras. The award honors the company for its contribution to democracy and understanding through such films as "Gentleman's Agreement" and "The Snake Pit." It was presented at a luncheon at the Benjamin Franklin Hotel attended by 1,000 guests.

OMAHA

Joe Scott, 20th-Fox branch manager, has been selected the "colonel" to head the Red Cross drive collections in the exchanges, theatres and equipment firms . . . RKO Cashier Elvira Roselund underwent an operation at Clarkson Hospital . . . Mr. and Mrs. Ray Brown, theatre owners at Harlan, Ia., have returned from a vacation in Arkansas.

Tri-States Theatres managers in this district met here for two days to plan for the A. H. Blank 70th-Birthday drive . . . Fred Teller, assistant manager at the Orpheum Theatre, and Lorraine Davidson are honeymooning in Chicago after their marriage at Lincoln, Lorraine's home.

All seats for the Variety Club premiere of "Bad Boy" at the 3,000-seat Orpheum April 28 will go for $2.50 each . . . Remodeling is underway on the Lyric Theatre at Takamah, Neb., owned by H. O. Qualsett . . . Abe Sadoff, Sioux City exhibitor, spent last week in Kansas City.

Clara Simerad, ex-Universal-International, joined RKO as a biller, replacing LaVerne Lowe who is moving to Mexico, Mo. . . . National Theatre Supply Company, making its bow here, held "open house" with Glenn K. Slipper, O. F. (Ozzie) Gramlick and Elaine Brown on hand to make new friends.

Film Star Bob Taylor visited the old home of Beatrice, Neb., with his mother last week. They flew there in his plane . . . United Artists Manager D. V. McLucas returned from a Kansas City meeting, then called a weekend session of his own salesmen . . . Josephine Dobbs has been promoted from secretary to assistant contract clerk at MGM.

'Hamlet' Fillip

As a prologue to the opening of "Hamlet" at the Scoop Theatre in Louisville, Ky., the eight-member madrigal group of the Louisville Philharmonic Chorus sang a half dozen Elizabethan madrigals.

LOS ANGELES

Hollywood turned out en masse Tuesday night of last week at the benefit performance of "Bad Boy" for the Variety Boys Club, new clubhouse which was recently opened. The Allied Artists' film had its premiere here at the Carthay Circle with the customary Hollywood fanfare. CBS Film Commentator George Fisher introduced the film stars as they arrived. Fox West Coast Theatres donated the theatre and its facilities and cooperated in staging the benefit. More than two score of filmdom's stars and leading players attended.

(*Continued on Page* 30)



(*Continued from Page 29*)

Visiting here from Cincinnati are Col. and Mrs. Lee L. Goldberg of Popular Pictures in Cincinnati and Indianapolis. He visited on the row with Sam Decker.

Harold Brislin has been promoted to manager of the Fox West Coast Redondo Theatre in Santa Monica. He formerly managed the Criterion in the same community . . . Eddie Rio was named West Coast head of the American Guild of Variety Artists, replacing Florine Bale, switched to New York.

Fox West Coast is planning a big premiere for its new Inglewood Theatre on March 31. The house replaces the old Granada, which was burned down four years ago. John Nylen has been transferred from the United Artists Theatre in the same town to manage the new house.

A new Swedish picture, "Incorrigible," will be given its national premiere here at Jack Mandell's Melvan Theatre. Picture, according to Jack, gets premiere here because of city's lack of local censorship.

MILWAUKEE

Milwaukee Variety Club Tent No. 8, long inactive, has been reorganized and has petitioned the International Tent for restoration of its charter. At a general meeting earlier in the month in Milwaukee the following officers and directors were elected: Chief Barker, Lou Elman of RKO; First Assistant, Casper Chouinard of United Artists; Second Assistant, Harry Melchor of the Eskin Circuit; Property Master, Ed Johnson of the Roosevelt Theatre; Dough Guy, Joe Imhoff of Eagle Lion; Canvasmen, Jess McBride of Paramount, Charles Trampe of Monogram, Arnold Brumm of the Ritz Theatre, Erv Clumb of the Towne Theatre, Joe Strothers of the Marcus Circuit and Dave Chapman of Columbia.

The new reorganized tent will inaugurate its return to Variety International with a big dinner here on April 11 at which International Chief Barker R. J. O'Donnell will be represented by Executive Director William McCraw and International Representative Bill O'Donnell. Hundreds of industryites from Milwaukee and Chicago will attend the dinner.

Independent Theatre Owners of Wisconsin has changed its convention date from Nov. 1-2, 1949 to Dec. 1-2 at the Hotel Schroeder, Milwaukee. New theatres that have signed up are the State, Sheboygan; Campo, Campbellsport; Westfield, Westfield; and Empire, Manitowoc . . . Jimmy Fazio of the Town Pump Room here and well known to local industryites, is vacationing in Florida.

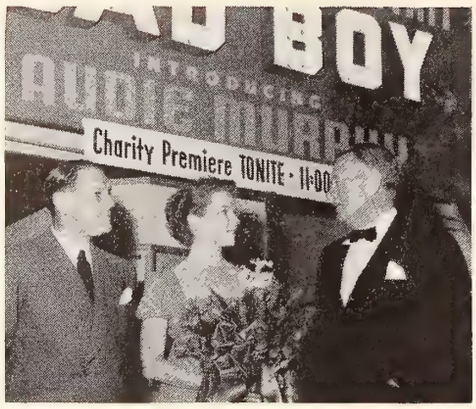
Eddie Gavin, formerly an Eagle Lion salesman here, has been appointed Wisconsin-Upper Michigan manager for Film Classics, succeeding Matt Sullivan who has been transferred by Film Classics to manage its Buffalo exchange . . . Clayton McLarky, exhibitor at Stevens Point, Wis., accompanied by his wife, was here booking.

Their first child, a son, named Paul Anthony, was born to Lt. Com. F. L. Delorenzo, son of the Alhambra Projectionist Frank M. Delorenzo, and Mrs. Delorenzo . . . Hugo Vogel of Theatre Equipment Supply here was in Minneapolis on business . . . Wisconsin Independent Theatre Owners will hold a regional meeting at Green Bay on May 10. Fieldman Harold Pearson, assistant to Executive Secretary Harry Perlewitz is scouting for attendance in the northern part of the state.

Work is being rushed on the second half of the big 41-Twin Outdoor Theatre on Highway 41 south of Milwaukee on the road to Chicago for an April opening. First half of the drive-in was put into operation in the summer of 1948. Each half has room for 900 cars, with large space for cars waiting for the second show.

Projected Upward

Chief Projectionist J. E. Elliott, Jr., of the Lincoln at Hodgenville, Ky., is stepping up this week to become general manager of the house under the new owners, W. S. Gabhart and A. R. Milby. He'll handle buying, booking and house operation instead of seeing the film through the projector.



CHARITY PREMIERE. Jane Wyatt, co-star of Paul Short's "Bad Boy," Allied Artists release, made a personal appearance at Wometco's Lincoln Theatre, Miami Beach, for the Variety Club Charity Premiere of the film there on March 15. With Miss Wyatt, above, are Sidney Meyer and Mitchell Wolfson, co-owners of Wometco.

NEW HAVEN

The four New Haven locals of the International Alliance of Theatrical Stage Employes last week staged the first of a proposed series of educational programs for stage and motion picture employes and managers at the Loew Poli College Theatre. Close to 400 district and theatre managers, projectionists, stage hands and other employes attended and heard talks by C. Y. Kean, engineer at RCA's Camden, N. J. lab, National Carbon's A. B. West and Neil Croarkin, Connecticut Federation of Labor's Secretary Treasurer Joseph M. Rourke, Yale University Prof. E. Wight Bakke and others.

RKO Manager Barney Pitkin attended a sales meeting in Boston . . . Harold Tabackman, owner of the Bostwick Theatre, Bridgeport, celebrated another birthday . . . Edward S. Russell, former assistant manager at the Community Theatre, Fairfield, and later associated with the Warner in Bridgeport, is now ticket taker at the Poli, Bridgeport.

Mrs. Edward Ruff of Boston, wife of Eddie Ruff, who is in charge of sales and distribution of Motion Picture Sales Corporation of Boston for the New England territory, is visiting friends in New Haven.

New members of the Variety Club of Connecticut include Dave Korn and Norton M. Levine of Continental Films; George Gould, advertising manager of the New Haven *Register;* Frank Dammling, national advertising manager of the *Register.* The Club is planning a pre-Easter dance and buffet supper in club rooms on April 9.

Dave Leff, new manager of United Artists, finally is getting settled in an apartment in Taft Hotel . . . Ben Simon, manager of 20th Century-Fox acted as host at luncheon to Fox home office executives visting New Haven to meet exhibitors from the area and to introduce Al Lichtman, new company executive. Among those present were General Sales Manager Andy Smith, Eastern Division Manager Ray Moon, Sam Shain, and Len Jones.

Matt Saunders, manager of the Poli, Bridgeport, is adding a stage show to his picture in the form of Jimmy Barton and his 20 piece orchestra . . . Exhibitor Ralph Pasho of Naugatuck is making periodical visit to New Haven's film row.

Thelma Jaffe, of MGM's office staff, is to be married to Dr. Lou Rubin, optician, on March 27 and will honeymoon in Washington, D. C. . . . MGM Manager Harry Rosenblatt visited accounts in Stamford.

WASHINGTON

Jack Carson, in town for a personal appearance engagement at the Warner Theatre, served as master of ceremonies at the White House Press Photographers Annual Dinner to the President, on Saturday, March 19. At this time, George Dorsey, Washington Bureau Manager for Warner-Pathe News, was inducted as president of the White House Press Photographers Association.

"The Red Shoes" after a long run at the National and Dupont, has been booked at K-B's Apex Theatre for a week beginning April 5, on a three-a-day basis . . . "Hamlet" comes back to town, with a booking at the Dupont on March 23, after a successful run at the Playhouse and Little Theatres.

The Variety Club celebrated St. Patrick's Day Saturday with a party in the club rooms at the Willard Hotel. Hosts were Charlie Hurley, Gus Lynch, John O'Leary and Jimmy Sandford . . . Dorothy Kolinsky, Variety Club secretary, checks into Doctors Hospital on March 27 for surgery.

CHARLOTTE

The 562-seat Charlotte Theatre has closed for an $80,000 rebuilding that will make it one of the most modern houses here. It will be reopened Aug. 15 by the operating company headed by T. A. Little, it will seat 562.

Booking and buying for the Plaza Theatre in Greenville, S. C., which opened the second week in March, will be done by the Exhibitors Service of Charlotte. The same outfit will service the Circle Drive-In at Florence, S. C., when it opens for the season on April 15 . . . The Clover Drive-In in York County, S. C., will open April 1.

Cliff Allred, formerly with the Queen City Booking Co., is now with Manley Popcorn. Mrs. Margie Thomas, formerly with MGM, replaces him . . . Miss Viola Fender has resigned from National Screen Service . . . Miss Jackie Tadlock has left the Kay Film Exchange . . . Columbia Salesman Norman Jackter, formerly of Charlotte, has begun his duties in the

44,000 TV Receivers

Latest estimate of television receivers in the Baltimore area places the total at 44,000.

Washington territory.

Bob Pinson has returned here after a business trip to Jacksonville, Fla. . . . Charlie Leonard of Astor Pictures made a swing of the seaboard cities recently . . . Home Office Representative Harold Weisenthal of Madison Pictures is visiting Astor's Charlotte exchange . . . Universal-International Manager Jimmie Greenleaf visited Albert Sottile in Charleston, S. C., recently . . . Astor Pictures' Max Holder is back from a business trip to Augusta, Ga. . . . J. Schrader of the Charlotte Poster Exchange is vacationing in Florida.

Bookers on film row lately included Finn Lee of Warsaw, Harry Cooke of Mount Olive, Johnnie Kime of Roseboro, Carey Claudell of Wallace, Sonny Baker of Valdesee, W. C. Macon of Old Fort, E. Staley of the Liberty Drive-In in Liberty, Mrs. J. C. Greenleaf of Liberty and Siler City, Mrs. B. B. Anderson of Mullins, S. C., C. F. Truesdale of Kershaw, S. C., Algy Green of Timmonsville, S. C., and J. C. Holland of Lyman, S. C.

INDIANAPOLIS

Universal-International District Manager Peter Rosian was here Thursday and Friday last week on business . . . Ace Film Exchanges District Manager Edward Salzberg spent the week here readying AFE's exchange for business . . . Screen Guild Manager Harry Jacobs returned from New York and left for Chicago on booking matters.

Clydine Miller has been appointed Republic's booker's secretary . . . Rosemary Lundberg has been appointed cashier and bookkeeper at the Screen Guild exchange . . . Warner District Manager Charles Rich was a business visitor at the branch.

Puterbaugh and Hurley, local physicians at Albany, Ind., have acquired the Albany theatre, a member of the Affiliated Theatres, Indianapolis . . . Theatre operators in Indiana should have no cause for complaint about any measures passed by the Indiana General Assembly that will unfairly and peculiarly affect them adversely.

ATLANTA

Alexander Film Company President Don Alexander, accompanied by Mrs. Alexander, stopped in Atlanta returning from Miami and held a sales meeting with firm representatives including General Manager C. O. Feffery, Jimmy Wilson, Lamar Cochran, L. W. Hamilton and Ed Collins. Following the meeting Mr. and Mrs. Alexander left on their return to Colorado Springs.

James W. Harris has sold his Princess Theatre, Irondale, Ala., to Hoyt Scott . . . Eagle Lion Southern District Manager Grover Parson and Addie Anderson have checked in at the office after a Texas trip . . . Manager Mel Brown of the Peachtree Theatre has returned from Miami where he visited his father.

Marion Kendrick, formerly with the Associated Press in New York, is the new program director for radio station WMTL, Dublin, Ga. . . . Atlanta's second television station WGST-TV has opened with George B. Storer, Jr., as general manager . . . Capital City Supply President Oscar Howell is a new grandfather.

Mary Cole has returned to her job at the Kay Exchange following an illness . . . Ditto for George M. Bell at Monogram . . . Kay Exchange President Ike Katz checked in from a visit to Kay exchanges in Memphis and New Orleans . . . John Jenkins, Dallas, Tex., representative of Astor Pictures, called on William Richardson here on his way to New York.

Sam Rosen, owner of the Rosen Film Service, New Haven, Conn., has returned there following a vacation in Florida . . . A. Bernstein has begun work on his new drive-in at Miami . . . Betty Bolt has resigned from the Kay exchange and Betty Sim has been added to the force.

Manager Fred J. Powell has opened his new 700-seat Powell Theatre in Chester, S. C. . . . Georgia Theatres has moved Grover Portee to the Paramount from the Roxy, both in Atlanta, and Sam Pierce from the Paramount to the Roxy . . . Rome, Ga., has voted 4 to 1 in favor of Sunday movies to start at once.

Superior Court Judge Gordon Knox has set a date for hearing a permanent injunction against the levying of an amusement tax here. He also signed a temporary order, in an action brought by Georgia Theatres and E. H. Diemmer, prohibiting the city from putting the law into effect.

Longest Yet?

What will probably turn out to be the longest motion picture program on record is currently on view in New York at the Elysee Theatre where the Marcel Pagnol trilogy of French films is united on one six-hour bill. "Marius," "Fanny" and "Cesar," running two hours each, have played separately for some time at various New York houses. The Elysee gets in two showings daily of the Siritzsky International releases—noon to six and six to midnight.

VANCOUVER

Eagle Lion Manager Harry Page attended the opening of the new Willow Theatre in Chemainus and reports that it's the best small town house in British Columbia . . . He also says that Canadian Picture Pioneer Jim Hayworth is now projectionist of the 410-seat, six-night Ladysmith Theatre which he sold to the Odeon Circuit . . . Suburban Theatres, Ltd., an Odeon affiliate, is well on the way to razing the old Fraser here, making way for a new 840-seater . . . The Cascades, B. C.'s only outdoor theatre, on the highway between here and New Westminster, ushered in a new season on St. Patrick's Day . . . Frank Kershaw will direct a newly formed drive-in company which will erect several houses in Alberta. The former Famous Players Canadian district manager here has moved his family to Calgary for the job after selling his home here.

Exhibitors won't shed any tears over the fact that the Canadian government has sent out $8,000,000 worth of checks to B. C. folks this month . . . Monogram is having a billings drive Mar. 31 to June 30, with Vancouver Manager Harry Page expected to finish in the money as usual . . . Fifi D'Orsay is playing to big crowds and an excellent press in her two-week engagement at the Narrows Supper Club.

Al Trout, owner of the Hope Theatre in Hope, B. C., is president of the Hope Board of Trade . . . Jack Richards, now over 80, has retired from the Kitsilano Theatre staff because of failing sight . . . Mary Brunt has become

(*Continued on Page 32*)

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PROTECTING THE THEATRE—FIRST PLACE IN ENTERTAINMENT

(*Continued from Page* 31)

cashier at the Orpheum, with Gladys Langill succeeding her as head usherette . . . Veteran Projectionist Frank Dunn of the Hollywood is in a local hospital, seriously ill following a heart attack . . . Cashier Mary Wallace of the Warner Bros. exchange is engaged to David Easton of Vancouver . . . Harold Warren, operator of three theatres in the Alberno district of Vancouver Island, is the father of a boy . . . And Harry Black of the Capitol Theatre in Prince Rupert became a grandfather when his daughter Betty gave birth to a girl.

HARTFORD

New appointments in the Warner Theatre circuit in the New England territory include: Jack Melincoff, manager, Palace Theatre, Lawrence, Mass.; John McKenzie, assistant manager, Broadway Theatre, Lawrence, Mass.; Guido Luminello, manager, Warner Theatre, Lawrence, Mass.; Joseph Liss, shifted from New England zone to the Newark, N. J., office buying-booking department; Murray B. Howard, manager, Warner Theatre, Worcester, Mass. . . . David Lee has been shifted from the Poli, Bridgeport, Conn., to the assistant manager's spot at the Poli-Strand, Waterbury, Conn. Vincent Grimaldi, Inez Quinn, and Ruth McCormick are new on the service staff at E. M. Loew's Theatre, Hartford.

Wedding bells rang recently for Stanley Young, assistant manager at the Warner Theatre, Lynn, Mass., and Helaine Kulvin, on the staff of the UA Boston exchange . . . Doris Schaeffer and Constance Hapapos are new service staff employes at the Strand, Hartford.

Margaret Urben is a new member of the staff of the Newington, Newington, Conn. . . . Lillian Mishkin, secretary to Ted Harris, managing director of the State Theatre here, will be married here Sunday, March 27, to a Hartford resident, Joseph Rosner.

Manager Leonard Young of E. M. Loew's Theatre here has returned from a visit with his ailing mother in Albany, N. Y. . . . Castleton Theatres, Inc., of Castleton, Vt., will open its new 400-car drive-in to be called the Fort Warren this spring. F. Chase Hathaway heads the corporation . . . Allied Theatre Owners of Connecticut Executive Secretary Maxwell Alderman has been appointed to New Haven's board of aldermen.

Morris Keppner and Barney Tarantul will scatter devices for hard-of-hearing patrons in their new 800-seat theatre under construction on Burnside Avenue, East Hartford. This is the first time such equipment has been installed in recent years.

Benjamin Chatel, stage manager at the Paramount, Salem, Mass., died recently and has been succeeded by Louis Morency.

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Encouragement Note

An Asheville chapter of the Society for the Promotion and Encouragement of Barber Shop Quartet Singing in America, Inc., has been filed with North Carolina Secretary of State Thad Eure by a score of Asheville men. The non-profit organization plans to stage public entertainments and quartet singing "in and out of the State of North Carolina." Incorporators include R. A. Hilliard, Charles S. Walters, Samuel J. Fisher, John M. Carroll, C. A. Pless, James S. Howell, H. H. Briggs and Arthur Ambler.

SAN FRANCISCO

Tremors which recently rocked the Northern California coast line with the center of the quake at Hollister, Calif., were responsible for numerous cracks in the walls of the State Theatre, managed by Frank Vesllery. Damage did not necessitate a shut-down of the Hollister house, but earthquake insurance payments are being made.

Comedian Red Skelton's personal appearance at the Golden Gate, RKO theatre, caused near record grosses with a $45,000 take during the week of rainy weather. Resultant from the heavy business, the Gate will play additional personal attractions including Jack Carson and Marion Hutton April 20, and Eddie Cantor May 25.

Entertainment for the legislators at Sacramento, Calif., was brought by two Fox West Coast officials, B. H. Lollier and Herman Kersken, in a special "hi-jinx" show at the Hotel Senator. George Jessel and other entertainers were on hand for the fete.

Hulda McGinn, public relations representative for the California Theatre Owners Association, last week made a special address to members of the Humboldt County convention meeting at Ukiah. Mrs. McGinn spoke on the changing phases of the motion picture industry.

C. V. Taylor, general manager, United California Theatres, Inc., returned from an inspection tour of the firm's San Joaquin Valley houses.

New Theatres

Indianapolis—Harry Ziegler, a drive-in at Frankfort, Ind., for late April opening. Andy Anderson of Anderson Theatres, Hartford, Ky., a 700-seater at Hodenville, Ky.

Denver—Wolfberg Theatre Co., a 1,532-seat theatre in the new $1,000,000 shopping center at suburban Lakewood. Robert Patrick, a 1,250-seater also in Lakewood.

Vancouver, B. C.—Suburban Theatres, Inc., an Odeon affiliate, a new 840-seater in Vancouver.

Hartford, Conn.—Waterford Theatre Co., a 750-car drive-in at Waterford. Philip M. Maher of Bloomfield, Conn., a drive-in at that city.

Denver—Unnamed Denver interests, a 950-seat theatre in the Park Hill district.

Hyde Park, N. Y.—A movie theatre is planned on Route 9 opposite the Roosevelt estate. One report is that Phillip Eisenberg will operate it.

Romance hit the Metro Theatre this week as the Assistant Manager Norman Jurvio and the candy girl, Donna Jansen were married. They vacationed from their posts for the ceremony and honeymoon.

Two theatres, Alexandria and Vogue, set up lobby radio equipment to bring "flashes" of the Academy Award results on March 25.

COLUMBUS

The Galion Theatre being constructed in Galion is under roof and an opening is expected in early summer, according to Assistant Manager Charles Alcorn . . . James V. Peppe, owner of the Valley Dale ballroom here and a Variety Club member, is planning to develop a Florida resort in the Palm Springs style. Peppe has a winter home in Sarasota, Fla.

The Palace will return to stage attractions April 9-10 with the Eddie Cantor show.

Mary Augustine of Bucyrus, who contended in court that Crawford Theatre Co. was at fault in allowing candy wrappers on the lobby floor, whereby she fell and fractured her leg, has been denied her motion for a new trial: she lost the first.

Mr. and Mrs. J. Real Neth are returning from a West Indies Cruise on the Nieuw Amsterdam . . . Bert Pletcher, operator at the Southern, has returned from a Miami vacation . . . Bernard Ginley, Southern manager, is arranging a new photo gallery of stars for the Southern lobby.

John McNulty, former theatre editor of the Columbus *Citizen*, has sold his *New Yorker* story about a radio prizewinner, "Jackpot," to 20th Century-Fox. Bud Kissel, another former *Citizen* theatre editor, is selling pulp fiction to Street & Smith publications.

MINNEAPOLIS

George Miner, head of the Miner circut in Wisconsin, and his partner, Harold Chamson, have opened the new 850-seat State at Menominee, Wis., replacing the dismantled Grand. The two also operate the Orpheum in the same city.

Federal admissions tax collections in Minnesota for February dipped slightly to $582,000 this year from $595,000, the same month last year, the Collector of Internal Revenue reported. All other total taxes also were reported down for the period.

Dr. Allen B. DuMont, television pioneer, was in town to speak at exercises for the first group of television trainees to be graduated from the Twin City Television Lab, a division of Beck Studios, Inc.

Merle Potter, former movie critic for the Minneapolis *Journal* and one-time general manager of the Berger circuit, is recovering in St. Paul from a stroke. He had been with the United States Army and civilian government in Germany for the past five years.

PORTLAND

Irvin Westenskow, with houses already in Woodburn and Canby, opened the new 500-seat Pix Theatre in Woodburn . . . George and Harry Kalina purchased the new Waucomah Theatre in Philomath; they own a theatre at Cascade Locks . . . Townsend and Tropey bought the Studio Theatre in Spokane from Lloyd Lamb . . . Functions of the Spokane branch of the Northwest Automatic Candy Co. are to be taken over by the Seattle branch under

REGIONAL NEWSREEL

Ted Grubb, President H. E. Ebbenstein announces.

Northwest Manager Bob Woock of Manley, Inc., has been sent to Swedish Hospital in Seattle for observation . . . Columbia Supervisor of Exploitation Sam Siegel has been in and out of key spots in Washington and Oregon recently . . . While Owner W. B. McDonald basks in Florida H. L. Minor is managing the Olympia Theatre in Olympia, Wash. A. G. Peechia is booking for the new Narrows theatres in Tacoma and Eatonville, Wash.

Booking on the row here were Corbin Ball of Ephrata, Art Zabel of Olympia, J. Varrelman of Omak, Keith Beckwith of North Bend and Lionel Brown of Edmonds . . . Russell Smith has been named Tacoma City manager for the John Hamrick theatres and Williard Coglon, former United Artists publicist, was named publicity director. Theatres include the Roxy, Blue Mouse, Music Box and Temple.

Charles B. Fogle, supervisor of the exchange maintenance department in MGM's Seattle exchange, has retired after 20 years. His successor is Oliver Broughton.

HARRISBURG

In one of the sudden changes in booking so prevalent these days, the film, "A Letter to Three Wives," was pulled from the Colonial and shifted to the State . . . Ronald Bair, former State usher, has returned. Sadie Grubic, State cleaning staff, resigned. Gerry Wollaston, State and Fabian city manager, visited in Reading.

Hershey Community Theatre Manager Harry C. Chubb had his hands full, publicizing "The Heiress" March 18 and 19 on the stage; and "Inside U. S. A." which opens March 28 for a week, both at the same time. The latter is the fourth stage attraction in five weeks, for which Chubb has cancelled movies . . . Doris Rubinsky, Capitol Theatre, was in New York for a visit.

Theatre personnel of the area attended the wedding of Miss Bertha Sherrick, former Senate aide, to Kenneth O. Gebhard, Western Union messenger . . . For the last week all the Loew's Regent ads have included the little cut of a rabbit bearing the legend "Loew's Marches Into Spring," and Sam Gilman has carried out the same theme in his theatre decorations.

BUFFALO

Bill Graham of 20th Century-Fox is doubling in brass as office manager and field man. Bill was in the Syracuse territory last week . . . William Brett, former house manager at Shea's Buffalo and more recently operator of a house in Orchard Park and a drive-in up the lake shore, is back from a vacation in the s outh . . . Bill Brereton, adv-pub. chief of the Basil circuit, chaperoned Hollywood celebrities, Meg Randall and Richard Long in town for personal appearances at the Lafayette Theatre.

Henry B. Murtagh, for many years organist at the Lafayette and later Shea's Buffalo, was in town the past week appearing with his daughter at the Town Casino. Last Tuesday, Henry was the special guest of the Greater Buffalo Advertising Club, where at at one time was pianist at the weekly luncheon meetings . . . Murray Whiteman, veteran Variety Club executive, is back in town from Hot Springs.

Al Teschmacher, veteran of film row, now is one of the very active cogs in the local National Screen Service wheel. Everybody knows Al and Al knows everybody. . . . Another veteran still active in the industry is Edward F. Balser who has been in charge of the Paramount exchange shipping room for close to 35 years.

Film Classics Milwaukee Manager Matt Sullivan has been transferred to Buffalo, N. Y., as branch manager, succeeding Joe Miller, resigned. Sullivan also supervises Albany.

Edward J. Wall, Paramount field representative, was in Buffalo last weekend, working with James H. Eshelman, district manager, and Charles B. Taylor, adv.-pub. chief, Paramount theatres . . . The Erie Club, Buffalo policemen's organization, has contributed 24 traffic-safety films to the Buffalo police department. They will be added to the films now being presented in local theatres in promotion of the safety campaign.

Arthur Krolick, manager of the Paramount, Rochester, was a Buffalo film row visitor, dropping in at the Paramount exchange to greet his old boss, James H. Eshelman, formerly district manager in Kodak Town . . . George Gammel, operator of the Gammel circuit here, and his wife, are enjoying their beautiful new home in exclusive Pomeroy Park section of Snyder, N. Y.

DENVER

President Dave B. Cockrill will preside at the first convention of the Colorado Association of Theatre Owners at the Cosmopolitan Hotel, Denver, on April 5-6 which will be attended by delegates from all states in the Denver film area. The official program follows:

Tuesday, April 5—10 A.M., registration; 10:30 A.M., delegates convene in the Silver Glade Room to be welcomed by President Cockrill, Governor Lee Knous and Mayor Quigg Newton; an address by Ted Gamble on the "Purposes of the Convention"; 12:15, luncheon; 2:15 P.M., business sessions; 6:30 P.M., Cocktail party and buffet supper; 8 P.M., preview of Rocky Mountain Screen Club's Theatre.

Wednesday, April 6—10 A.M., election of officers, passing of resolutions, appointment of committees and unfinished business; 12:30 P.M., lunch; 2 P.M., television demonstration; 2:45 P.M., industry public relations reels; 6 P.M., Cocktail party at the hotel; 7 P.M., dinner-dance; concluding talks by R. J. O'Donnell, Col. William McCraw and Film Star George Murphy.

The ladies will be entertained at a luncheon at the Rocky Mountain Screen Club April 5, with entertainment, a style show and a preview in the club's little theatre.

Fox Intermountain Theatres will hold its spring convention at the Broadmoor hotel, Colorado Springs, Colo., April 1-4. With President Frank H. Ricketson, Jr., in the chair. Attending will be Charles Skouras, president National Theatres; John Lavery, his assistant; Edward Zabel and Cullen Espy, film buying consultants, and Dr. Alfred Morton, head of 20th Century-Fox television experimental laboratory. Key men from the Denver district offices will also attend.

Helen Spiller, manager of the Esquire, and her staff, have for the tenth successive time, won the courtesy plaque given every six months

(*Continued on Page* 34)

No Prosecution

When a San Jose, Calif., state college boy walked off with the "Red Devil" popcorn display at F. W. Curtice's State Theatre he did the house little disservice. In fact, with the police broadcasting the theft of the "Red Devil" and the newspapers playing it for feature treatment, Curtice felt grateful to the lad and refused to press any charges when he was discovered. The State's "Red Devil" is back at his old stand and little the worse for his run-around.

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REGIONAL NEWSREEL

(*Continued from Page 33*)

to one theatre in each of the four districts of Fox Intermountain Theatres, by President Frank H. Ricketson, Jr. Winners in the other districts include Jack Kramer and staff, Kiva, Durango, Colo.; Bob Pennock and staff, America, Ft. Collins, Colo., and Don Sheedy and staff, Fox, Billings, Mont. Awards for top performance in maintenance go to the Egyptian, Ogden, Utah; Fox, Aurora, Colo.; Fox, La Junta, Colo., and the Fox, Sterling, Colo.

Herb Cohen, Monogram booker, and Mydel Kupetz, were married . . . Abel Davis, owner of the Roxy, will start construction in May of a 900-seat theatre at 32nd and Williams, with the building to cost $125,000 and contain eight apartments and four stores.

Roy Y. Carlson, 64, projectionist at the Denver, died of a heart attack at his home. He is survived by his wife, Ruth C. Carlson, his mother and a sister . . . E. G. Jeppe, partner with his brother in the Moon, Stratton, Colo., died at his home there.

BALTIMORE

At the annual meeting and election of officers of the Motion Picture Theatre Owners of Maryland, Lauritz Garman was re-elected president, with Lou Gaertner, vice-president; Jacob Levin, treasurer, and Mrs. Helen Diering, secretary. Directors are: Walter Pacey, Leon Back, Meyer Leventhal, I. M. Rappaport, Harry Silver, Oscar Coblentz, Jr., William C. Allen, L. E. Green, H. Richard Worman, Frank A. Hornig, Jr.

Big doings scheduled for the 20th anniversary of Morris Mechanic's New Theatre with all the trimmings of a world premiere . . . Ernest Wood has had an airplane pilot's license since 1930 and just bought his fourth plane, a Stinson Voyager, which he often uses to get to newsreel assignments.

Jacques Shellman is in Johns Hopkins Hospital for a check up . . . United Artists Salesman Bud Rose and Mayfair Publicist Harry Welch plan a quick trip to Mexico City . . . Universal Salesman Milton Schneiderman has moved his family from Philadelphia to Alexandria, Va.

Grayson Sandy, Wardley Theatre, Callio, Va., was in town visiting relatives . . . Frances Brown has resigned as student assistant at Loew's Valencia with Bill Avis replacing . . . United Artists Manager Jerry Price is making the rounds of the local territory . . . Jack Levine, Irvington Theatre, flew back from Florida because of the illness of his brother . . . United Artists Assistant Eastern Division Manager Mark Silver is back from Miami.

United Artists' Bud Rose is sporting a new Nash . . . Harry Vogelstein, Baltimore Poster Co., represented the JWV, taking 200 Veteran's from the Perry Point Hospital to the Sportsmen's Show . . . Lou Cohen, New Essex Theatre is convalescing at home.

Frank Durkee is expected back from a southern vacation this week . . . Mr. and Mrs. Barry Goldman have made their reservations for the Variety Club Convention in San Francisco . . . The Windsor and Rex are playing "Red Shoes" day and date.

Joe Samartano, new city manager of Loew's Baltimore Theatres, found a new apartment and moved his family down from Providence . . . Morton Tatter has been appointed student assistant at Loew's Century . . . The Valencia box-office was robbed last week by an armed bandit . . . Fred Southwick, editor of the Sunday American died of a heart attack last week.

Donald Kirkley, *Sun* drama critic was in New York catching up on the new shows . . . Loew Eastern Division Manager Carter T. Barron is vacationing in Florida . . . Sol Handwerger, MGM Records publicity head was in town making the radio rounds.



J. H. THOMPSON, president of the Theatre Owners and Operators of Georgia, who this week announced that his organization will hold its second annual convention at the Hotel Henry Grady, Atlanta, on May 9-10. Business sessions of the meeting will actually open on May 9 with discussions of legislative problems. Thompson's picture, above, was taken when his association presented him with a plaque in appreciation of the work he had done for Georgia showmen.

TORONTO

The Surrogate has revealed the will of the late Jules Laine, pioneer Toronto film industrialist who was one of the group which established Columbia Pictures of Canada. The estate is approximately $591,995, with 40 per cent going to his widow, half of the balance to his son at the age of 25 and the rest to the son at the age of 30.

No comment has been forthcoming from Canadian government circles over the report that John Grierson, now of London, plans to produce a film on Anglo-Canadian relations for the Imperial government. Grierson was formerly commissioner of the National Film Board at Ottawa but has not visited Canada for several years.

Col. John A. Cooper has at 81 retired from the office which he held for many years of secretary-treasurer of the Musical Protective Society of Canada. He continues in an active capacity as secretary of the Canadian 16-mm. Moving Picture Distributors Association. New secretary of the MPSC is the Colonel's son, Don. Toronto Radio Executive Harry Sedgwick has succeeded Angus McCunn of Famous Players Canadian as president.

The visiting musician's permit which enabled English Organist Al Bollington to play at the Odeon here has not been renewed by the Toronto Musicians Federation. . . . The Composers, Authors and Publishers Association of Canada has gained the consent of the Copyright Appeal Board to a provision in its new three-year agreement with theatres which permits the collection of additional royalties on stage presentations when a theatre is rented for such performances.

The annual benefit performance of the Toronto Variety Club in aid of its crippled children's school project drew a near-capacity crowd of 2,200 to the Odeon. The 200 empty seats were attributed to Lent and the competition of an ice show.

The Canadian government has decreed the observance of the birthday of King George on June 6, which means a statutory holiday for the theatres. The Royal birthday actually occurs on Dec. 14.

PHOENIX

Tucson now has its second open-air theatre, the Biltmore Drive-In, which opened last week on Miracle Mile. The Midway Drive-In has been operating there since last year. A third ozoner went out of business some time ago.

Rialto Manager Howard Robb moved over to the Rio, South Phoenix, to succeed Buddy Springfield, who will remain with the Paramount-Nace organization as summer relief manager. The new Rialto manager is William Sale, who formerly had charge of the Village and the Coronado in Coronado, California.

The safe of the Grand Theatre, Douglas, was cracked over the weekend, with the loot amounting to more than $300.

Adolf Zucker, of Paramount, vacationed in Tucson at the home of his daughter, Mildred Loew. Winter visitors in Phoenix included Clark Gable, Laraine Day, and Hal Daigler, Seattle and Alaska theatre operator. MGM was represented by Billy Grady, casting director; Producer Edwin H. Knopf, and Benny Thau, executive vice president.

Gene Salyer, assistant to Manager Gene Hollis at the Vista, has shifted over as manager of the Globe, Fox West Coast Theatre house in Globe, Ariz. Salyer is replaced by Bill Sanders at the Vista.

ST. LOUIS

Mid-Central Allied Independent Theatre Owners has advised its members that national Allied has endorsed the one-reel film about disabled American Veterans produced in Hollywood by the DAV, with the cooperation of the Motion Picture Producers Association . . . Roger L. Moyer has been appointed general manager of the Armentrout Circuit with theatres in Barr and Pittsfield, Ill., and in Louisiana and Shelbina, Mo. Moyer was an instructor in the high school at Louisiana, Mo., and supervisor of three grade schools.

With the unemployment situation in the St. Louis metropolitan area improving and the volume of by retail dealers on the decline, the total of money available for motion pictures and other amusements is on the increase in the area, it is stated here . . . Ed Clark, owner of the Clark, Mattoon and Times Theatres of Mattoon, Ill., has returned there after several weeks in the McMillan Hospital in St. Louis.

Philip Smith of Boston, Mass., general manager of Philip Smith Theatrical Enterprises and Mid-West Drive-In Theatres was here arranging for the reopening of the drive-in at Des Peres, St. Louis County. Many other drive-ins plan to reopen around April 1. William Zimmermann, owner of the Vita Theatres in

REGIONAL NEWSREEL

Warrenton, Mo., is said to be the principal owner of the recently-opened new AM radio station KWRE in that city.

Realart Pictures President Paul Broder and General Manager Carroll Piciate included St. Louis in their tour of Realart exchanges . . . Selznick Releasing Organization's former Kansas City Manager R. R. Thompson has been named supervisor of the SRO district comprising Kansas City, St. Louis, Omaha and Des Moines . . . Visiting Arch Hosier's St. Louis Theatre Supply Company recently were Marty Bennett of RCA and Don Davis of RCA's theatre equipment division . . .. Hillis Ward Thompson of St. Louis is a new salesman with the St. Louis Theatre Supply Co.

Columbia Salesman Lester Levy has returned from New York where he was called by the illness of his sister, now improved . . . Mary O'Brien, formerly with National Screen, has assumed her new duties as secretary and assistant to Andy Dietz general manager of Cooperative Theatres . . . New incorporations: Social Science Film of St. Louis and Municipal Enterprises of Kansas City.

The Independent Theatre Owners of Arkansas will hold its annual convention at the Hotel Marion in Little Rock on May 18 and 19. Officials of Theatre Owners of America and of distributor companies have been invited to attend.

Funeral services were held here for Mrs. Mary F. Walsh, mother of Warner Bros. Prairie District Manager Hall Walsh, who died after a long illness. Another son, Louden Walsh, three brothers, grandchildren and great-grandchildren survive her . . . Funeral services were also held here for Lee J. Sullivan, well known in film circles here until about seven years ago, who died in San Francisco on March 13. His last film job here was as a Columbia booker.

SALT LAKE CITY

Manager Bill Seib of the Columbia offices is back from a two week vacation. . . . Herman Wobber, 20th Century-Fox division manager, is here for a few days en route back to San Francisco from a New York meeting. . . . United Artists Sales Manager Carroll Trowbridge was in San Francisco recently for a meeting with branch managers.

Theatre business here gained from the inflow of young men attending the State's 30th annual high school basketball tournament. . . . "Mother Is a Freshman" has been transferred from the Centre Theatre, where Manager C. Clare Woods had a successful run with it, to Lou Sorensen's Studio. Both are Intermountain Theatres houses. . . . Amateur and professional talent, a quiz show, a "mystery tune" jackpot and two films form the bill of fare at the Utah Theatre Tuesday evenings for the Intermountain Parade series. Each week a geographic section is saluted. Sponsors include the theatre, the *Tribune-Telegram,* the Salt Lake City Chamber of Commerce, the Intermountain Networks and the Newhouse Hotel.

LOUISVILLE

Bob Harned, back from an extended vacation in Florida, is putting his Theatair Drive-In at Jeffersonville in shape for opening around April 1. . . . S. D. Weinburg's suburban Crescent Theatre here was scheduled to close for five days in order that new push-back chairs might be installed. . . . The front of the Rialto Theatre in Columbia will be completely remodelled. Owner-General Manager F. X. Merkley is having the arrangement of the theatre face changed and a new marquee installed. . . .

Vacationers: Mr. and Mrs. E. L. Ornstein of Ornstein Theatres in Marengo, Ind., leaving on a tour of the South which will include a stay in New Orleans. . . . Mr. and Mrs. Fred J. Dolle, staying at the Soreno Hotel in St. Petersburg, Fla. . . . R. H. Robertson of the Majestic in Springfield, extending his stay in Florida.

C. O. Humston, owner and general manager of the Lyric Theatre in Lawrenceburg, stopped over for a visit to the row en route to Fern Creek to attend the regional basketball tournament. . . . Out-of-town exhibitors seen on the row recently were F. X. Merkley of the Rialto in Columbia; George Peyton of the Griffeth in LaGrange; Robert Enoch of the State and Grand in Elizabethtown; David Sledge of the Starway Drive-In at Frankfort; George Lindsay of the Lindsay in Brownsville; Oscar Hopper of the Arista in Lebanon; James and Jack Story of the Mary Agnes in Jamestown; Robert L. Richards of the State in Crothersville, Ind.; Mr. and Mrs. E. L. Ornstein of the Ornstein Theatres in Marengo, Ind.; Hugh Kessler of the Pal in Palmyra, Ind.; and T. M. Speer of the Monroe in Monroe City, Ind.

Word comes that H. S. Davidson, executive director of the Capitol and Shelby here, is the father of a seven and a half pound boy, Thomas Henry Davidson 2nd. Reports received indicate the mother is doing fine and "Pop" has just about recovered.

When an employee of the Rialto here found a young man's wallet she apparently saved a television career, brightened up the day for Manager Johnson Musselman and netted herself $20.00. The wallet contained $410 with which a young veteran intended to go to television school here. The employe succeeded after an already lengthy search by the entire staff had been unavailing, and was promptly rewarded.

CHICAGO

Paramount, Warner and Columbia are granting the Fink and Gandel Drive-In circuit the first-run-after-Loop release they had started to seek in court for their Harlem and North Avenue theatres.

Henri Elman Enterprises and Monogram have signed up with IATSE at the new wage scales.

The Variety Club plans a barn dance for the Gothic Room of the Sheraton Hotel March 26. Nat Nathanson of the Allied exchange is in charge of ticket sales.

Bernard Teitel, son of A. Teitel, was married to Miss Thelma Turner here recently. . . . Former Selznick Midwest Manager Sam Horowitz is on vacation in Florida. It is reported he will represent Hugh Agnew interests here on his return. . . . John Balaban of the B & K circuit has just returned with his wife from a vacation at Laquinta, Calif. . . . Jack Kirsch, Allied Theatres of Illinois prexy, has just returned with his wife from a Florida vacation.

The motion of Outdoor Theatres, Inc., to prevent Paramount from giving clearance to B and K of certain pictures over the Harlem Avenue and the North Avenue Drive-Ins, is being tried before Master-in-Chancery Elward to whom the case was referred by Federal Judge Campbell.

Dave Balaban, Northside district manager for B and K, was in Wesley Memorial Hospital

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REGIONAL NEWSREEL

(*Continued from Page 35*)

for a checkup. . . . Congress Theatre cashier handed $39 to a bandit. . . . The Lakeside Theatre is being reseated.

National Confectioners' Assn. will hold its 66th convention June 5-9. A "Western Round-up" party, business meetings and exposition will be concluded with a dinner-dance.

PITTSBURGH

John H. Harris, head of the Harris Amusement Companies and organizer of the Variety Clubs of America, has announced that within the next two years a 15,000 seat sports arena will be built in this city for ice shows, hockey and basketball games, etc. The Harris organization operates "Icecapades" and the local hockey team, in addition to its circuit of motion picture theatres. For hockey and ice shows they have been using The Gardens for the past several years, which seats only 6,000 at the most.

Mr. and Mrs. Milton Hartz are the parents of a baby daughter. Father was a film row salesman until he resigned recently to go into the furniture business . . . Bert Stearn, head of Cooperative Theatre Service, and his wife left last week for a Florida vacation.

Irvin Levinson, former Warner Bros. salesman, succeeds Bob Green as booker for Film Classics . . . William Thomas, who operates the Strand Theatre, Zelienople, Pa., is taking an extended trip to Greece to visit his ailing mother.

CLEVELAND

Miss Vivian Boniface, Associated Circuit switchboard operator and cashier at the Knickerbocker Theatre turned over about $130 to a "customer" who emphasized his request with a pointed gun. The holdup occurred just a few minutes before time to close the boxoffice. The man got away.

H. D. Shreffler, owner of the Castamba Theatre, Shelby, has sufficiently recovered from two operations performed in December to spend a couple of hours a day at the theatre . . . One of Harry Goldstein's first acts as mideastern division manager for Paramount was to present a 25-year service pin and a wristwatch to salesman T. L. Irwin.

The Harry Goldstein testimonial dinner set for April 4 under the sponsorship of the Variety Club has been postponed to April 11. Change of date was to eliminate competition between the Goldstein testimonial in Cleveland and the George Lynch anniversary party in Albany, celebrating Lynch's 30 years with Schine.

Jack Essick of Modern Theatres states that stage shows will be continued at the new Mayland Theatre on Mayfield Rd. "Skitch" Henderson was the headliner on Sunday's (20) show. The Arthur Godfrey show is booked for April 10 and negotiations are now under way for the Stop the Music show.

Mary Lou Weaver, former secretary to Warner Branch Manager Jerry Wechsler, now a patient at the Will Rogers Memorial Hospital, is lavish in praise of the hospital and all of its facilities. She's looking forward to being discharged about Christmas time.

Bill Jennings has joined the Oliver Theatre Supply Company as sales representative in charge of 16-mm. RCA equipment . . . J. O. Guthrie, owner of the Karolyn Theatre, New London, became a grandfather and his son-in-law and manager, Charles Meyer became a father, each for the second time last week when a son was born to Mrs. Charles Meyer.

Elie Staup of the Capitol and Star Theatres, Delphos, staged a party in his home recently for the Toledo salesmen . . . Leo Greenberger of the Community Circuit and family are vacationing in Florida . . . H. M. Fritchle of Oliver Theatre Supply Co. and Mrs. Fritchle have returned from a Florida vacation.

Military funeral services were held Monday, March 21 at Arlington National Cemetery for Lieut. Arnold Nathanson, 27, of the U. S. Air Force who was killed in a crash of his plane at Karachi, India, in April 1945, while on a rescue mission. His survivors are his wife, Ruth, a six year old son, Jeffrey, his parents and a brother, Nelson. Prior to enlisting, Nathanson was with Warner Bros. for seven years.



ALL SMILES AND THERE'S A REATON WHY New York' Variety Club Chief Barker Max A. Cohen, Movie Actor Audie Murphy and Monogram Pictures President Steve Broidy look so pleased. It's the more than $10,000 which a special premiere of Allied Artists' "Bad Boy" netted for the New York Tent's Humanitarian activities Tuesday night. The event, which was sparked by Cohen, presented a stage show of top star talent which ran 3 hours, the picture and personal appearances by the film's stars—Murphy, Lloyd Nolan and Jane Wyatt. Cohen, highly gratified over the success, which marks the kickoff of the New York Tent's activities, pointed out that it was made possible only by the donation of theatre, talent and other services and said: "A deep bow from the heart of Variety to the artists, the unions and to everyone who helped."

NEW YORK

Motion picture salesmen were recovering this week from the first shindig thrown by Lodge 29 of the Colosseum of Motion Picture Salesmen at which retiring President Charles Penser was given a gold wrist watch. Committee workers who helped put over the affair held Monday night at Tavern on the Green were: Chairman Leo Greenfield, Jules Rieff, Meyer Solomon, Lee Mayer, Bert Finkel.

The Motion Picture Bookers Club appointed Max Fried as chairman of its annual dinner committee . . . Theodore R. Kuperfman, former secretary to David W. Peck, Presiding Justice, Appellate Division, has quit to return to Warner Bros. legal department . . . William Schulman, ad and publicity director for Realart, is hitting the ceiling with his head these days. Reason? A daughter Jo Ann, born March 21. Mother Rhoda, who is Realart Vice-President Budd Rogers' daughter, is doing well.

Berk and Krumgold has sold a deal for the Ramsey Theatre, Ramsey, N. J., by which the house is taken over by Shore Amusement Enterprises, which is headed by Robert Mapletoft . . . Astor Pictures Dallas Representative John Jenkins is here conferring with President Bob Savini and viewing new product.

VIEWS ON NEW SHORT SUBJECTS

LANDSCAPE OF THE NORSE (20th-Fox—9251) Movietone Adventures. 8 mins. A Technicolor trip from Bergen, Norway's second city and a shipping and fishing center, by cable-car to a scenic spot 1,000 feet above the city; then a visit with the Laps and reindeers north of the Arctic circle.

THE POWER OF THOUGHT (20th-Fox—9502) Terrytoon. 7 mins. Heckle and Jeckle, the Talking Magpies, can transform anything into anything simply by talking about it, which is safe enough until they slop a cop with a tub of water. Justice triumphs in a battle featuring magic on both sides. Release date, Jan. '49.

KANSAS CITY

Reports from the East have it that the Midland Theatre will begin a policy of vaudeville and stage units sometime in May. There's been no announcement of the new policy locally, however. Manager Howard Burkhardt says he has not yet received any definite word concerning the new schedule. The Midland is the westernmost house in the Loew circuit.

Senn Lawler, Fox Midwest ad-publicity chief, has been named chairman of the motion picture industry's division for Jackson County in the national savings bond drive which begins here in May. Independence, Mo., the President's home town, and Kansas City will be the kick-off points for the drive which begins May 15 to raise 1,040 million dollars in government savings bonds. Lawler will work under David Beals, general chairman for Jackson County and Independence. President Truman, three governors and several Hollywood stars have been invited to attend the drive kick-off.

DES MOINES

A. G. Stolte, district manager at Des Moines for Tri-States Theatre Corp., has resigned effective June 1. His successor has not yet been named. Stolte has been associated with A. H. Blank in the theatre business for more than 30 years. He joined Blank in 1918 as manager of the Strand at Omaha, Neb. He returned to Des Moines to become manager of the Des Moines Theatre in 1919 and was transferred to Waterloo as district manager for Publix Theatres and again returned to Des Moines in 1937 and after opening the Paramount in Omaha was named district manager which position he has held for the last 11 years.

Gene Bradley has been appointed as manager of the theatre at Belmond, Ia. Bradley formerly lived at Dows, Ia. . . . Calvin Walker has been named assistant manager of the theatres at Webster City, Ia., and will be in charge of the Isis Theatre, succeeding Milton Paul. . . . The name of the Ren Theatre at Renwick, Ia., has been changed to the Renwick.

August Jantzon has filed a suit in district court at Council Bluffs, Ia., seeking two judgments totaling $5,550 from the Strand, Liberty and Broadway theatres of Council Bluffs. He claims his name was called for bank night and he presented himself at the Strand Theatre but did not receive the award. He seeks the $2,500 prize and $3,000 damages because he was "greatly humiliated."

Hollywood Newsreel

West Coast Offices—6777 Hollywood Blvd., Hollywood 28, Calif.—Ann Lewis, Manager

PRODUCTION PARADE

By Ann Lewis

Lindsley Parsons, who heads his own producing unit, Parsons Productions, has just concluded a deal with Monogram to make three of James Oliver Curwood's best-known novels. The first will be "Tentacles of the North," scheduled to start in April, and George Sayre is already at work preparing the screenplay. Other two are "Wolf Hunters" and "Captain's Courage."

* * *

William Holden was cast by Paramount for the leading male role in "Sunset Boulevard," which will mark the screen return of Gloria Swanson. Producer Charles Brackett and Director Billy Wilder are busily engaged in getting the picture ready for "shooting."

* * *

Elliott Lewis, the radio actor who plays Frank Remley on the Phil Harris-Alice Faye Show, and whose voice is known to many millions of radio listeners, is being tested at Universal-International for the role of the mule in the Donald O'Connor starrer "Francis." According to Director Arthur Lubin, who expects this picture to be another "Buck Privates," Elliott's voice has the sympathetic feeling and vibrancy needed to put the character across. Story is about a top sergeant who is always being "told-off" by his mule, the only creature in the world not afraid of him.

* * *

The Hal Wallis Production "September" will have Joan Fontaine in the top feminine role. Miss Fontaine affixed her signature to a contract and then made application for a passport, since exteriors for the picture will be filmed in Italy this August. Interiors will be made at the Paramount studio.

* * *

The stellar feminine role in RKO's "Come Share My Love," which Harriet Parsons will produce from the Kay Swift novel, "Who Could Ask for Anything More?" goes to Ann Sothern. This gives the studio a second picture with this star, for the finished film "The Judge Steps Out," in which Miss Sothern co-stars with Alexander Knox, is slated for June release.

* * *

Mervyn LeRoy has been assigned to direct a new co-starring team, Clark Gable and Loretta Young, in "Key to the City," a comedy to be produced by Z. Wayne Griffin for MGM. This will be Griffin's first picture at this studio and it is the third picture with which LeRoy and Gable have been associated.

* * *

Republic has signed a new cowboy personality, Rex Allen, to a long-term contract and has purchased an original screenplay, "The Arizona Cowboy" by Bradford Ropes, as his initial starring picture. Allen will be starred in his own series of musical westerns on which Franklin Adreon will be associate producer. "Arizona Cowboy" is scheduled to go before the cameras on April 12.

* * *

The front office at Warners is certainly busy these days. This week announcements came through that Ginger Rogers would be co-starred with Dennis Morgan in "Perfect Strangers," which Jerry Wald will produce. Joseph Cotten will appear opposite Bette Davis in "Beyond the Forest," which Henry Blanke will produce and Humphrey Bogart will star in "Chain Lightning" (formerly titled "Jet") which Anthony Veiller will produce. And to top these off, the studio has signed Burt Lancaster to a long-term contract.

* * *

"Lawless," an original western by George Slavin and George George, will be Randolph Scott's next starring vehicle at Columbia. The picture is set to go around the middle of April as another of Scott's and Harry Joe Brown's Producers-Actors Corporation productions.

* * *

Jean Negulesco, who directed the Academy Award contender "Johnny Belinda" for Warners, has just had his director's pact lifted for another year at 20th-Fox. His next picture, to be produced by Nunnally Johnson, will be "Three Came Home."

* * *

"Where Men Are Men" is the title of the next Paramount picture to star Bob Hope. It will be made in Technicolor and will again combine the successful producer-star combination of Hope and Robert Welch, producer of "The Paleface." George Marshall will direct.

* * *

The highly dramatic role of a young father accused of murder in MGM's "Death in the Doll's House" was given to Zachary Scott. The central figure in this mystery thriller will be portrayed by Gigi Perreau. Picture goes before the cameras next month and one of the feminine stars will be Ann Sothern. It will be the first American directorial assignment for the youthful British director, Pat Jackson. Robert Sisk is the producer.

* * *

S. Sylvan Simon has been elevated to an executive producer status at Columbia, working directly under Harry Cohn.

Studio Roundup

There are still some old troupers in the business, but one who has probably been around the longest is Harry Davenport. He marked his 77th anniversary in show business last week with the start of his role in Paramount's "Riding High." The 82-year-old veteran was signed for the role of the family butler in the romantic comedy-drama. Another interesting casting occurred at that lot when Barbara Stanwyck's brother, Byron Stevens, appeared with her in "File on Thelma Jordon," Hal Wallis production. This is their first time together on the screen.

Columbia started another picture, "Prince of Stallions," on March 22. It's being made by the son of Columbia head Jack Cohn—Robert. Ray Nazarro directs. Trudy Marshall and Lenore Aubert went into Columbia's "Barbary Pirate" as feminine leads. Jay Silverheels, young Indian actor, was handed a supporting lead in Gene Autry's "The Cowboy and the Indians," on location at Pioneertown. Silverheels plays a youthful Navajo chief.

Barbara Bates won the role of Mickey Rooney's girl friend in "Quicksand," Rooney-Sam Stiefel Production for United Artists release. Picture is shooting at General Service.

Michael Curtiz interviewed almost 100 extra girls before he found one with the "longest, prettiest legs in Hollywood" for the part of the cigaret girl in Warner Bros.' "The Octopus and Miss Smith." Bridget Brown, who is 21, blonde, and five feet six inches tall, captured the job; movie audiences will see her in long black stockings and a short black skirt in a night club scene.

"Love Is Big Business," Claudette Colbert-Robert Young-George Brent starrer, moved to Paramount last week for three days' shooting on the New York street. It's an RKO Radio release being made by Crest Productions. The postponed western, "In Old Capistrano," is now scheduled to actually start March 28, with Tim Holt in the saddle.

Darryl F. Zanuck's "Pinky" was closed down March 17 at 20th Century-Fox because of a

Theatre Admission Prices Too High, Declares Capra

Motion picture theatre admission prices are too high, and that is a major factor in the continued box-office slump, declares Frank Capra, director-producer at Paramount.

"Our industry made its success as mass entertainment," Capra told SHOWMEN'S TRADE REVIEW. "We gave the public the most for their money. Now, it costs too much for the average moviegoer to attend pictures as regularly as he used to, so he goes to some other form of amusement where it costs him less. In this way, you have many people getting out of the habit of going to see films."

Capra, a laconic man born in Sicily and since established as a top director, warned that exhibitors might not like his opinions. He pointed out, however, that even during Depression days, people sought relaxation at the popular-priced movie theatre. Today, he maintains, they're going elsewhere.

"Another factor being overlooked," he added, "is the rapidly increasing intelligence of Americans, brought about by more education. We have failed to keep pace in our films."



Frank Capra

The man who won an Academy Award for "It Happened One Night" is currently making "Riding High" as his first commitment at Paramount. This picture stars Bing Crosby and is expected to be made in about 50 days. It will probably be released toward the end of the year, Capra said.

PICTURES STARTED LAST WEEK

COLUMBIA. Barbary Pirate—Principals: Donald Woods, Trudy Marshall, Stefan Schnabel. Director, Lew Landers.

MONOGRAM. Frontier Fear—Principals: Jimmy Wakely, Dub "Cannonball" Taylor, Reno Browne. Director, Oliver Drake.

REPUBLIC. The Avenger (shooting in Argentina)—Principals: John Carroll, Adele Mara. Producer-Director, John Auer.

TITLE CHANGES

"Greed" (Col.) now SECRET OF TREASURE MOUNTAIN. "Contraband" (UI) now PARTNERS IN CRIME. "Somewhere in the City" (WB) now BACKFIRE. "Thelma Jordon" now FILE ON THELMA JORDON.

back injury suffered by Director John Ford. He tried directing the film on crutches, but the doctor ordered him home for rest. The picture, which is an attack on prejudice against the Negro, resumed shortly after.

Republic's "A Strange Caravan" began filming last week with a terrific free-for-all battle! Principals John Wayne, Vera Ralston, Philip Dorn and 300 extras reported to Director George Waggner for initial scenes portraying a picnic that winds up in a battle royal. Also going for the studio are "Fathoms Deep," Republic's sequel to "Wake of the Red Witch," and "The Avenger," being shot in Argentina by John H. Auer.

Louis Calhern was set as a Russian general in MGM's "The Red Danube." The company worked for several days at the Los Angeles Municipal Airport, with overcast skies playing right into the hands of cameraman Charles Rosher for the winter sequence.

Oldtimers will remember Ralph Graves, one-time handsome leading man. He resumed acting this week in Orbit's "Alimony," for Eagle Lion release. Graves has been writing most of the time in recent years.

Jimmy Wakely started "Frontier Fear" March 21 at Monogram, with Reno Browne playing the feminine lead. Another film at that lot got the green light March 26 when the Bowery Boys started "Safety Pins."

Steven Geray, who specializes in accented characters, was cast as a foreign-born movie director who twists the English language into humorous knots in "Come Be My Love," Neptune Production for Universal-International.

Lasky, MacEwen to Film 'Queen for a Day'

Production of "Queen for a Day," radio program, as a motion picture was announced last week by Producers Jesse L. Lasky and Walter MacEwen, who said that a treatment is now being done on a screenplay and that the film will follow "Trilby" on their schedule.

An exploitation campaign planned for the picture will begin at the first casting and continue until the premiere. The Raymond R. Morgan Agency, owners of the radio show, will handle this phase.

Peck, Taylor to Star in 'Quo Vadis?'

Gregory Peck and Elizabeth Taylor will be starred in MGM's "Quo Vadis?" which will be filmed in Italy at the Cinecitta Studios starting in June. The picture is to be made in Technicolor, with John Huston directing for Producer Arthur Hornblow, Jr.

Bernhardt to Direct

Curtis Bernhardt will direct "Bodies and Souls" at MGM, with Pandro S. Berman producing.

LONDON OBSERVATIONS

CEA Lists British Films, Public Reaction, Costs in Quota-Reduction Campaign; Reagan, Miss Neal Praised

By JOCK MacGREGOR

The CEA's last shot in the campaign which brought about the Film Council recommending the President of the Board of Trade to reduce the quota next year to thirty-three and one-third per cent was a classified list of British pictures shown between April 1, 1948 and January 25, 1949. This graded them according to public reaction and gave their estimated costs.



Jock MacGregor

While some estimates were wild and certain pictures had not been sufficiently screened to justify grading, further criticism was leveled at the classifying. This consisted of AA—good first features, most of which (not all) could be offered in the U. S. as first features; A—represent what is offered as first features in the mediocre to poor class; B—definitely second features unacceptable to the U. S. market; C—fill up long quota and useful to complete program. Several subjects are entitled to a higher grading.

* * *

Despite the scares of the past years, there are still producers who are making pictures totally unsuited to this market at figures which need a world release to re-coup. Following the recent screening of a million-dollar meaningless excursion into the artistic gloom, the sponsor, instead of waiting to read my review, enthusiastically grabbed me, asked me how I liked it—a discourtesy I dislike at all times. He was shattered when I told him I consider such offerings a major reason for the present film crisis.

When I told him it was not box-office in this country, he boasted about the continental sales, ignoring the fact that many European governments now freeze earnings. He continued about progress, the need for educating patrons and a lot of other things. Others came to reason with me, tried to explain the film, which frankly was a help not likely to be extended to the cash customer. I remain adamant, as I maintain that unless the financiers are happy there is no production, and the occasional producer is not the man to reform our industry. Their rare offerings are small consolation to the exhibitor catering to the masses and saddled with a 45 per cent quota.

* * *

Once the new agreement between producers and technicians is signed and the budget is out of the way, the production crisis will ease. There are a number of schemes in an advanced stage. First signs are the reopening of the Southall and Riverside studios by Arthur Dent and Anthony Havelock-Allan, respectively. Neither will employ many, but it is a move in the right direction. Independent overtures have been made to John Davis for the hiring of the Shepherds Bush lot.

* * *

Ronald Reagan and Patricia Neal have been first-class goodwill ambassadors, and in the places where the boys and girls talk many glowing compliments have been paid to them. Typical was the party they gave at a nearby road house to the studio staff on the completion of "The Hasty Heart" at Elstree. With MGM British registering a big hit with "Edward, My Son," this team is determined their Warner release will do even better. This friendly rivalry is a great improvement over mud-slinging.

* * *

British players must be made more publicity-conscious. For the Screenwriters' first birthday on Sunday, nearly three-hundred members, columnists, photographers, directors and producers turned up, but not an artist of note. A leading cameraman had to contend himself gathering material for an article on hats.

* * *

Featurette producers have been having a frustrating time. Under the old films act they had to stretch their offerings to over 3,000 feet to qualify for full quota. Now the Johnston edict allows documentaries under 3,000 feet to be shown with an American feature. Cutting rooms are working overtime to make the necessary deletions.

* * *

Exhibition: Polytechnic News Theatre is considering a foreign film season. It is still doubtful whether "Snake Pit" will be passed by the British Censor. Paramount took the unusual step of sneak-previewing "Miss Tatlock's Millions" at the Granada, Tooting. The replies were enthusiastic.

* * *

Tyrone Power has arrived with his wife, Linda Christian, to start work on 20th-Fox's "The Black Rose" which Henry Hathaway will direct in Technicolor. This will be shot mainly on location in North Africa, but will be completed at Shepperton. Margaret O'Brien is vacationing in London.

Mrs. Harry Brand, wife of 20th-Fox's studio publicity chief, has been vacationing with Ben Lyon and Bebe Daniels. This is her first visit to London.

Samuel G. Engel in town to finalize details for producing "Inside Scotland Yard" on the factual documentary style of "Northside 777" this summer.

R. H. Dewes, licensing and personnel controller, Circuits Management Association, is combining this job with that of director of personnel to the Rank organization. G. F. R. Marshall, secretary to several companies in the Rank Group, has handed over his post as administrator of CMA to Kenneth Winckles.

The private party thrown by the producers to the national editors urging a more sympathetic eye to British films and less emphasis on crisis was not an immediate success. "The Bad Lord Byron" has received a merciless panning.

Luber Joins Nassour as Executive Board Member

Bernard Luber, who recently resigned as vice-president and general manager of Jack Benny's Amusement Enterprises Company, has joined the Nassour Studios, Hollywood, as a member of the four-man executive board along with William and Edward Nassour and Donald Cripps.

P-T Schedule Three

William Pine and William Thomas have scheduled three pictures to follow "Captain China" on their Pine-Thomas production slate for Paramount. They are "Below the Border," "Not for Publication" and "The Storm."

Feature Booking Guide

TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases and re-issues) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listing.

SHOWMEN'S TRADE REVIEW

A

Title — *Company*

Abbott & Costello Meet Frankenstein.U-I
Abbott & Costello Meet the Killers..U-I
Accused, The .....Para.
Act of Violence.....MGM
Adventure in Baltimore.....RKO
Adventures of Don Juan.....WB
Adventures of Gallant Bess.....EL
Affairs of a Rogue.....Col.
Africa Screams .....UA
After Midnight .....Para.
Air Hostess .....Col.
Alaska Patrol .....FC
Alias Nick Beal.....Para.
Alice in Wonderland.....EL
Alimony .....EL
All's Well .....Ind.
All the King's Men.....Col.
Amazing Mr. X.....EL
Amazon Quest .....FC
An Act of Murder.....U-I
Angel in Exile.....Rep.
Angel on the Amazon.....Rep.
Angry God, The.....UA
Anna Lucasta .....Col.
Any Number Can Play.....MGM
Apartment for Peggy.....20th-Fox
Appointment With Murder.....FC
Arctic Manhunt .....U-I
Avenger, The .....Rep.

B

Babe Ruth Story, The.....Allied
Backfire .....WB
Bad Boy .....Allied
Bad Men of Tombstone.....AA
Bad Sister .....U-I
Barbary Pirate .....Col.
Barkleys of Broadway.....MGM
Beautiful Blonde From Bashful Bend 20th-Fox
Behind Locked Doors.....EL
Belle Starr's Daughter.....20th-Fox
Beyond Glory .....Para.
Big Cat, The.....EL
Big Jack .....MGM
Big Sombrero, The.....Col.
Big Steal, The.....RKO
Big Town Scandal.....Para.
Bitter Victory .....Para.
Black Eagle, Story of a Horse.....Col
Black Magic .....UA
Blanche Fury .....EL
Blank Wall .....Col.
Blondie's Big Deal.....Col.
Blondie Hits the Jackpot.....Col.
Blondie's Night Out.....Col.
Blondie's Secret .....Col.
Blood on the Moon.....RKO
Blue Lagoon, The.....U-I
Bodyguard .....RKO
Bomba, the Jungle Boy.....Mono.
Border Incident .....MGM
Boston Blackie's Chinese Venture..Col.
Boy With Green Hair, The.....RKO
Bribe, The .....MGM
Bride of Vengeance.....Para.
Broken Journey .....EL
Brothers in the Saddle.....RKO
Bungalow 13 .....20th-Fox

C

"C"-Man .....FC
Calamity Jane and Sam Bass.....U-I
Calendar, The .....EL
Canadian Pacific 20th-Fox
Canon City .....EL
Canterbury Tale, A.....EL
Caught .....MGM
Challenge to Lassie.....MGM
Champion .....UA
Checkered Coat, The.....20th-Fox
Chicago Deadline .....Para.
Chicken Every Sunday.....20th-Fox
City Across the River.....U-I
Clay Pigeon .....RKO
Code of Scotland Yard.....Rep.
Come Be My Love.....U-I
Come To The Stable.....20th-Fox
Command Decision .....MGM
Connecticut Yankee, A.....Para.
Conspirator .....MGM
Coroner Creek .....Col.
Countess of Monte Cristo.....U-I
Cover-Up .....UA
Cowboy and the Indians, The.....Col.
Creeper, The 20th-Fox
Crime Doctor's Diary.....Col.
Criss-Cross .....U-I
Crooked Way, The.....UA

Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION OR BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor, *U: Trucolor, *V: Vitacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

(B) Biographical — *(C) Comedy*
(D) Drama — *(Doc) Documentary*
(G) Gangster — *(M) Musical*
(H) Horror — *(W) Western*
(My) Mystery — *(Wa) War*

(See final page of Guide for Re-Issues)

ALLIED ARTISTS

CURRENT

		Time Mins.	Rel. Date	Refer to
10 Babe Ruth Story, The (D)F	W. Bendix-C. Trevor-C. Bickford	107	9/6/48	b7/24/48
15 Bad Boy (D)F	Nolan-Wyatt-Murphy-Gleason	87	2/22/49	b1/22/49
11 Bad Men of Tombstone (D)F	B. Sullivan-M. Reynolds-B. Crawford	74	1/22/49	b12/18/48
8 Dude Goes West, The (C)F	E. Albert-G. Storm-J. Gleason	87	8/30/48	b5/1/48
My Brother Jonathan (D)A	Michael Denison-Dulcie Gray	105	3/15/49	b3/13/48
12 Strike It Rich (D)F	R. Cameron-B. Granville-D. Castle	81	1/1/49	b11/27/48

COMING

9 Massacre River	G. Madison-R. Calhoun-G. Storm	78	4/1/49	a12/25/48
14 Stampede	R. Cameron-G. Storm	78	5/1/49	a12/11/48

ASTOR PICTURES

Rio Grande	S. Carson-E. Keyes	72	3/1/49	
Stallion Canyon *U	K. Curtis-C. Cotton-S. Fisher		1/15/49	
Sunset Carson Rides Again	Sunset Carson-Pat Starling	66	10/1/48	

COLUMBIA

CURRENT

Affairs of a Rogue (D)A	J. P. Aumont-J. Hopkins-C. Parker	95	Feb. '49	b5/8/48
Big Sombrero, The *C (W)F	G. Autry-E. Verdugo-S. Dunne	77	Mar. '49	b2/5/49
Black Arrow, The (D)F	L. Hayward-J. Blair-G. Macready	76	Aug. '48	b7/3/48
Black Eagle (W)F	W. Bishop-V. Patton-G. Jones	76	9/16/48	b11/13/48
Blondie's Big Deal	P. Singleton-A. Lake-L. Simms	68	3/10/49	a12/4/48
Blondie's Secret (C)F	P. Singleton-A. Lake-L. Simms	68	12/23/48	b12/25/48
Boston Blackie's Chinese Venture (My)F	C. Morris-R. Lane-G. E. Stone	59	3/3/49	b1/8/49
Coroner Creek *C (D)A	R. Scott-M. Chapman-G. Macready	90	July '48	b6/5/48
Dark Past, The (D)A	W. Holden-N. Foch-L. J. Cobb	74	Jan. '49	b1/1/49
Gallant Blade, The *C (D)F	L. Parks-M. Chapman-V. Jory	81	Nov. '48	b10/16/48
Gentleman From Nowhere (My)F	Warner Baxter-Fay Baker	66	9/9/48	b8/14/48
I Surrender Dear (M)F	Gloria Jean-David Street	67	10/7/48	b9/4/48
Jungle Jim (Adventure)F	J. Weissmuller-V. Grey-G. Reeves	73	Dec. '48	b12/25/48
Ladies of the Chorus (M)F	A. Jergens-M. Monroe-R. Brooks	60	2/10/49	b12/11/48
Leather Gloves (D)F	C. Mitchell-V. Grey-J. Nigh	75	11/11/48	b12/4/48
Loaded Pistols (W)F	G. Autry-B. Britton	79	Jan. '49	b12/25/48
Lost One, The (O)A	Nelly Corradi-Gino Mattera	84		b4/3/48
Loves of Carmen, The *T (D)A	R. Hayworth-G. Ford-R. Randell	98	Oct. '48	b8/21/48
Lulu Belle (D)A	D. Lamour-G. Montgomery-A. Dekker	87	Aug. '48	b6/12/48
Man From Colorado, The *T (W)A	G. Ford-W. Holden-E. Drew	99	Dec. '48	b11/20/48
Manhattan Angel (M)F	G. Jean-R. Ford-P. White	66	Mar. '49	b12/18/48
Racing Luck (D)F	G. Henry-S. Clements-D. Bruce	66	Nov. '48	b11/13/48
Return of October, The *T (C)F	G. Ford-T. Moore-A. Sharpe	89	Nov. '48	b10/23/48
Rusty Leads the Way (D)F	T. Donaldson-S. Moffett-J. Litel	58	10/21/48	b7/31/48
Shockproof (D)A	Cornel Wilde-Patricia Knight	79	Jan. '49	b1/29/49
Slightly French (M-C)F	D. Lamour-D. Ameche	81	Feb. '49	b2/19/49
Song of India (D)F	Sabu-T. Bey-G. Russell	77	Feb. '49	b2/19/49
Strawberry Roan, The *C (W)F	G. Autry-G. Henry-J. Holt	79	Aug. '48	b4/24/48
Thunderhoof (D)F	P. Foster-M. Stuart-W. Bishop	76	7/8/48	b7/10/48
Triple Threat (D)F	Top Pro Football Players	70	9/30/48	b9/18/48
Untamed Breed, The *C (W)F	S. Tufts-B. Britton-G. Hayes	79	Oct. '48	b11/20/48
Walk a Crooked Mile (D)A	D. O'Keefe-L. Hayward-L. Allbritton	91	Sept. '48	b9/4/48
Walking Hills, The (W-D)F	R. Scott-E. Raines-W. Bishop	78	Mar. '49	b3/12/49

COMING

Air Hostess	G. Henry-W. Wright-R. Ford			a11/13/48
All the Kings Men	B. Crawford-J. Dru-J. Ireland			a2/5/49
Anna Lucasta	P. Goddard-B. Crawford			a3/19/49
Barbary Pirate	D. Woods-T. Marshall			
Blank Wall	J. Mason-J. Bennett			
Blondie Hits the Jackpot	Penny Singleton-Arthur Lake			a12/11/48
Blondie's Night Out (C)	P. Singleton-A. Lake-L. Simms			a1/10/48
Cowboy and the Indians, The	G. Autry-S. Ryan			
Crime Doctor's Diary, The	Warner Baxter-Stephen Dunne			a12/4/48
Devil's Henchmen, The	W. Baxter-P. Converse-M. Mazurki			a1/15/49
Great Manhunt, The	R. Scott-G. Macready-L. Albritton			a1/15/49
Her Wonderful Lie	Janis Carter-Marc Platt			
Johnny Allegro	G. Raft-N. Foch-G. Macready			a2/5/49
Jolson Sings Again *T	Parks-Hale-Donath-Demarest			a2/5/49
Kazan	S. Dunne-L. Maxwell			a3/12/49
Knock On Any Door (D)A	H. Bogart-J. Derek-S. Perry	100	Apr. '49	b2/26/49
Law of the Barbary Coast, The	R. Shayne-A. Jergens-S. Dunne			a12/4/48
Lone Wolf and His Lady, The	Ron Randell-June Vincent			a9/11/48
Lost Tribe, The	Johnny Weissmuller-Elena Verdugo			a11/13/48
Make Believe Ballroom	A. Jarvis-R. Warrick-J. Dorsey			a11/6/48
Miss Grant Takes Richmond	L. Ball-W. Holden			
Mr. Soft Touch	Glenn Ford-Evelyn Keyes			a9/18/48
Mutineers, The	J. Hall-A. Jergens		4/22/49	a2/5/49
Night in Havana	D. Arnaz-M. Hatcher			a2/5/49
Riders of the Whistling Pines	Gene Autry-Jimmy Lloyd			a7/31/48
Rim on the Canyon	G. Autry-N. Leslie-A. Hale, Jr.			a2/5/49
Rusty Saves a Life (D)F	T. Donaldson-G. Henry	67	4/8/49	b2/12/49
Rusty's Birthday	T. Donaldson-J. Litel-A. Doran			
Secret of St. Ives, The	Richard Ney			a2/5/49
Secret of Treasure Mountain, The	G. Ford-I. Lupino-E. Buchanan			a2/5/49
Tokyo Joe	Bogart-Marly-Hayakawa-Knox			a2/19/49
Undercover Man	G. Ford-N. Foch	85	Apr. '49	a7/31/48
We Were Strangers	Jennifer Jones-John Garfield			a12/11/48

Westerns

Challenge of the Range	C. Starrett-S. Burnette			
Desert Vigilante	C. Starrett-S. Burnette		4/8/49	
El Dorado Pass	Charles Starrett-Smiley Burnette		10/14/48	
Home in San Antone	R. Acuff-J. Thomas-Smoky Mt. Boys		4/15/49	a2/5/49
Horsemen of the Sierra	C. Starrett-S. Burnette			
Quick on the Trigger	C. Starrett-S. Burnette	54	12/2/48	
Smoky Mt. Melody	R. Acuff-Smoky Mountain Boys	61	12/16/48	

EAGLE LION

CURRENT

905 Adventures of Gallant Bess *C (D)F	C. Mitchell-A. Long-F. Knight	73	10/10/48		b7/31/48
827 Amazing Mr. X, The (D)A	T. Bey-L. Bari-C. O'Donnell	79	Aug. '48		b8/7/48
906 Behind Locked Doors (D)A	L. Bremer-R. Carlson-D. Fowley	61	10/17/48		b9/11/48
919 Blanche Fury *T (D)A	V. Hobson-S. Granger	95	Feb. '49		b3/20/48
826 Canon City (Doc)A	S. Brady-J. Corey-W. Bissell	82	6/30/48		b6/26/48
Easy Money (C-D)F	G. Gynt-D. Price	94	Feb. '49		b3/6/48
910 He Walked By Night (Semi-Doc)A	R. Basehart-S. Brady-R. Roberts	80	Dec. '48		b11/13/48
903 In This Corner (D)F	S. Brady-A. Shaw-J. Millican	61½	9/19/48		b9/4/48
941 It Always Rains on Sundays (D)A	G. Withers-J. Warner	92	3/23/49		b11/29/47
831 Lady at Midnight (My)F	R. Denning-F. Rafferty-J. Searle	61	8/8/48		b7/31/48
907 Let's Live a Little (C)A	H. Lamarr-R. Cummings-A. Sten	85	Nov. '48		b10/30/48
908 Million Dollar Weekend (D)F	G. Raymond-S. Paull-F. Lederer	73	Nov. '48		b10/16/48
923 Miranda (C)A	G. Johns-G. Withers-G. Jones	80	Mar. '49		b4/10/48
901 Northwest Stampede *C (C)F	J. Leslie-J. Craig-J. Oakie	76	7/28/48		b7/3/48
912 Old Fashioned Girl, An (C-D-M)F	G. Jean-J. Lydon	82	Jan. '49		b12/18/48
902 Olympic Games of 1948 *T (Doc)F	Athletes of 58 nations	64 & 95	9/12/48		b9/18/48
911 Parole, Inc. (D)A	M. O'Shea-T. Bey-E. Ankers	71	Dec. '48		b12/4/48
Sp. Red Shoes, The *T (D)A	A. Walbrook-M. Goring-M. Shearer	133			b7/31/48
915 Red Stallion in the Rockies *C (W-D)F	A. Franz-J. Heather	84	3/2/49		b3/19/49
Reign of Terror	R. Cummings-A. Dahl-R. Basehart		Feb. '49		a11/6/48
953 Ride, Ryder, Ride *C (W)F	J. Bannon-P. Stewart	58	Jan. '49		b3/5/49
Scar, The (D)A	P. Henreid-J. Bennett	83	8/30/48		b8/14/48
Shamrock Hill	P. Ryan-R. McDonald-T. Marshall		Feb. '49		
829 Shed No Tears (D)A	W. Ford-J. Vincent-R. Scott	70	7/2/48		b7/24/48
909 Strange Mrs. Crane, The (D)A	M. Lord-R. Shayne-P. Watkin	59	Dec. '48		b10/30/48

COMING

Alice in Wonderland *Ansco	C. Marsh-S. Murray-F. Aylmer		Apr. '49		
Alimony	J. Beal-M. Vickers				
Big Cat, The *T	L. McCallister-P. A. Garner-P. Foster		Apr. '49		
916 Broken Journey (D)A	P. Calvert-M. Grahame-F. L. Sullivan	89	4/6/49		b4/24/48
Calendar, The (C)A	Greta Gynt-John McCallum	79			b6/5/48
Canterbury Tale, A (D)F	E. Portman-J. Sweet-S. Sim	90			b2/5/49
Don't Take It To Heart (C)F	R. Greene-A. Drayton-P. Medina	90			b1/22/49
Esther Waters (D)A	Kathleen Ryan-Dirk Bogarde	108			b10/2/48
Man Wanted	Anabel Shaw-Robert Lowery				
Mr. Perrin and Mr. Traill (D)A	D. Farrar-M. Goring-G. Gynt	92			b8/28/48
My Brother's Keeper (D)A	J. Warner-J. Hylton	88			b2/26/49
828 Oliver Twist (D)F	R. Newton-A. Guinness-K. Walsh	116			b7/3/48
Place of One's Own, A (D)	M. Lockwood-J. Mason-B. Mullen	95			b1/22/49
Portrait From Life (D)A	M. Zetterling-R. Beatty-G. Rolfe	90			b12/25/48
Quartet (D)A	H. Baddeley-D. Bogarde	120			b12/4/48
954 Roll, Thunder, Roll *C	J. Bannon-P. Stewart-N. Gates	58	4/27/49		
Saraband *T (D)A	S. Granger-F. Rosay-J. Greenwood	94			b10/2/48
920 Scott of the Antarctic *T (D)A	J. Mills-D. Bond	111	4/20/49		b12/18/48
Sleeping Car to Trieste (D)A	Jean Kent-Albert Lieven	95			b11/6/48
927 Tulsa *T	S. Hayward-R. Preston-P. Armendariz	88	4/13/49		a10/2/48
Waterloo Road (D)A	John Mills-Stewart Granger	85			b1/29/49
Woman in the Hall, The (D)A	U. Jeans-J. Simmons	93			b11/15/47

FILM CLASSICS

Alaska Patrol (D)F	Richard Travis-Helen Westcott	61	3/10/49		b1/29/49
Amazon Quest	T. Neal-C. Mathews-C. Donne		3/1/49		
Appointment With Murder (My)F	John Calvert-Catherine Craig	67	11/24/48		b10/16/48
"C"-Man	D. Jagger-J. Carradine				
Daughter of the West *C	P. Reed-M. Vickers-D. Woods	77	Feb. '49		
Inner Sanctum (D)A	Mary Beth Hughes-Charles Russell	62	Oct. '48		b10/2/48
Judge, The (G)A	M. Stone-K. DeMille-P. Guilfoyle	69	Jan. '49		b2/5/49
Lost Boundaries	B. Pearson-M. Ferrer				
Lovable Cheat, The	C. Ruggles-P. A. Garner-R. Ney		4/15/49		
Miraculous Journey *C (D)F	R. Calhoun-A. Long-V. Grey	76	Sept. '48		b8/14/48
Not Wanted	S. Forrest-L. Penn				
Search for Danger	J. Calvert-A. Dekker		4/8/49		
Sofia *C (D)A	Gene Raymond-Sigrid Gurie	82	Sept. '48		b8/28/48
State Department-File 649 *C (D)F	W. Lundigan-V. Bruce	87	Feb. '49		b2/12/49
Unknown Island *C (D)A	V. Grey-P. Reed-R. Denning	75	10/15/48		b11/27/48

METRO-GOLDWYN-MAYER

CURRENT

914 Act of Violence (D)A	V. Heflin-R. Ryan-J. Leigh	83	Feb. '49		b12/25/48
917 Bribe, The (D)A	R. Taylor-A. Gardner-C. Laughton	98	Mar. '49		b2/5/49
915 Command Decision (D)A	C. Gable-W. Pidgeon-V. Johnson	112	Feb. '49		b12/25/48
831 Date With Judy, A *T (C)F	W. Beery-J. Powell-E. Taylor	113	July '48		b6/19/48
929 Easter Parade *T(M)F	J. Garland-F. Astaire-P. Lawford	103	July '48		b5/29/48
919 Force of Evil (D)A	Garfield-Pearson-Gomez-Windsor	78	Mar. '49		b1/1/49
909 Hills of Home *T (C)F	E. Gwenn-D. Crisp-Lassie	91	Dec. '48		b10/9/48
903 Julia Misbehaves (C)F	G. Garson-W. Pidgeon-P. Lawford	99	Oct. '48		b8/14/48
913 Kissing Bandit, The *T (M)F	F. Sinatra-K. Grayson-J. C. Naish	142	Jan. '49		b11/20/48
901 Luxury Liner *T (M)F	G. Brent-F. Gifford-J. Powell	99	Sept. '48		b8/21/48
904 No Minor Vices (C)A	D. Andrews-L. Palmer-L. Jourdan	96	Nov. '48		b10/9/48
912 Piccadilly Incident (D)A	Anna Neagle-Michael Wilding	88	Jan. '49		b8/31/47
830 Search, The (D)F	Montgomery Clift-Aline MacMahon	105	Aug. '48		b3/27/48
905 Secret Land, The *T (D)F	U. S. Navy	70	Oct. '48		b8/28/48
902 Southern Yankee, A (C)F	R. Skelton-B. Donlevy-A. Dahl	90	Sept. '48		b8/7/48
916 Sun Comes Up, The *T (D)F	J. MacDonald-L. Nolan-C. Jarman, Jr.	94	Feb. '49		b1/1/49
911 3 Godfathers *T (D)A	J. Wayne-P. Armendariz-H. Carey	106	Jan. '49		b12/4/48
906 Three Musketeers, The *T (D)F	Turner-Kelly-Allyson-Heflin	123	Nov. '48		b10/16/48
910 Words and Music *T (M)F	J. Allyson-P. Como-J. Garland	122	Dec. '48		b12/11/48

COMING

Any Number Can Play	C. Gable-A. Smith				a3/5/49
Barkleys of Broadway, The *T	F. Astaire-G. Rogers-O. Levant		May '49		a10/2/48
Big Jack	Wallace Beery-Marjorie Main				a1/29/49
Border Incident	G. Murphy-R. Montalban				a3/5/49
918 Caught (D)A	J. Mason-B. Bel Geddes-R. Ryan	88	Apr. '49		b2/19/49

SHOWMEN'S TRADE REVIEW

Title	Company
Cry of the City	20th-Fox
Curtain Call at Cactus Creek	U-I

D

Daredevils of the Clouds	Rep
Dark Past	Col
Daughter of Darkness	Para
Daughter of the Jungle	Rep
Daughter of the West	FC
Date With Judy, A	MGM
Dear Wife	Para
Decision of Christopher Blake	WB
Deep Waters	20th-Fox
Design for Death	RKO
Devil's Henchmen, The	Col
Disaster	Para
Don't Take It to Heart	EL
Don't Trust Your Husband	UA
Down Dakota Way	Rep
Down to the Sea in Ships	20th-Fox
Dream Girl	Para
Dude Goes West, The	Allied
Duke of Chicago	Rep
Dulcimer Street	U-I
Dynamite	Para

E

Easter Parade	MGM
Edward, My Son	MGM
El Paso	Para
Embraceable You	WB
Emperor Waltz, The	Para
Enchantment	RKO
Escape	20th-Fox
Esther Waters	EL
Every Girl Should Be Married	RKO
Everybody Does It	20th-Fox
Eyes of Texas	Rep

F

Fallen Idol, The	SRO
Family Honeymoon	U-I
Fan, The	20th-Fox
Far Frontier	Rep
Father Was a Fullback	20th-Fox
Feathered Serpent, The	Mono
Feudin', Fussin' and A-Fightin'	U-I
Fighter Squadron	WB
Fighting Back	20th-Fox
Fighting Fools	Mono
Fighting O'Flynn, The	U-I
File on Thelma Jordon, The	Para
Firebug Squad	SGP
Flamingo Road	WB
Flaxy Martin	WB
Follow Me Quietly	RKO
For the Love of Mary	U-I
Force of Evil	MGM
Foreign Affair, A	Para
Forever Amber	20th-Fox
Forsyte Saga, The	MGM
Fountainhead, The	WB
Frontier Investigator	Rep

G

Gallant Blade	Col
Gallant Legion, The	Rep
Gay Intruders	20th-Fox
Gentleman From Nowhere	Col
Girl From Jones Beach	WB
Girl From Manhattan, The	UA
Golden Eye, The	Mono
Good Sam	RKO
Grand Canyon Trail	Rep
Great Dan Patch, The	UA
Great Gatsby, The	Para
Great Lover, The	Para
Great Manhunt, The	Col
Great Sinner, The	MGM
Green Promise	RKO
Gun Smugglers	RKO

H

Hamlet	U-I
Happy Times	WB
Harpoon	SGP
Hasty Heart, The	WB
He Walked by Night	EL
Heiress, The	Para
Hellfire	Rep
Henry, the Rainmaker	Mono
Her Wonderful Lie	Col
Hideout	Rep
High Fury	UA
Highway 13	SGP
Hills of Home	MGM
Home in San Antone	Col
Home of the Brave	UA
Homicide	WB
Homicide for Three	Rep
House Across the Street	WB
House of Strangers	20th-Fox

I

I Cheated the Law	20th-Fox
Idol of Paris	WB
Illegal Entry	U-I
Impact	UA
Impulse	20th-Fox

Title	Company
In This Corner	EL
Incident	Mono.
Indian Agent	RKO
Indian Scout	UA
Inner Sanctum	FC
In the Good Old Summertime	MGM
Interference	RKO
Intruder in the Dust	MGM
I Shot Jesse James	SGP
Isn't It Romantic?	Para.
I Surrender Dear	Col.
It Always Rains on Sunday	EL
It Happens Every Spring	20th-Fox
It's a Great Feeling	WB
It's Only Money	RKO
I Was a Male War Bride	20th-Fox
J	
Jiggs and Maggie in Court	Mono.
Jigsaw	UA
Jinx Money	Mono.
Joan of Arc	RKO
Joe Palooka in the Big Fight	Mono.
Joe Palooka in the Return Bout	Mono.
Joe Palooka in Winner Take All	Mono.
John Loves Mary	WB
Johnny Allegro	Col.
Johnny Belinda	WB
Jolson Sings Again	Col.
Judge, The	FC
Judge Steps Out, The	RKO
Julia Misbehaves	MGM
June Bride	WB
Jungle Goddess	SGP
Jungle Jim	Col.
Jungle Patrol	20th-Fox
Just William's Luck	UA
K	
Kazan	Col.
Key Largo	WB
Kidnapped	Mono.
Kiss in the Dark	WB
Kiss the Blood Off My Hands	U-I
Kissing Bandit	MGM
Knock on Any Door	Col.
L	
Ladies of the Chorus	Col.
Lady at Midnight	EL
Lady Gambles, The	U-I
Larceny	U-I
Last Bandit, The	Rep.
Last of the Wild Horses	SGP
Law of the Barbary Coast	Col.
Law of the Golden West	Rep.
Leather Gloves	Col.
Leave It to Henry	Mono.
Letter to Three Wives	20th-Fox
Let's Live a Little	EL
Life of Riley	U-I
Life With Father	WB
Little Women	MGM
Loaded Pistols	Col.
Lone Wolf & His Lady	Col.
Look for the Silver Lining	WB
Lost Boundaries	FC
Lost One, The	Col.
Lost Tribe, The	Col.
Lovable Cheat, The	FC
Love Happy	UA
Love Is Big Business	RKO
Loves of Carmen	Col.
Luck of the Irish, The	20th-Fox
Lucky Stiff	UA
Lulu Belle	Col.
Luxury Liner	MGM
M	
Ma and Pa Kettle	U-I
Madame Bovary	MGM
Make-Believe Ballroom	Col.
Malaya	MGM
Man About the House	20th-Fox
Man-Eaters of Kumaon	U-I
Man From Colorado, The	Col.
Manhandled	Para.
Manhattan Angel	Col.
Man on the Eiffel Tower	Independent
Man Wanted	EL
Mark of the Lash	SGP
Massacre River	Allied
Mexican Hayride	U-I
Michael O'Halloran	Mono.
Midnight Kiss	MGM
Million Dollar Weekend	EL
Mine Own Executioner	20th-Fox
Miraculous Journey	FC
Miranda	EL
Miss Grant Takes Richmond	Col.
Miss Mink of 1949	20th-Fox
Miss Tatlock's Millions	Para.
Mr. Belvedere Goes to College	20th-Fox
Mr. Joseph Young of Africa	RKO
Mr. Peabody and the Mermaid	U-I
Mr. Perrin and Mr. Traill	EL
Mr. Soft Touch	Col.
Montana	WB
Montana Belle	RKO
Moonrise	Rep.
Mother Is a Freshman	20th-Fox
Mourning Becomes Electra	RKO
Mozart Story, The	SGP
Music Man	Mono
Mutineers, The	Col

	Challenge to Lassie *T	E. Gwenn-D. Crisp-Lassie				a2/26/49
	Conspirator	R. Taylor-E. Taylor				a2/26/49
	Edward, My Son (D)A	S. Tracy-D. Kerr	120			b3/19/49
	Forsyte Saga, The	Garson-Flynn-Pidgeon-R. Young				a3/5/49
923	Great Sinner, The	G. Peck-A. Gardner-W. Huston				a1/29/49
	In the Good Old Summertime *T	J. Garland-V. Johnson				a2/26/49
	Intruder in the Dust	C. Jarman, Jr.				
922	Little Women *T (C-D)F	Allyson-Lawford-Taylor-O'Brien	121	Apr. '49		b2/26/49
	Madame Bovary	J. Jones-J. Mason-L. Jourdan				a2/26/49
	Malaya	S. Tracy-J. Stewart-V. Cortese				
	Midnight Kiss *T	K. Grayson-J. Iturbi-E. Barrymore				
	Neptune's Daughter *T	R. Skelton-E. Williams-R. Montalban				a1/29/49
	Red Danube, The	W. Pidgeon-P. Lawford-E. Barrymore				
	Scene of the Crime	V. Johnson-G. DeHaven-T. Drake				
	Secret Garden, The	M. O'Brien-D. Stockwell-H. Marshall				a1/22/49
	Stratton Story, The	J. Stewart-J. Allyson-F. Morgan				a1/29/49
921	Take Me Out to the Ball Game *T (M-C)F	Sinatra-Kelly-Williams-Garrett	94	Apr. '49		b3/5/49
920	Tale of the Navajos *T (Doc)F	Navajo Indians	58			b3/5/49
	That Midnight Kiss *T	K. Grayson-M. Lanza				a3/5/49

MONOGRAM

CURRENT

4806	Bomba, the Jungle Boy (D)F	J. Sheffield-P. A. Garner	71	3/20/49		b3/5/49
4823	Feathered Serpent, The (My)F	R. Winters-K. Luke-M. Moreland	60	12/19/49		b1/29/49
4720	Golden Eye, The (My)F	R. Winters-M. Moreland-V. Sen Young	69	8/29/48		b10/30/48
4830	Henry, the Rainmaker (C)F	R. Walburn-W. Catlett-W. Tracy	64	2/13/49		b2/5/49
4829	Incident (G-D)A	W. Douglas-J. Frazee-J. Compton	68	1/23/49		b1/8/49
4811	Jiggs and Maggie in Court (C)F	J. Yule-R. Riano-G. McManus	70	12/12/48		b12/4/48
4717	Jinx Money (My)F	Gorcey-Hall-Caldwell-McKay	68	6/27/48		b5/22/48
4803	Joe Palooka in the Big Fight (D)F	J. Kirkwood-L. Errol	66	3/6/49		b2/26/49
4802	Joe Palooka in Winner Take All (D)F	J. Kirkwood-E. Knox-W. Frawley	65	9/19/48		b8/28/48
4725	Kidnapped (D)F	R. McDowall-S. England-D. O'Herlihy	81	11/28/48		b9/11/48
4719	Michael O'Halloran (D)F	Scotty Beckett-Allene Roberts	79	8/8/48		b6/19/48
4721	Music Man (M)F	P. Brito-F. Stewart-J. Dorsey	66	9/5/48		b7/24/48
4718	Shanghai Chest, The (My)F	R. Winters-M. Moreland-D. Best	65	7/11/48		b9/25/48
4801	16 Fathoms Deep *Ansco (D)F	L. Chaney-A. Lake	82	7/25/48		b6/12/48
4726	Smuggler's Cove (C)F	L. Gorcey-H. Hall-G. Dell	66	10/10/48		b10/30/48
4727	Trouble Makers (C)F	L. Gorcey-H. Hall-G. Dell	69	1/2/49		b1/1/49

COMING

4816	Fighting Fools	L. Gorcey-H. Hall-G. Dell	69	4/17/49		a8/21/48
	Joe Palooka in the Return Bout	J. Kirkwood-L. Errol				
	Leave It To Henry	R. Walburn-G. Moore				
4824	Sky Dragon	R. Winters-E. Vogan-F. Holland	64	5/1/49		
4810	Steamboat Rhythm	J. Davis-J. Marston-V. A. Borg	67	5/29/49		a2/5/49
4826	Temptation Harbour (D)A	R. Newton-S. Simon	90	3/27/49		b3/29/47
4804	Tuna Clipper (D)F	R. McDowell-E. Verdugo	77	4/10/49		b3/19/49

Westerns

4768	Courtin' Trouble	Jimmy Wakely-Cannonball Taylor	56	11/21/48		
4841	Crashing Through	Whip Wilson-Christine Larson	57	1/9/49		
	Frontier Fear	J. Wakely-C. Taylor				
	Gallant Texan	Jimmy Wakely-"Cannonball" Taylor				
4862	Gun Law Justice	J. Wakely-C. Taylor	54	3/13/49		
4861	Gun Runner	J. Wakely-C. Taylor	56	1/30/49		
4758	Gunning For Justice	J. M. Brown-R. Hatton-E. Finley	55	11/7/48		
4851	Hidden Danger	J. M. Brown-R. Hatton-M. Terhune	55	12/5/48		
4852	Law of the West	J. M. Brown-M. Terhune-G. Pattison	54	2/20/49		
4842	Mark of the Whip	W. Wilson-A. Clyde				
4764	Outlaw Brand	J. Wakely-C. Taylor	57	10/24/48		
	Passage West	Jimmy Wakely-Dub Taylor		12/26/48		
4754	Sheriff From Medicine Bow	J. M. Brown-R. Hatton	55	10/3/48		
4853	Trails End	J. M. Brown	55	4/3/49		

PARAMOUNT

CURRENT

4808	Accused, The (D)A	L. Young-R. Cummings-W. Corey	101	1/14/49		b11/20/48
4812	Alias Nick Beal (D)A	R. Milland-T. Mitchell-A. Totter	93	3/4/49		b1/22/49
4726	Beyond Glory (D)F	A. Ladd-D. Reed-G. Macready	82	9/3/48		b6/19/48
4722	Big Town Scandal (D)F	Philip Reed-Hillary Brooke	61	7/30/48		
4806	Disaster (D)F	R. Denning-T. Marshall-D. O'Flynn	60	12/2/48		b10/23/48
4721	Dream Girl (C)F	B. Hutton-M. Carey-P. Knowles	85	7/23/48		b5/8/48
4809	Dynamite (D)F	W. Gargan-V. Welles-R. Crane	68	1/28/49		b11/20/48
4720	Emperor Waltz, The *T (C)F	Bing Crosby-Joan Fontaine	103	7/2/48		b5/8/48
4724	Foreign Affair, A (C)A	J. Arthur-M. Dietrich-J. Lund	116	8/20/48		b6/19/48
4802	Isn't It Romantic? (C)F	V. Lake-M. Freeman-B. DeWolfe	87	10/8/48		b8/21/48
4805	Miss Tatlock's Millions (C)A	J. Lund-W. Hendrix-B. Fitzgerald	101	11/19/48		b9/11/48
4810	My Own True Love (D)A	P. Calvert-M. Douglas-W. Hendrix	84	2/4/49		b12/11/48
4803	Night Has a Thousand Eyes, The (D)A	Robinson-Russell-Lund	81	10/22/48		b7/17/48
4807	Paleface, The *T (C)F	B. Hope-J. Russell-R. Armstrong	91	12/24/48		b10/23/48
4804	Sealed Verdict (D)A	R. Milland-F. Marly-B. Crawford	83	11/5/48		b9/11/48
4723	So Evil My Love (D)A	R. Milland-A. Todd-G. Fitzgerald	109	8/6/48		b3/13/48
4801	Sorry, Wrong Number (My)A	B. Stanwyck-B. Lancaster-A. Richards	90	9/24/48		b7/31/48
4811	Whispering Smith *T (D)F	A. Ladd-R. Preston-B. Marshall	88	2/18/49		b12/11/48

COMING

	After Midnight	A. Ladd-W. Hendrix				
	Bitter Victory	Cummings-Scott-Lynn-Arden				a12/25/48
4816	Bride of Vengeance	P. Goddard-J. Lund-M. Carey		5/6/49		a9/25/48
	Chicago Deadline	A. Ladd-D. Reed-J. Havoc				a9/25/48
4814	Connecticut Yankee, A *T (C-D)F	B. Crosby-R. Fleming-W. Bendix	107	4/22/49		b2/26/49
	Daughter of Darkness (D)A	Anne Crawford-Maxwell Reed	91			b2/28/48
	Dear Wife	Holden-Caulfield-DeWolfe-Freeman				a2/19/49
4816	El Paso *C (W-D)F	J. Payne-G. Russell-S. Hayden	92	4/1/49		b3/5/49
	File on Thelma Jordon	B. Stanwyck-W. Corey-P. Kelly				
4820	Great Gatsby, The	A. Ladd-B. Field-B. Sullivan				a6/12/48
	Great Lover, The	B. Hope-R. Fleming-R. Young				a2/5/49
4821	Heiress, The	DeHavilland-Richardson-Hopkins-Clift				a8/21/48
4817	Manhandled	D. Lamour-S. Hayden-D. Durvea		6/10/49		
	My Friend Irma	M. Wilson-J. Lund-D. Lynn				
	Red, Hot & Blue	B. Hutton-V. Mature				a2/19/49
	Riding High	B. Crosby-C. Gray-C. Bickford				
	Rope of Sand	Lancaster-Calvet-Rains-Lorre				
	Samson and Delilah *T	Victor Mature-Hedy Lamarr				a1/1/49
	Sin of Abby Hunt	C. Rains-M. Carey-W. Hendrix				a5/15/48
4818	Sorrowful Jones	B. Hope-L. Ball		7/4/49		a7/10/48
4819	Special Agent	W. Eythe-L. Elliott-C. Mathews				a6/26/48
4813	Streets of Laredo *T (W-D)F	M. Carey-W. Holden-W. Bendix	92	5/27/49		b2/12/49
	Top O' The Morning	B. Crosby-B. Fitzgerald-E. Crowe				a2/5/49

RKO RADIO

CURRENT

					Trade Shown
909	Blood on the Moon (W)F	R. Mitchum-B. BelGeddes	88	Nov. '48	b11/13/48
906	Bodyguard (My)A	L. Tierney-P. Lane-P. Reed	62	Sept. '48	b9/4/48
911	Boy With Green Hair, The (D)F	P. O'Brien-R. Ryan-B. Hale	82	Dec. '48	b11/20/48
919	Brothers in the Saddle (W)F	T. Holt-S. Brodie	60	Feb. '49	b2/19/49
918	Clay Pigeon, The (G-D)A	B. Williams-B. Hale	63	Feb. '49	b2/12/49
907	Design for Death (Doc)F	Japanese Cast	48	Sept. '48	b2/7/48
953	Enchantment (D)F	D. Niven-T. Wright-E. Keyes	100	Jan. '49	b12/11/48
908	Every Girl Should Be Married (C)F	C. Grant-F. Tone-D. Lynn	84	Dec. '48	b11/13/48
962	Good Sam (C)F	Gary Cooper-Ann Sheridan	114	Sept. '48	b7/31/48
922	Green Promise, The (D)F	M. Chapman-W. Brennan	94	Mar. '49	b3/12/49
910	Indian Agent (W)F	T. Holt-N. Beery, Jr.-R. Martin	65	Oct. '48	b11/13/48
963	Joan of Arc *T (D)F	I. Bergman-J. Ferrer-F. L. Sullivan	145	Feb. '49	b10/23/48
917	Mourning Becomes Electra (D)A	R. Russell-L. Genn	120	9/3/48	b11/22/47
903	Pearl, The (D)A	P. Armendariz-M. E. Marques	78	Sept. '48	b2/14/48
901	Rachel and the Stranger(D)F	L. Young-W. Holden-R. Mitchum	92	Nov. '48	b8/7/48
992	So Dear to My Heart *T (D)F	B. Driscoll-L. Patten	83	Jan. '49	b12/11/48
952	Song Is Born, A *T (C)F	D. Kaye-V. Mayo-B. Goodman	113	Oct. '48	b8/28/48
905	Station West (D)A	D. Powell-A. Moorehead-J. Greer	92	Sept. '48	b9/4/48
914	Tarzan's Magic Fountain (D)F	L. Barker-B. Joyce	73	Jan. '49	b1/22/49
902	Variety Time (Vaudeville)F	Kennedy-Errol-Carle	59	Aug. '48	b8/7/48
961	Velvet Touch, The (D)A	Russell-Genn-Trevor-Greenstreet	97	Aug. '48	b7/24/48
916	Woman's Secret, A (D)A	M. O'Hara-M. Douglas-B. Williams	85	Feb. '49	b2/12/49

COMING

920	Adventure in Baltimore	R. Young-S. Temple-J. Agar	89		a8/21/48
	Big Steal, The	Robert Mitchum-William Bendix			
	Follow Me Quietly	W. Lundigan-J. Corey			
915	Gun Smugglers (W)F	T. Holt-R. Martin-M. Hyer	60		a2/12/49
	Interference	Mature-Ball-Scott-Tufts			b1/1/49
	It's Only Money	F. Sinatra-J. Russell-G. Marx			a9/11/48
	Judge Steps Out, The (D)	A. Knox-A. Southern-G. Tobias			a2/12/49
	Love Is Big Business	C. Colbert-R. Young-G. Brent			a7/5/47
	Montana Belle *U	J. Russell-G. Brent			
	Mr. Joseph Young of Africa	Johnson-Armstrong-Toomey-Moore			a3/19/49
	Roseanna McCoy	F. Granger-J. Evans-R. Basehart			
	Roughshod (D)	R. Sterling-C. Jarman-G. Grahame			
923	Rustlers	T. Holt-R. Martin	61		a9/6/47
	Sam Wynne	Martha Scott-Jeffrey Lynn			
	Savage Splendor	African Travelogue	63		
921	Set-Up, The	R. Ryan-A. Totter	72		a2/12/49
	She Wore a Yellow Ribbon	John Wayne-Joanne Dru			
	Stagecoach Kid	Tim Holt-Richard Martin-Jeff Donnell			
	Weep No More	Cotten-Valli-Paar-Byington			
	Window, The	B. Hale-B. Driscoll-A. Kennedy			a7/3/48
					a5/15/48

REPUBLIC

CURRENT

					Rel. Date
719	Angel in Exile (D)A	J. Carroll-A. Mara-T. Gomez	90	9/3/48	b1/1/49
720	Angel on the Amazon (D)A	Brent-Ralston-Aherne-Bennett	86	11/1/48	b12/25/48
713	Code of Scotland Yard (D)F	O. Homolka-D. Farr-M. Pavlow	60	10/24/48	b9/4/48
716	Daredevils of the Clouds (D)F	Robert Livingston-Mae Clarke	60	8/10/48	b7/31/48
804	Daughter of the Jungle (D)F	L. Hall-J. Cardwell	69	2/8/49	b3/12/49
809	Duke of Chicago	T. Brown-A. Long	59	3/15/49	a2/19/49
732	Eyes of Texas *U (W)F	R. Rogers-Trigger-L. Roberts	70	7/15/48	b7/24/48
841	Far Frontier, The *U (W)F	R. Rogers-Trigger-G. Davis	67	12/29/48	b1/15/49
715	Gallant Legion, The (D)F	W. Elliott-J. Schildkraut-A. Booth	88	7/25/48	b5/29/48
734	Grand Canyon Trail *U (W)F	R. Rogers-Trigger-J. Frazee	67	11/15/48	b11/27/48
807	Hideout	L. Bridges-A. Booth	61	3/8/49	a2/19/49
801	Homicide for Three (D)A	A. Long-W. Douglas-G. Withers	60	12/8/48	b11/20/48
714	Moonrise (D)A	D. Clark-G. Russell-E. Barrymore	90	10/1/48	b9/11/48
733	Nighttime in Nevada *U (W)F	R. Rogers-Trigger-A. Mara	67	8/29/48	b10/30/48
717	Out of the Storm (D)F	Jimmy Lydon-Lois Collier	61	9/11/48	b9/4/48
721	Plunderers, The *U (D)F	R. Cameron-I. Massey	87	12/1/48	b11/6/48
802	Rose of the Yukon (D)F	S. Brodie-M. Dell-W. Wright	59	1/5/49	b1/29/49
718	Sons of Adventure	Russel Hayden-Lynne Roberts	60	9/1/48	
712	Train to Alcatraz (D)A	D. Barry-J. Martin-W. Phipps	60	6/28/48	b7/17/48
803	Wake of the Red Witch (D)F	Wayne-Russell-Young	106	3/1/49	b1/8/49

COMING

	Avenger, The	J. Carroll-A. Mara			
	Down Dakota Way *U	R. Rogers-D. Evans			
	Hellfire	W. Elliott-M. Windsor			
	Last Bandit, The *U (W-D)F	W. Elliott-A. Booth-A. Devine	80		a2/12/49
Sp.	Macbeth (D)A	O. Welles-J. Nolan-D. O'Herlihy	107		b2/19/49
805	Red Pony, The *T (D)F	M. Loy-R. Mitchum-L. Calhern	88	3/28/49	b10/16/48
	Strange Caravan, A	J. Wayne-V. Ralston-P. Dorn			b2/5/49
	Streets of San Francisco	R. Armstrong-G. Gray-J. F. MacDonald		4/15/49	
	Susanna Pass *U	R. Rogers-Trigger-D. Evans		4/29/49	a3/12/49

Westerns

864	Death Valley Gunfighter	A. Lane-E. Waller	60	3/29/49	
758	Denver Kid, The	A. Lane-E. Waller	60	10/1/48	
	Frontier Investigator	A. Lane-E. Waller-F. Ford			
	Law of the Golden West	M. Hale-G. Davis-S. Elliott			
	Outcast of the Trail	M. Hale-P. Hurst			
831	Prince of the Plains	M. Hale-S. Davis			
862	Renegades of Sonora	A. Lane-E. Waller-R. Barcroft	60	4/8/49	
863	Sheriff of Wichita (W)F	A. Lane-E. Waller-L. Wilde	60	11/24/48	
861	Sundown in Santa Fe	A. Lane-E. Waller	60	1/22/49	b3/5/49
			60	11/5/48	

SCREEN GUILD PRODUCTIONS

	Firebug Squad	R. Lowery-A. Gwynne			
4811	Frontier Revenge	Lash LaRue-Fuzzy St. John	57	12/24/48	
4804	Harpoon (D)F	J. Bromfield-A. Louis-J. Cardwell	81	9/24/48	b11/27/48
4813	Highway (13) (D)A	R. Lowery-P. Blake	58	1/21/49	b1/8/49
4814	I Shot Jesse James (D)F	P. Foster-B. Britton-J. Ireland	81	2/24/49	b2/5/49

SHOWMEN'S TRADE REVIEW

Title	*Company*
My Brother Jonathan	Allied
My Dear Secretary	UA
My Dream Is Yours	WB
My Friend Irma	Para.
My Own True Love	Para.

N

Neptune's Daughter	MGM
Night Beat	WB
Night Has a Thousand Eyes	Para.
Night in Havana	Col.
Night Unto Night	WB
Night Wind	20th-Fox
Nighttime in Nevada	Rep.
No Minor Vices	MGM
North of the Rio Grande	WB
Northwest Stampede	EL
Not Wanted	FC

O

Octopus and Miss Smith, The	WB
Oh, You Beautiful Doll	20th-Fo
Old-Fashioned Girl, An	EL
Oliver Twist	EL
Olympic Cavalcade	UA
Olympic Games of 1948	EL
Omoo	SGP
One Last Fling	WB
One Sunday Afternoon	WB
One Touch of Venus	U-I
Out of the Storm	Rep
Outpost in Morocco	UA

P

Paleface	Para
Parole	E-I
Partners in Crime	U-I
Pearl, The	RKO
Piccadilly Incident	MGM
Pinky	20th-Fox
Pitfall	UA
Place of One's Own, A	EL
Plot to Kill Roosevelt, The	UA
Plunderers, The	Rep
Portrait From Life	EL
Portrait of Jennie	SRO
Prairie, The	SG
Prejudice	Ind
Prince of Foxes	20th-Fox
Prince of the Plains	Rep

Q

Quartette	EL
Quicksand	UA

R

Rachel and the Stranger	RKO
Racing Luck	Col
Red Canyon	U-I
Red Danube, The	MGM
Red, Hot & Blue	Para
Red Light	UA
Red Pony, The	Rep
Red River	UA
Red Shoes, The	EL
Red Stallion in the Rockies	EL
Reign of Terror	EL
Return of October	Col
Return of Wildfire	SGP
Ride, Ryder, Ride	EL
Riders of the Whistling Pines	Col
Riding High	Para.
Rim on the Canyon	Col.
Rimfire	SGP
Road House	20th-Fox
Rogues' Regiment	U-I
Roll, Thunder, Roll	EL
Romance on the High Seas	WB
Roosevelt Story, The	UA
Rope	WB
Rope of Sand	Para.
Rose of the Yukon	Rep
Roseanna McCoy	RKO
Roughshod	RKO
Rustlers	RKO
Rusty Leads the Way	Col.
Rusty Saves a Life	Col.
Rusty's Birthday	Col.

S

Sam Wynne	RKO
Samson and Delilah	Para
Saraband	EL
Savage Splendor	RKO
Saxon Charm, The	U-I
Scar, The	EL
Scene of the Crime	MGM
Scott of the Antarctic	EL
Sealed Verdict	Para
Search, The	MGM
Search for Danger	FC
Secret Garden, The	MGM
Secret Land, The	MGM
Secret of Saint Ives	Col
Secret of Treasure Mountain	Col.
Set-Up, The	RKO
Shamrock Hill	EL
Shanghai Chest, The	Mono.
She Wore a Yellow Ribbon	RKO
Shed No Tears	EL
Shep Comes Home	SGP
Shockproof	Col.
Sin of Abby Hunt	Para.
Siren of Atlantis	UA
Sixteen Fathoms Deep	Mono.
Sky Dragon	Mono.
Slattery's Hurricane	20th-Fox
Sleeping Car to Trieste	EL
Slightly French	Col.
Smart Girls Don't Talk	WB
Smugglers Cove	Mono.
Snake Pit, The	20th-Fox

Title	Company
So Evil My Love	Para.
Somewhere in the City	WB
Song Is Born, A	RKO
Song of India	Col.
Sons of Adventure	Rep.
Sorrowful Jones	Para.
Sorry, Wrong Number	Para.
South of St. Louis	WB
Southern Yankee, A	MGM
Special Agent	Para.
Stagecoach Kid	RKO
Stallion Canyon	Astor
Stampede	Allied
State Department-File 649	FC
Station West	RKO
Steamboat Rhythm	Mono.
Strange Caravan, A	Rep.
Strange Gamble	UA
Strange Mrs. Crane, The	EL
Stratton Story, The	MGM
Strawberry Roan	Col.
Street With No Name	20th-Fox
Streets of Laredo	Para.
Streets of San Francisco	Rep.
Strike It Rich	Allied
Sun Comes Up, The	MGM
Susanna Pass	Rep.
Sword in the Desert	U-I
Sword of the Avenger	EL

T

Take Me Out to the Ball Game	MGM
Take One False Step	U-I
Tale of the Navajos	MGM
Tap Roots	U-I
Tarzan's Magic Fountain	RKO
Task Force	WB
Temptation Harbour	Mono.
Texas, Brooklyn & Heaven	UA
That Lady in Ermine	20th-Fox
That Midnight Kiss	MGM
That Wonderful Urge	20th-Fox
There Is No Escape	SG
Thieves' Market	20th-Fox
Third Man, The	SRO
This Side of the Law	WB
This Was a Woman	20th-Fox
Three Godfathers	MGM
Three Musketeers	MGM
Thunder in the Pines	SGP
Tokyo Joe	Col.
Too Late for Tears	UA
Top O'the Morning	Para.
Train to Alcatraz	Rep.
Triple Threat	Col.
Trouble Makers	Mono.
Trouble Preferred	20th-Fox
Tucson	20th-Fox
Tulsa	EL
Tuna Clipper	Mono.
Twilight	UA
Two Guys From Texas	WB

U

Under Capricorn	WB
Undercover Man	Col.
Unfaithfully Yours	20th-Fox
Unknown Island	FC
Untamed Breed, The	Col.
Urubu	UA

V

Variety Time	RKO
Velvet Touch, The	RKO
Vicious Circle, The	UA

W

Wake of the Red Witch	Rep.
Walk a Crooked Mile	Col.
Walking Hills	Col.
Walls of Jericho	20th-Fox
Waterloo Road	EL
Weep No More	RKO
We Were Strangers	Col.
Western Story, The	U-I
When My Baby Smiles at Me	20th-Fox
Whiplash	WB
Whispering Smith	Para.
Will James' "Sand"	
Window, The	RKO
Winner's Circle, The	20th-Fox
Woman Hater	U-I
Woman in the Hall, The	EL
Woman's Secret, A	RKO
Words and Music	MGM

Y

Yellow Sky	20th-Fox
Yes Sir, That's My Baby	U-
You Gotta Stay Happy	U-I
Younger Brothers, The	WB
You're My Everything	20th-Fox

Z

Zamba	Ind.

4802	Jungle Goddess (D)F	G. Reeves-W. McKay-Armida		62	8/13/48		b11/13/48
4806	Last of the Wild Horses (W)F	J. Ellison-M. B. Hughes-J. Frazee		84	11/4/48		b12/25/48
4807	Mark of the Lash	L. LaRue-A. St. John		58	10/29/48		
4805	Mozart Story, The (D)F	H. Holt-W. Markus-I. von Meyendorff		91	10/8/48		b11/27/48
4818	Omoo	P. de Cordoba-Ron Randell-L. Kincaid			3/4/49		
4812	Outlaw Country	Lash LaRue-Fuzzy St. John-P. Stewart		75	1/7/49		
4705	Prairie, The (D)	L. Aubert-A. Baxter		68	8/6/48		a12/27/47
4801	Return of Wildfire, The (W)F	R. Arlen-P. Morison-M. B. Hughes		71	8/13/48		b8/21/48
4817	Rimfire	J. Millican-M. B. Hughes-R. Hadley			3/1?/49		
4810	Shep Comes Home (D)F	R. Lowery-B. Kimbley		62	12/3/48		b1/8/49
4815	Son of a Bad Man	Lash LaRue-Fuzzy St. John			4/2/49		
4816	Son of Billy the Kid	Lash LaRue-Fuzzy St. John			4/23/49		
	There Is No Escape						
4809	Thunder in the Pines	George Reeves-Ralph Byrd		61	12/10/48		

SELZNICK RELEASING ORGANIZATION

Fallen Idol, The (D)A	Richardson-Morgan-Henrey	92			b8/28/48
Portrait of Jennie (D)A	J. Cotten-J. Jones-E. Barrymore	90			b1/1/49
Third Man, The	J. Cotten-Valli-O. Welles				

20TH-FOX

CURRENT

842	Apartment for Peggy *T (C)F	J. Crain-W. Holden-E. Gwenn		99	Oct. '48		b9/11/48
846	Belle Starr's Daughter (W)F	G. Montgomery-R. Cameron-R. Roman		87	Nov. '48		b10/30/48
847	Bungalow 13 (My)A	T. Conway-M. Hamilton-R. Cromwell		65	Nov. '48		b11/27/48
825	Checkered Coat, The (D)A	T. Conway-N. Nash-H. Hatfield		62	July '48		b8/14/48
907	Chicken Every Sunday (C)F	D. Dailey-C. Holm-C. Townsend		94	Feb. '49		b12/11/48
839	Creeper, The (My)A	E. Cianelli-O. Stevens-J. Vincent		68	Sept. '48		b9/4/48
841	Cry of the City (D)A	V. Mature-R. Conte-F. Clark		95	Oct. 48		b9/18/48
821	Deep Waters (D)F	D. Andrews-J. Peters-C. Romero		85	July '48		b7/3/48
910	Down to the Sea in Ships (D)F	Widmark-Barrymore-Stockwell		119	Mar. '49		b2/19/49
822	Escape (D)A	Rex Harrison-Peggy Cummins		78	Sept. '48		b5/29/48
828	Fighting Back (D)F	P. Langton-J. Rogers-G. Gray		68	Aug. 48		b8/7/48
838	Forever Amber *T (D)A	Linda Darnell-Cornel Wilde		139	Sept. '48		b10/16/47
840	Gay Intruders, The (C)A	John Emery-Tamara Geva		68	Sept. '48		b6/19/48
848	Jungle Patrol (D)A	K. Miller-A. Franz-R. Ford		72	Nov. '48		b9/25/48
906	Letter to Three Wives, A (D)A	Crain-Darnell-Sothern-Douglas		103	Feb. '49		b12/4/48
837	Luck of the Irish, The (C)F	T. Power-A. Baxter-C. Kellaway		99	Sept. '48		b9/4/48
909	Man About the House, A (D)A	M. Johnson-D. Gray-K. Moore		93	Feb. '49		b6/28/47
824	Mine Own Executioner (D)A	B. Meredith-K. Moore-D. Gray		102	July '48		b12/6/47
912	Miss Mink of 1949 (C)F	J. Lydon-L. Collier		69	Mar. '49		b2/26/49
911	Mother Is a Freshman *T (C)F	L. Young-V. Johnson-R. Vallee		81	Mar. '49		b3/5/49
843	Night Wind (D)F	Flame-Charles Russell		68	Oct. '48		b9/25/48
844	Road House (D)A	Lupino-Wilde-Holm-Widmark		95	Nov. '48		b9/25/48
901	Snake Pit, The (D)A	O. de Havilland-M. Stevens-L. Genn		108	Jan. '49		b11/6/48
823	Street With No Name, The (Doc)A	M. Stevens-R. Widmark-L. Nolan		91	July '48		b6/26/49
836	That Lady in Ermine *T (M)A	B. Grable-D. Fairbanks, Jr.		89	Aug. '48		b7/17/48
902	That Wonderful Urge (C)F	T. Power-G. Tierney-R. Gardiner		82	Jan. '49		b11/27/48
903	This Was a Woman (D)A	Sonia Dresdel-Barbara White		102	Jan. '49		b3/13/48
851	Trouble Preferred (C)F	C. Russell-P. Knudsen		63	Dec. '48		b1/15/49
850	Unfaithfully Yours (C)A	Harrison-Darnell-Lawrence-Vallee		105	Dec. '48		b10/2/48
826	Walls of Jericho, The (D)A	Wilde-Darnell-Baxter-Douglas		111	Aug. '48		b7/10/48
845	When My Baby Smiles at Me *T (C)F	B. Grable-D. Dailey-J. Oakie		98	Nov. '48		b11/6/48
829	Winner's Circle, The (Doc)F	Johnny Longden-Morgan Farley		75	Aug. '48		b6/19/48
849	Yellow Sky (W-D)A	G. Peck-A. Baxter-R. Widmark		99	Dec. '48		b11/27/48

COMING

	Beautiful Blonde From Bashful Bend *T	Grable-Romero-Vallee-San Juan			June '49		a2/5/49
908	Canadian Pacific *C (D)F	R. Scott-J. Wyatt		93	Apr. '49		b3/12/49
	Come to the Stable	L. Young-C. Holm			Sept. '49		a2/12/49
	Everybody Does It	L. Darnell-C. Holm-P. Douglas					
914	Fan, The	Crain-Sanders-Carroll-Greene		79	May '49		a7/24/48
	Father Was a Fullback *T	F. MacMurray-M. O'Hara-B. Lynn					
	House of Strangers	R. Conte-S. Hayward-E. G. Robinson			June '49		a2/12/49
905	I Cheated the Law (D)A	T. Conway-S. Brodie		71	April '49		b1/15/49
	I Was a Male War Bride	C. Grant-A. Sheridan			Oct. '49		a2/5/49
904	Impulse (D)A	D. Andrews-M. O'Hara		91	Apr. '49		b3/12/49
	It Happens Every Spring	R. Milland-J. Peters-P. Douglas			July '49		
913	Mr. Belvedere Goes to College	C. Webb-S. Temple		83	May '49		a2/5/49
	Oh, You Beautiful Doll	M. Stevens-J. Haver-C. Greenwood			Nov. '49		
	Pinky	J. Craine-W. Lundigan-E. Waters					
	Prince of Foxes	T. Powers-O. Wells-W. Hendrix			Aug. '49		a10/2/48
	Sand *T	M. Stevens-C. Gray-C. Grapewin			July '49		a7/17/48
	Slattery's Hurricane	L. Darnell-V. Lake-R. Widmark					a2/5/49
	Thieves' Market	R. Conte-J. Oakie-V. Cortesa			Apr. '49		a1/22/49
915	Tucson	J. Lydon-P. Edwards-C. Russell		64	May '49		a7/17/48
	Will James' "Sand"	M. Stevens-C. Gray-C. Grapewin			July '49		a7/17/48
	You're My Everything *T	D. Dailey-A. Baxter			June '49		a2/12/49

UNITED ARTISTS

CURRENT

	Angry God, The * (D)F	A. Parla-C. Ortega-M. Forastieri		57	10/22/48		b10/30/48
	Conspiracy in Teheran	Derek Farr-Maria Labarr		83	10/22/48		b11/6/48
	Cover-Up (My)F	W. Bendix-D. O'Keefe-B. Britton		82	Feb. '49		b2/26/49
	Don't Trust Your Husband C)F	F. MacMurray-M. Carroll-C. Rogers		90	10/15/48		b9/4/48
	Girl From Manhattan, The (C-D)A	Lamour-Montgomery-Laughton		81	10/1/48		b9/18/48
	High Fury (D)F	Madeleine Carroll-Ian Hunter		71	11/19/48		b3/29/47
	Jigsaw (My)F	F. Tone-J. Wallace-M. McCormick		71	3/11/49		b3/12/49
	Just William's Luck (C)F	W. Graham-G. Marsh-J. Welsh		88	12/10/48		b12/18/48
	Lucky Stiff (D)A	B. Donlevy-C. Trevor-D. Lamour		99	1/29/49		b1/22/49
	My Dear Secretary (C)F	L. Day-K. Douglas-K. Wynn		95	11/5/48		b9/11/48
	Olympic Cavalcade	Olympic Stars			July '48		
	Pitfall (D)A	D. Powell-L. Scott-J. Wyatt		80	8/19/48		b8/7/48
	Red River (D)F	J. Wayne-M. Clift-W. Brennan		125	8/26/48		b7/17/48
	Roosevelt Story, The (Doc)F	FDR-Famous Personages		76	11/21/48		b7/5/47
	Siren of Atlantis (D)F	M. Montez-J. P. Aumont-D. O'Keefe		75	12/17/48		b12/18/48
	Strange Gamble (W)	W. Boyd-A. Clyde-R. Brooks		62	10/8/48		a12/13/47
	Texas, Brooklyn, and Heaven (C)A	G. Madison-D. Lynn-J. Dunn		76	8/11/48		b7/17/48
	Urubu (D)F	Native Cast		66	8/16/48		b8/21/48
	Vicious Circle (D)A	Conrad Nagel		77	7/24/48		b5/29/48

COMING

	Africa Screams	Abbott & Costello-H. Brooks		79			
	Black Magic	O. Welles-N. Guild		103			
	Champion (D)A	K. Douglas-M. Maxwell		99	5/20/49		b3/19/49
	Crooked Way, The	J. Payne-E. Drew-S. Tufts		89	4/22/49		a2/26/49

Great Dan Patch, The	D. O'Keefe-G. Russell				a3/19/49
Home of the Brave	J. Edwards-J. Corey-S. Brodie				
Impact (D)A	B. Donlevy-E. Raines-H. Walker	111	4/1/49		b3/19/49
Indian Scout	George Montgomery-Ellen Drew				a8/21 48
Love Happy	Marx Bros.-Massey-Vera Ellen-Hutton				
Outpost in Morocco	G. Raft-A. Tamiroff	92	5/2/49		a2/26/49
Quicksand	M. Rooney-Jeanne Cagney				
Red Light	G. Raft-V. Mayo				
Too Late for Tears	Scott-DeFore-Miller-Corey	99			
Twilight	L. Day-D. Clark-F. Tone-A. Moorehead				

Westerns

Daring Caballero	D. Renaldo-L. Carrillo-K. Valez				
Gay Amigo, The	D. Renaldo-L. Carrillo-Armida	61			a8/28/48
Valiant Hombre, The F	D. Renaldo-L. Carrillo-J. Litel	60	Jan. '49		b12/18/48

UNIVERSAL-INTERNATIONAL

CURRENT

664	Abbott & Costello Meet Frankenstein (C)F	Abbott-Costello-Chaney-Lugosi	83	July '48		b7/3/48
686	An Act of Murder (D)A	F. March-E. O'Brien-F. Eldridge	91	Jan. '49		b8/28/48
663	Bad Sister (D)A	M. Lockwood-I. Hunter	91	July '48		b12/6/47
683	Countess of Monte Cristo (C)F	S. Henie-O. San Juan-D. Hart	77	Dec. '48		b11/6/48
688	Criss Cross (D)A	B. Lancaster-Y. DeCarlo-D. Duryea	87	Feb. '49		b1/15/49
	Dulcimer Street (D)A	R. Attenborough-A. Sim-F. Compton.	112	Nov. 48		b8/7/48
689	Family Honeymoon (C)F	C. Colbert-F. MacMurray-R. Johnson	90	Mar. '49		b12/11/48
665	Feudin', Fussin' and A-Fightin'	D. O'Connor-M. Main-P. Kilbride	78	July '48		
687	Fighting O'Flynn, The (D)F	D. Fairbanks, Jr.-H. Carter	94	Feb. '49		b1/8/49
672	For the Love of Mary (C)F	Durbin-O'Brien-Taylor-Lynn	90½	Sept. '48		b8/28/48
Sp.	Hamlet (D)F	Laurence Olivier-Jean Simmons	150			b5/15/48
681	Kiss the Blood Off My Hands (D)A	J. Fontaine-B. Lancaster-R. Newton	79	Nov. '48		b10/16/48
669	Larceny (D)A	J. Payne-J. Caulfield-D. Duryea	89	Aug. 48		b8/7/48
690	Life of Riley, The (C)F	W. Bendix-R. DeCamp-J. Gleason	87	Mar. '49		b1/29/49
666	Man-Eater of Kumaon (D)F	Sabu-W. Corey-J. Page	80	July '48		b6/19/48
684	Mexican Hayride (C)F	Abbott-Costello-V. Grey-L. Malina	77	Dec. '48		b12/4/48
667	Mr. Peabody and the Mermaid (C)A	W. Powell-A. Blyth-I. Hervey	89	Aug. '48		b7/10/48
670	One Touch of Venus (C)A	R. Walker-A. Gardner-D. Haymes	81	Aug. '48		b8/21/48
682	Rogue's Regiment (D)A	D. Powell-M. Toren-V. Price	86	Nov. '48		b10/2/48
671	Saxon Charm, The (D)A	R. Montgomery-S. Hayward-J. Payne	88	Sept. '48		b9/4/48
668	Tap Roots *T (D)F	V. Heflin-S. Hayward-B. Karloff	109	Aug. '48		b6/26/48
685	You Gotta Stay Happy (C)F	J. Fontaine-J. Stewart-E. Albert	100	Jan. '49		b10/30/48

COMING

	Abbott & Costello Meet the Killers	Abbott & Costello-B. Karloff			
	Arctic Manhunt	M. Conrad-C. Thurston			a2/5/49
	Blue Lagoon, The *T (Romance)A	J. Simmons-D. Huston	105		b3/12/49
	Calamity Jane and Sam Bass *T	Y. DeCarlo-H. Duff			a1/8/49
	City Across the River (D)F	S. McNally-J. Corey	90		b2/26/49
	Come Be My Love	R. Montgomery-A. Blyth-J. Cowl			
	Curtain Call at Cactus Creek	D. O'Connor-E. Arden-V. Price			
	Illegal Entry	H. Duff-M. Toren-G. Brent			a2/19/49
	Lady Gambles, The	B. Stanwyck-R. Preston-S. McNally			a2/5/49
692	Ma and Pa Kettle	M. Main-P. Kilbride-R. Long	75	Apr. '49	a1/15/49
	Partners in Crime	H. Duff-D. Duryea-S. Winters			
691	Red Canyon *T (W)F	A. Blyth-H. Duff-G. Brent	82	Apr. '49	b2/5/49
	Sword in the Desert	M. Toren-D. Andrews-S. McNally			
	Take One False Step	W. Powell-J. Gleason			a2/19/49
	Western Story, The	Y. deCarlo-S. Brady			a3/12/49
	Woman Hater (C)A	S. Granger-E. Feuillere-R. Squire	105		b11/13/48
	Yes Sir, That's My Baby *T	D. O'Conner-C. Coburn-G. DeHaven			a2/5/49

WARNER BROS.

CURRENT

812	Adventures of Don Juan *T (D)F	E. Flynn-V. Lindfors-R. Douglas	110	1/29/49		b12/25/48
809	Decision of Christopher Blake, The (D)F	A. Smith-R. Douglas-C. Kellaway	75	12/25/48		b12/4/48
732	Embraceable You (D)A	D. Clark-G. Brooks-S. Z. Sakall	88	8/21/48		b7/31/48
813	Flaxy Martin (D)A	Z. Scott-V. Mayo-D. Kennedy	96	11/27/48		b11/20/48
814	John Loves Mary (C)F	Reagan-Carson-Neal-Morris	86	2/12/49		b1/22/49
804	Johnny Belinda (D)A	J. Wyman-L. Ayres-C. Bickford	96	2/19/49		b1/29/49
805	June Bride (C)F	B. Davis-R. Montgomery-F. Bainter	102	10/23/48		b9/18/48
731	Key Largo (D)A	H. Bogart-E. G. Robinson-L. Bacall	97	11/13/48		b10/23/48
816	Kiss in the Dark, A (C-M)F	J. Wyman-D. Niven	101	7/31/48		b7/10/48
702	Life With Father (C)F	W. Powell-I. Dunne-E. Taylor	88	3/26/49		b3/5/49
810	One Sunday Afternoon *T (M)F	Dennis Morgan-Janis Paige	118	8/14/48		b8/16/47
728	Romance on the High Seas *T (M)F	J. Carson-J. Paige-D. DeFore	90	1/1/49		b12/11/48
802	Rope *T (D)A	J. Stewart-J. Dall-F. Granger	99	7/3/48		b6/12/48
803	Smart Girls Don't Talk (D)A	V. Mayo-B. Bennett-R. Hutton	80	9/25/48		b8/28/48
815	South of St. Louis *T (W-D)F	J. McCrea-A. Smith-Z. Scott	81	10/9/48		b9/18/48
801	Two Guys From Texas *T (C)F	J. Carson-D. Morgan-D. Malone	88	3/12/49		b2/19/49
811	Whiplash (D)A	D. Clark-A. Smith-Z. Scott	86	9/4/48		b8/7/48
			91	1/15/49		b12/25/48

COMING

	Backfire	V. Lindfors-E. O'Brien-V. Mayo			a1/8/49
	Flamingo Road	J. Crawford-Z. Scott-S. Greenstreet	4/30/49		a12/18/48
	Fountainhead, The	G. Cooper-P. Neal-R. Massey			a8/28/48
	Girl from Jones Beach, The	V. Mayo-R. Reagan-E. Bracken			a7/24/48
	Happy Times *T	Kaye-Bates-Slezak-Cobb			
	Hasty Heart, The	Ronald Reagan-Patricia Neal			
	Homicide (My)A	R. Douglas-H. Westcott-R. Alda	77		b3/12/49
	House Across the Street	W. Morris-J. Paige-B. Bennett			a10/2/48
	Idol of Paris (D)A	Michael Rennie-Beryl Baxter	105		b2/28/48
	It's a Great Feeling *T	D. Morgan-J. Carson-D. Day			
	Look for the Silver Lining *T	J. Haver-R. Bolger-G. MacRae			a7/3/48
	Montana *T	E. Flynn-A. Smith-S. Z. Sakall			a12/18/48
	My Dream Is Yours *T (M)F	Carson-Day-Bowman-Arden	104		b3/19/49
	Night Beat	W. Douglas-A. Hale-R. Alda			a8/28/48
	Night Unto Night (D)	Ronald Reagan-Viveca Lindfors			a5/10/47
	North of the Rio Grande	J. McCrea-V. Mayo-D. Malone			a12/18/48
	Octopus and Miss Smith, The	J. Wyman-D. Morgan			
	One Last Fling	A. Smith-Z. Scott-J. Backus			a5/22/48
	Task Force	G. Cooper-W. Morris-W. Brennan			a12/18/48
	This Side of the Law	Lindfors-Smith-Paige-Douglas			a1/22/49
	Under Capricorn *T	I. Bergman-J. Cotten-M. Wilding			a1/8/49
	Younger Brothers, The *T	W. Morris-J. Paige-B. Bennett			a7/24/48

ADVANCE DATA
On Forthcoming Product

Rope of Sand (Paramount) Principals: Corinne Calvet, Burt Lancaster, Paul Henreid. Director, William Dieterle. A drama involving a man who returns to a South African site to recover diamonds buried only he knows where, and eventually kills his foe, escaping with the gems and his girl friend.

Omoo (Screen Guild) Principals: Ron Randell, Devera Burton, Trevor Bardette. Director, Leon Leonard. An action drama about an island near Sumatra, involving a ship's crew and a romance.

Rimfire (Screen Guild) Principals: James Millican, Mary Beth Hughes, Reed Hadley. Director, B. Reeves Eason. The story of the strange pattern followed by law and justice as they finally took hold in a growing western community in the post Civil War days.

Oh, You Beautiful Doll (20th-Fox) Technicolor. Principals: Mark Stevens, June Haver. Director, John Stahl. A musical romance involving the cinematic adaptation of oldtime songwriter, Fred Fisher, with his songs featured.

She Wore a Yellow Ribbon (RKO) Principals: John Wayne, Joanne Dru, John Agar. Director, John Ford. A drama about the Indians' attempt to drive back the white man, only to be repulsed.

NEWSREEL SYNOPSES

(Released Wednesday, March 23)

ALL-AMERICAN (Vol. 7, No. 335)—Red trial demonstrators; Minister honored; Cincinnati councilman campaigns; Army boxing; Housewife wins radio quiz.

MOVIETONE (Vol. 32, No. 23)—St. Patrick parade; Truman and Marshall in Florida; Atlantic Pact talks; Israeli minister here; USSR returns the Milwaukee; Income tax rush; Baltic war orphans here; Navy football training; Dog racing; Golden Gloves.

NEWS OF THE DAY (Vol. 20, No. 257)—Oakland pier fire; Atlantic Pact near; Israel report; War orphans here; USSR returns the Milwaukee; Water sport; Skiing.

PARAMOUNT (No. 60)—Skiing; Israeli cargo ship; Automatic hands; USSR returns the Milwaukee; Oakland pier fire.

TELENEWS (Vol. 3, No. 12)—Malayan jungle war; Korean drive; Giraud's funeral; Czech fliers flee; "New Messiah" tours London; Columbus descendant weds; Turtle invasion; Acheson on Pact; Churchill leaves for U. S.; Roberts and Patterson head Atlantic Union Committee; Oak Ridge opened; Explosive radios; Truman gets newsreel Oscar; New hotel in Houston; Oakland pier fire; Alligator woman; Motorcycle race.

UNIVERSAL (Vol. 22, No. 231)—Atlantic Pact talks; War orphans here; Zionist appeal; Israeli ship; End British clothes rationing; Oakland Army fire; St. Patrick parade; Skiing.

WARNER PATHE (Vol. 20, No. 62)—Oakland pier fire; Atlantic Pact talks; Israeli ship; USSR returns the Milwaukee; War orphans here; British workers start U. S. study tour; Push-button paradise; Judo girl; Nassau "hobby horse" derby; Great American Quiz: Stephen Decatur.

(Released Saturday, March 26)

MOVIETONE (Vol. 32, No. 24)—Atlantic Pact: discussed in Europe, explained by Acheson, denounced by Italian Reds; Narcotic ring smashed; The Tyrone Powers in England; Oak Ridge opened (except Dallas); Truman gets newsreel Oscar; San Francisco wins basketball tournament; Motorcycle race.

NEWS OF THE DAY (Vol. 20, No. 258) — Atlantic Pact hailed; British fleet alerted; Narcotic ring smashed; Basketball; Truman gets newsreel Oscar; Oak Ridge opened.

PARAMOUNT (No. 61)—Report on the Atlantic Pact.

UNIVERSAL (Vol. 22, No. 232)—Oak Ridge opened; New Houston hotel; Truman gets newsreel Oscar; Rocket fuel; Motorcycle race; Basketball.

WARNER PATHE (Vol. 20, No. 63)—British fleet war games; Giraud's funeral; Hirohito opens parliament; Acheson praises Atlantic Pact; Do you remember?—the treaty of Versailles; Picture awards; San Francisco wins basketball tournament; Motorcycle race.

RE-ISSUES (Nationally Released)

ASTOR PICTURES

			Time Mins.	Rel. Date
	Frontiers of '49	"Wild Bill" Elliott	56	Feb. '49
	In Early Arizona	"Wild Bill" Elliott		3/1/49
	Law Comes to Texas, The	"Wild Bill" Elliott	60	10/1/48
	Lone Star Pioneers	"Wild Bill" Elliott	58	12/1/48
	Man From Tumbleweeds	"Wild Bill" Elliott	61	2/1/49
	Pioneers of the Frontier	"Wild Bill" Elliott		5/1/49
	Return of Daniel Boone	"Wild Bill" Elliott	62	11/1/48
	Taming of the West	"Wild Bill" Elliott		4/1/49

EAGLE LION

738	Count of Monte Cristo	R. Donat-E. Landi	119	Oct. '48
739	Son of Monte Cristo, The	L. Hayward-J. Bennett	102	Oct. '48

ELLIS FILMS

	Pygmalion	L. Howard-W. Hiller	96	Feb. '49

FAVORITE FILMS

	About Face	W. Tracy-J. Sawyer	43	Jan. '49
	All American Coed	F. Langford-J. Downs	49	Jan. '49
	Ape Man	B. Lugosi-W. Ford	65	Feb. '49
	Brooklyn Orchid	W. Bendix-M. Woodworth	51	Jan. '49
	Calaboose	J. Rogers-N. Beery, Jr.	45	Jan. '49
	Corpse Vanishes	B. Lugosi	64	Feb. '49
	Daring Desperados	I. Lupino-L. Carrillo	88	Nov. '48
	Double Crossed Fool	B. Watson-J. Devlin	42	Jan. '49
	Dudes Are Pretty People	J. Rogers-N. Beery, Jr.	46	Jan. '49
	Fall In	W. Tracy-J. Sawyer	48	Jan. '49
	Flying With Music	M. Woodworth-G. Givot	46	Jan. '49
	Furious Phony	A. Mowbray-B. Watson	44	Jan. '49
	Gaiety	A. Ayers-J. Negrete	44	Jan. '49
	Hangmen Also Die	B. Donlevy-W. Brennan	103	Jan. '49
	Hayfoot	W. Tracy-J. Gleason	47	Jan. '49
	Hell Ship Morgan	G. Bancroft-A. Sothern	67	Nov. '48
	It Happened Tomorrow	D. Powell-L. Darnell	87	Dec. '48
	Kelly the Second	P. Kelly-M. Rosenbloom	71	Dec. '48
	Killer on the Loose	M. Brian-R. Hardy		Mar. '49
	Man They Could Not Hang	B. Karloff-L. Gray	64	Nov. '48
	Man With Nine Lives	B. Karloff-J. A. Sayers	74	Nov. '48
	Matinee Scandal	I. Lupino-F. Lederer	84	Dec. '48
	Merrily We Live	B. Aherne-C. Bennett	90	Dec. '48
	Miss Polly	Z. Pitts-S. Summerville	44	Jan. '49
	Moon and Sixpence	G. Sanders-H. Marshall	89	Feb. '49
	Murder Mob	B. Cabot-W. Bond	64	Nov. '48
	Niagara Falls	M. Woodworth-T. Brown	43	Jan. '49
	Our Relations	Laurel & Hardy	70	Dec. '48
	Prairie Chickens	J. Rogers-N. Beery, Jr.	47	Jan. '49
	So Ends Our Night	F. March-M. Sullavan	97	Feb. '49
	Tanks A Million	W. Tracy-J. Gleason	50	Jan. '49
	Topper	C. Grant-C. Bennett	96	Dec. '48
	Two Mugs From Brooklyn	W. Bendix-G. Bradley	73	Dec. '48
	Yanks Ahoy	W. Tracy-J. Sawyer	58	Jan. '49

FILM CLASSICS

	California Straight Ahead	J. Wayne	66	3/5/49
	Hit the Road	Dead End Kids	62	3/25/49
	India Speaks	Richard Halliburton	80	1/1/49
	Jacare	James Dannaldson	65	Feb. '49
	Mob Town	Dead End Kids		3/25/49
	Murder in the Rue Morgue	B. Lugosi	62	4/5/49
	Raven, The	B. Karloff	60	4/5/49
	Stormy	N. Beery, Jr.	67	3/5/49

METRO-GOLDWYN-MAYER

	A Night at the Opera	Marx Bros.-K. Carlisle	96	Dec. '48
	San Francisco	C. Gable-S. Tracy	117	Dec. '48

MONOGRAM

	And So They Were Married	R. Mitchum-S. Simon	79	1/16/49

RKO RADIO

912	Last Days of Pompeii	P. Foster-A. Hale		Dec. '48
954	Pride of the Yankees	G. Cooper-T. Wright		Apr. '49
913	She	H. Gahagan-R. Scott		Dec. '48

REALART

1322	Ali Baba and the 40 Thieves	M. Montez-J. Hall	87	11/48
882	Armored Car	C. Romero-R. Wilcox	64	1/15/49
1165	Bombay Clipper	M. Montez-T. Bey	61	7/49
1070	Diamond Frontier	V. McLaglen-J. Loder	73	10/48
1279	Frankenstein Meets Wolfman	B. Lugosi-L. Chaney	73	6/49
1319	Frontier Badmen	L. Chaney-R. Paige	79	10/48
1095	Give Us Wings	L. T. Guys-D. E. Kids	62	11/48
134	Give Out Sisters	D. Dailey-D. O'Connor	65	2/15/49
1144	In the Navy	Abbott & Costello	86	1/49
763	Invisible Ray, The	B. Karloff-B. Lugosi	81	2/49
1107	Invisible Woman, The	V. Bruce-J. Barrymore	73	2/49
1275	It Ain't Hay	Abbott & Costello	81	3/49
736	Lost Identity	R. Milland-S. Eilers	66	12/48
1317	Mad Ghoul, The	T. Bey-E. Ankers	65	6/49
1303	Mr. Big	D. O'Connor-P. Ryan	74	2/15/49
1124	Model Wife	J. Blondell-D. Powell	78	10/48
1135	Mutiny in the Arctic	R. Arlen-A. Nagel	61	7/49
1184	North to the Klondike	B. Crawford-L. Chaney	58	4/49
1297	Phantom of the Opera	N. Eddy-S. Foster-C. Raines	92	11/48
1366	Scarlet Claw, The	B. Rathbone-N. Bruce	74	12/48
1298	Sherlock Holmes—Secret Weapon	B. Rathbone-N. Bruce	68	12/48
1058	Ski Patrol	P. Dorn-L. Desto	64	4/49
372	State Police	W. Lundigan-C. Moore	78	1/15/49
795	Three Smart Girls	D. Durbin-R. Milland	84	3/49
1245	Who Done It	Abbott & Costello	77	1/49
878	You're a Sweetheart	A. Faye-G. Murphy	96	3/49
1063	You're Not So Tough	L. T. Guys-D. E. Kids	71	11/48

REPUBLIC

873	Frontier Pony Express	Roy Rogers		1/29/49
872	In Old Caliente	Roy Rogers		12/15/49
875	Ranger and the Lady	Roy Rogers		4/10/49
874	Saga of Death Valley	Roy Rogers		2/22/49
8601	Scatterbrain	J. Canova-A. Mowbray		11/30/48
871	Shine On Harvest Moon	Roy Rogers		10/31/48
8602	Yokel Boy	A. Dekker-J. Davis		11/30/48

SAVOY FILMS

	Bowery Blitzkrieg	L. Gorcey-B. Jordan	62	Feb. '49
	Boys of the City	L. Gorcey-B. Jordan	63	Feb. '49
	East Side Kids	H. Chester-H. Berger	62	Feb. '49
	Flying Wild	L. Gorcey-B. Jordan	64	Feb. '49
	Let's Get Tough	L. Gorcey-B. Jordan	62	Feb. '49
	Mr. Wise Guy	L. Gorcey-B. Jordan	70	Feb. '49
	Neath Brooklyn Bridge	L. Gorcey-B. Jordan	62	Feb. '49
	Pride of the Bowery	L. Gorcey-B. Jordan	63	Feb. '49
	Smart Alecks	L. Gorcey-B. Jordan	64	Feb. '49
	That Gang of Mine	L. Gorcey-B. Jordan	62	Feb. '49

SCREEN GUILD PRODUCTIONS

S-7	Duke of West Point	L. Hayward-J. Fontaine	105	10/1/48
S-8	Miss Annie Rooney	S. Temple-W. Gargan	88	10/1/48
HC24	Stagecoach War	W. Boyd-R. Hayden	64	10/22/48

UNITED ARTISTS

	Guest in the House	A. Baxter-R. Bellamy	121	Jan. '49
	Lady of Burlesque	Barbara Stanwyck	91	Jan. '49

WARNER BROS.

807	Angels With Dirty Faces	J. Cagney-P. O'Brien	97	12/11/48
808	They Drive By Night	H. Bogart-A. Sheridan	95	12/11/48

MISCELLANEOUS FEATURES

U. S.

	All's Well	C. Laughton		
	Concert Magic (Concert Films)	Y. Menuhin	72	b10/23/48
	Louisiana Story (Lopert)	J. Boudereaux	77	b10/2/48
	Man on the Eiffel Tower *Ansco	C. Laughton		
	Pirates of Capri	L. Hayward		
	Prejudice (Motion Picture Sales)	D. Bruce	57	b2/26/49
	Quiet One (Mayer-Burstyn)	D. Thompson	67	
	Story of Life (Crusades)	J. Crehan	67	b7/10/48
	Strange Victory (Target)	V. Richardson	73	b7/24/48
	Street Corner (Viro)	M. M. Jones	70	b12/18/48
	Zamba	G. Cooper		

ARGENTINA

	Where Words Fail (Lopert)	E. Muino	90	b8/28/48

DENMARK

	Day of Wrath (Schaefer)	L. Movin	104	b5/1/48

ENGLAND

	All Over the Town (C)F	S. Churchill	88	b2/26/48
	Blind Goddess	E. Portman	88	b9/25/48
	Bonnie Prince Charlie	D. Niven	126	b11/13/48
	Brighton Rock	R. Attenborough	92	b1/3/48
	Elizabeth of Ladymead	A. Neagle	97	b1/8/49
	Fools Rush In (C)A	S. A. Howes	82	b3/12/49
	Ghosts of Berkeley Square	R. Morley	90	b11/1/47
	Glass Mountain	D. Gray	97	b2/12/49
	Guinea Pig	R. Attenborough	99	b10/30/48
	History of Mr. Polly	J. Mills	96	b2/19/49
	Loves of Joanna Godden	G. Withers	85	b6/21/47
	Mark of Cain	E. Portman	88	b1/17/48
	Mrs. Fitzherbert	P. Graves	99	b2/14/48
	Never More	A. Todd	91	b2/12/49
	Showtime (English Films)	A. Todd	91	b6/5/48
	Silent Dust	S. Gray	83	b1/29/49
	Small Back Room	D. Farrar	104	b2/12/49
	Small Voice	V. Hobson	83	b11/27/48
	Weaker Sex	U. Jeans	84	b10/2/48
	Winslow Boy	R. Donat	117	b9/11/48

FRANCE

	Cesar (Siritzky)	Raimu	120	b11/6/48
	Chips Are Down (Lopert)	M. Presle	93	b2/12/49
	Eagle With Two Heads (Vog)	E. Feuillere	91	b12/18/48
	Eternal Husband (Vog)	Raimu	91	b12/4/48
	Foolish Husbands (Siritzky)	F. Gravet	106	b11/6/48
	Fric-Frac (Oxford)	Fernandel	190	b6/5/48
	Friend Will Come Tonight (Lopert)	M. Simon	92	b7/17/48
	Honorable Catherine (Europ. Cpyrts.)	E. Feuillere	85	b9/25/48
	Jenny Lamour (Vog)	L. Jouvet	102	b2/14/48
	Loves of Casanova (Vog)	A. Clariond	101	b10/2/48
	Man to Men (Siritzky)	J.-L. Barrault	100	b2/26/49
	Marius (Siritzky)	Raimu	128	b5/15/48
	Monsieur Vincent (Lopert)	P. Fresnay	102	b1/1/49
	Nais (Siritzky)	Fernandel	105	b6/19/48
	Portrait of Innocence (Siritzky)	L. Carletti	90	b6/12/48
	Private Life of an Actor (Siritzky)	S. Guitry	102	b9/18/48
	Queen's Lover (Ruy Blas) (Discina)	D. Darrieux	87	b10/30/48
	Room Upstairs (Lopert)	M. Dietrich	80	b6/5/48
	Secrets of a Ballerina (Distinguished)	P. Blanchar	84	b1/8/49
	Symphonie Pastorale (Film Rights)	M. Morgan	105	b10/9/48
	Wench, The (Spalter) (D)A	M. Casares	90	b3/12/49

GERMANY

	Life and Loves of Tchaikowsky (Classic)	J. Stuewe	85	b11/6/48
	Long Is the Road (Mixed Dialog) (Astoria)	B. Moissi	77	b12/4/48
	Marriage in the Shadows (Gramercy)	I. Steppat	89	b12/18/48

ITALY

	Four Steps in the Clouds (Distinguished)	G. Cervi	88	b11/6/48
	Loves of Don Juan (Superfilm)	A. Rimoldi	83	b9/25/48
	Malacarne (Vesuvio)	M. Lotti	103	b12/4/48
	Montecassino (Superfilm)	A. Lolli	93	b11/6/48
	Paisan (Mayer-Burstyn)	G. Moore	118	b2/28/48
	Scorned Flesh (Foreign Screen)	L. Solari	145	b12/4/48
	Spirit and the Flesh (Variety)	G. Cervi	98	b8/28/48
	Tragic Hunt (Films International)	V. Gioi	100	b10/23/48
	When Love Calls (Superfilm)	G. Bechi	105	b11/6/48

SWEDEN

	Interlude (Globe)	V. Lindfors	83	b1/15/49
	I Am With You (Dubbed) (Carlson) (Doc)F	N. Dahlgren	75	b3/5/49

SHORT SUBJECT BOOKING GUIDE

Releases (grouped in series of which they are a part) listed under name of distributor. Reading from left to right are: distributor's release number; title of subject; running time in minutes; release date; date of issue of SHOWMEN'S TRADE REVIEW in which data concerning the subject appeared.

1947-48

ASTOR PICTURES

Jimmy Fidler's Personality Parade (20)	12/20	.....
Boss Comes to Dinner (10)	4/1	.....
Makers of Destiny #1(17½)	5/1	6/5

COLUMBIA

SPECIAL MUSICAL FEATURETTE (1)
(Rel. No. 9451)

THREE STOOGES COMEDIES (8)
(Rel. Nos. 9401 to 9408)

ASSORTED & ALL-STAR COMEDIES (17)
(Rel. Nos. 9431 to 9440)

COLOR RHAPSODIES (3)
(Rel. Nos. 9501 to 9503)

COLOR PHANTASIES (3)
(Rel. Nos. 9701 to 9703)

COLOR FAVORITES (Re-Issues) (8)
(Rel. Nos. 9601 to 9608)

THRILLS OF MUSIC (8)
(Rel. Nos. 9951 to 9958)

SCREEN SNAPSHOTS (10)
(Rel. Nos. 9851 to 9860)

WORLD OF SPORTS (9)
(Rel. Nos. 9801 to 9809)

FILM NOVELTIES (1)
(Rel. No. 9901)

COMMUNITY SINGS (9)
(Rel. Nos. 9651 to 9659)

SERIALS (15 Chapters) (4)
(Rel. Nos. 9120, 9140, 9160, 9180)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

METRO-GOLDWYN-MAYER

MGM TECHNICOLOR CARTOONS (11)
(Rel. Nos. W-931 to W-941)

PETE SMITH SPECIALTIES (10)
(Rel. No. S-951 to S-960)

TRAVELTALKS (4)
(Rel. Nos. T-911 to T-914)

THE PASSING PARADE (6)
(Rel. Nos. K-971 to K-976)

GOLD MEDAL CARTOONS (Reissues) (6)
(Rel. Nos. W-921 to W-926)

MUSICAL MERRY-GO-ROUND (6)
(Rel. Nos. M-981 to M-986)

TWO REEL SPECIALS (2)
(Rel. Nos. A-901 to A-902)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

PARAMOUNT

PACEMAKERS (6)
(Rel. Nos. K7-1 to K7-6)

POPULAR SCIENCE (6)
(Rel. Nos. J7-1 to J7-6)

SPORTLIGHTS (10)
(Rel. Nos. R7-1 to R7-10)

UNUSUAL OCCUPATIONS (6)
(Rel. Nos. L7-1 to L7-6)

SPEAKING OF ANIMALS (6)
(Rel. Nos. Y7-1 to Y7-6)

NOVELTOONS (8)
Technicolor
(Rel. Nos. P7-1 to P7-8)

POPEYE (8)
(Rel. Nos. E7-1 to E7-8)

SCREEN SONG (8)
(Rel. Nos. X7-1 to X7-8)

MUSICAL PARADES (6)
(Rel. Nos. FF7-1 to FF7-6)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

RKO RADIO

FLICKER FLASHBACKS (7)
(Rel. Nos. 84201 to 84207)

THIS IS AMERICA (13)
(Rel. Nos. 83101 to 83113)

SPORTSCOPES (13)
(Rel. Nos. 84301 to 84313)

MUSICAL JAMBOREES (Revivals) (7)
(Rel. Nos. 84401 to 84407)

LEON ERROL (4)
(Rel. Nos. 83701 to 83704)

EDGAR KENNEDY (6)
(Rel. Nos. 83401 to 83406)

RAY WHITLEY REVIVALS (4)
(Rel. Nos. 83501 to 83504)

Rel. No.	Title	Rel. Date	Data
	SPECIAL (4) (Rel. Nos. 83601, 83801, 842 and 83901)		
	MY PAL FEATURETTES (3) (Rel. Nos. 83201 to 83203)		
	WALT DISNEY CARTOONS (6) Reissues (Rel. Nos. 84701 to 84706)		

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

REPUBLIC

SERIALS (4)
(Rel. Nos. 791 to 794)

CARTOONS (1)
Trucolor
(Rel. No. 761)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNITED ARTISTS

LANTZ CARTUNES (7)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

UNIVERSAL-INTERNATIONAL

THE ANSWER MAN (8)
(Rel. Nos. 3391 to 3398)

VARIETY VIEWS (8)
(Rel. Nos. 3341 to 3348)

MUSICAL WESTERNS (3)
(Rel. Nos. 3351 to 3353)

TECHNICOLOR CARTUNES (5)
Reissues
(Rel. Nos. 3321 to 3325)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

	SING AND BE HAPPY SERIES (8)		
3381	Spotlight Serenade (10)	3/29	.....
3382	Singing the Blues (10)	5/	7/31
3383	River Melodies (8)	7/5	7/31
3384	Songs of the Season (8)	10/11	1/22
3385	Hits of the Nineties (9)	10/18	.....
	NAME BAND MUSICALS (13)		
3301	Alvino Rey and Orch. (15)	10/22	2/14
3302	Drummer Man (15)	12/3	2/14
3303	Carlos Molina & His Orch. (15)	12/13	2/14
3304	Tex Beneke & His Orch. (15)	3/3	6/19
3305	Woody Herman & His Orch. (15)	3/31	.....
3306	Red Ingle & His National Seven (15)	6/16	6/19
3307	Tex Williams and His Orch. in Western Whoopee (15)	6/23	7/31
3308	Jimmy Dorsey & Orch. (15)	8/18	9/25
3309	Red Skin Rumba (15)	9/15	9/25
3310	Buddy Rich & Orch. (15)	10/13	1/15
	SPECIALS (2)		
3201	Snow Capers (19)	2/18	6/19

WARNER BROS.

TECHNICOLOR SPECIALS (8)
(Rel. Nos. 4001 to 4008)

MEMORIES FROM MELODY LANE (6)
(Rel. Nos. 4201 to 4206)

BLUE RIBBON HIT PARADE (13)
(Revivals) Technicolor
(Rel. Nos. 4301 to 4313)

JOE McDOAKES COMEDIES (6)
(Rel. Nos. 4401 to 4406)

SPORTS PARADE (13)
Technicolor
(Rel. Nos. 4501 to 4513)

MELODY MASTERS BANDS (8)
(Rel. Nos. 4601 to 4608)

MERRIE MELODIES (18)
Cinecolor
(Rel. Nos. 4701 to 4718)

ADVENTURE SPECIALS (6)
Technicolor
(Rel. Nos. 4801 to 4806)

(All releases in series above delivered. Refer to STR issues of December 1948 for complete details of individual release titles, running time, etc.)

Rel. No.	Title	Rel. Date	Data
	M.M. BUGS BUNNY SPECIAL (8)		
4719	Hot Cross Bunny (7)	8/21	10/16
4720	Hare Splitter (7)	9/25	1/29
4721	My Bunny Lies Over the Sea ( )	12/4	.....
4722	Hare-Do (7)	1/15	3/19
4723	Mississippi Hare (7)	2/26	.....
4724	Rebel Rabbit (7)	4/9	.....
4725	High Diving Hare (7)	4/30	.....

1948-49

COLUMBIA

	THREE STOOGES COMEDIES (8)		
1401	Heavenly Daze (16½)	9/2	9/25
1402	I'm A Monkey's Uncle (16)	10/7	10/23
1403	Mummy's Dummies (16)	11/4	1/22
1404	Crime on Their Hands (17½)	12/9	3/12
1405	The Ghost Talks (16)	2/3	.....
1406	Who Done It? (16)	3/3	.....
	ASSORTED & ALL-STAR COMEDIES (12)		
1421	Billie Gets Her Man (17)	9/9	9/25
1422	Go Chase Yourself (17)	10/14	10/9
1423	Parlor, Bedroom and Wrath (16)	12/16	.....
1424	Radio Riot (16)	2/10	.....
1425	Sunk in the Sink (16)	3/10	.....
1431	A Pinch in Time (16)	11/11	.....
1432	He's In Again (16½)	1/13	3/19
1433	Miss In A Mess (16½)	1/13	.....
	CAN YOU TOP THIS? (2)		
1411	#1 (13)	11/18	.....
	COMEDY FAVORITES (6) Reissues		
1441	Pest from the West (18½)	9/30	.....
1442	Ay Tank Ay Go (16)	10/21	.....
1443	Static in the Attic (19)	12/23	.....
1444	Nothing But Pleasure (17)	3/31	.....
	FOX AND CROW (8) Technicolor		
1701	Robin Hoodlum (7)	11/23	3/12
1702	Magic Fluke (7)	3/24	.....
	ONE-REEL SPECIAL		
1551	Candid Microphone No. 1 (11)	10/21	.....
1552	Candid Microphone No. 2 (10½)	3/3	.....
	COLOR RHAPSODIES (8)		
1501	Pickled Puss (6½)	9/2	9/25
1502	Lo, The Poor Buffalo (6½)	11/4	1/1
1503	Coo-Coo Bird Dog (6)	2/3	.....
	COLOR FAVORITES (8) Reissues		
1601	The Stork Takes a Holiday (8)	9/9	.....
1602	Swing Monkey Swing (8)	10/14	.....
1603	The Little Match Girl (8½)	11/25	.....
1604	Glee Worms (7½)	12/16	.....
1605	A Boy and His Dog (7)	1/6	.....
1606	Spring Festival (8)	3/17	.....
	FILM NOVELTIES (8)		
1901	Rhapsody on Ice (9)	11/23	3/12
	VERA VAGUE LAFF TOURS (8)		
1751	A Lass in Alaska (10½)	10/28	10/9
1752	Sitka Sue (10½)	1/20	.....
	WORLD OF SPORTS (12)		
1801	Diving Champions (9½)	9/23	10/2
1802	Acrobatic Babies (9½)	10/14	10/2[3]
1803	Babe Didrickson, Queen of Sports (10)	11/25	2/12
1804	Flashing Fins (10)	11/23	3/12
1805	Mrs. Golf (10)	2/24	.....
1806	Trigger Magic (10)	3/17	.....
	THRILLS OF MUSIC (12)		
1951	Elliot Lawrence & Orch. (10½)	9/23	9/2[8]
1952	Ray Eberle & Orch. (10)	11/4	2/12
1953	Louis Prima & Orch. ( )	12/16	.....
1954	Buddy Rich & Orch. ( )	1/20	.....
1955	Charlie Spivak & Orchestra ( )	3/24	.....
	SCREEN SNAPSHOTS (12)		
1851	Hollywood Holiday (9)	9/2	10/2
1852	A Day at C.B.S. (9½)	10/7	1/1
1853	Stars to Remember (9½)	11/18	2/12
1854	Hollywood Santa Claus Lane (10)	12/23	.....
1855	A Rainy Day in Hollywood (9½)	1/27	.....
1856	Frank Borzage Golf Tournament (10)	3/3	.....
	COMMUNITY SINGS (8)		
1651	Baby Face (9)	9/16	10/2
1652	My Happiness (10)	10/21	1/22
1653	It's Magic (9½)	12/23	.....
1654	Bouquet of Roses ( )	2/17	.....
5657	Christmas Carols (10½)	12/9	.....
	SERIALS		
1120	Congo Bill (15 Chapters)	10/28	.....
1140	Bruce Gentry (15 Chapters)	2/10	.....

METRO-GOLDWYN-MAYER

MGM CARTOONS (16)

W-31	Old Rockin' Chair Tom (7)	9/18	1/15
W-32	Lucky Ducky (8)	10/9	
W-33	Professor Tom (8)	10/20	3/12
W-34	The Cat That Hated People (7)	11/20	
W-35	Mouse Cleaning (8)	12/11	
W-36	Goggle Fishing Bear (7)	1/15	
W-37	Bad Luck Blackie ( )		
W-38	Polka Dot Puss (8)	2/26	

PETE SMITH SPECIALTIES (10)

S-51	Why Is It? (7)	9/11	11
S-52	Pigskin Skill (8)	9/18	10
S-53	Ice Aces (8)	11/6	
S-54	Let's Cogitate (8)	12/25	2
S-55	Super Cue Men (8)	1/1	
S-56	What I Want Next (8)	2/12	

GOLD MEDAL CARTOONS (Reissues)

W-21	The Little Goldfish (8)	11/20	
W-22	Fine Feathered Friends (8)	1/1	
W-23	The Blue Danube ( )		
W-24	Sufferin' Cats ( )		

FITZPATRICK TRAVELTALKS (6)

T-11	Wandering Through Wales (9)	10/16	2
T-12	Night Life in Chicago (9)	11/27	2
T-13	Scholastic England (8)	12/18	
T-14	Ontario, Land of Lakes (10)	2/12	
T-15	Calling on Michigan (10)	3/5	

THE PASSING PARADE (6)

K-71	The City of Little Men (10)	11/20	2
K-72	Annie Was A Wonder (10)	1/29	

MGM SPECIALS (2 Reel) (4)

A-1	Mighty Manhattan ( )		

PARAMOUNT

PACEMAKERS

K8-1	Appointment With Baby (11)	10/8	1
K8-2	Mr. Groundling Takes the Air (11)	12/3	1
K8-3	Make Mine Monica (11)	1/14	2
K8-4	The MacAdemy Awards (8)	2/18	
K8-5	I Remember You (11)	3/18	
K8-6	My Silent Love ( )	4/22	
K8-7	The Lambertville Story (10)	5/20	

NOVELTOON

P8-1	The Mite Makes Right (8)	10/	1
P8-2	Hector's Hectic Life (7)	11/19	1
P8-3	Old Shell Game (7)	12/17	2
P8-4	The Little Cut-up (7)	12/17	2
P8-5	Hep Cat Symphony (7)	2/4	
P8-6	The Lost Dream (8)	3/18	
P8-7	Little Red School Mouse (7)	4/15	
P8-8	A Haunting We Will Go (9)	5/13	
P8-9	A Mutt in a Rut (8)	5/27	

SCREEN SONG

X8-1	Readin' Ritin' and Rhythmetic (7)	10/22	1
X8-2	The Funshine State (8)	1/7	2
X8-3	The Emerald Isle (7)	2/25	
X8-4	Comin' Round the Mountain (7)	3/11	
X8-5	The Stork Market (8)	4/8	
X8-6	Spring Song ( )	6/3	

SPEAKING OF ANIMALS

Y8-1	The Gnu Look (10)	10/29	1
Y8-2	Calling All Animals (10)	1/7	2
Y8-3	Meet the Champ (9)	2/11	
Y8-4	Hocus Focus (10)	4/22	

G. RICE SPORTLIGHT

R8-1	Hot Rod Speedsters (10)	11/5	12
R8-2	Acrobatic Illini (10)	1/7	2
R8-3	Sno' Time for Learning (10)	1/21	2
R8-4	In the Driver's Seat (10)	3/4	
R8-5	Best of Breed (10)	4/8	
R8-6	Fairway Champions (10)	5/6	

POPEYE

E8-1	Robin Hoodwinked (7)	11/18	1
E8-2	Symphony in Spinach (7)	12/31	
E8-3	Premiere (11)	3/25	
E8-4	Lumber Jack & Jill (7)	5/27	

UNUSUAL OCCUPATIONS

L8-1	The Glass Orchestra (10)	11/26	1
L8-2	The Early Bird (10)	1/28	
L8-3	The Flying Dancers (10)	3/11	
L8-4	The Fall Guy (11)	4/15	
L8-5	Flying Grandmother (10)	6/3	

POPULAR SCIENCE

J8-1	Solar Secrets (10)	12/24	2
J8-2	The Stocking Yarn (10)	2/4	
J8-3	White Magic (11)	4/1	
J8-4	Air Force Fire Fighters (10)	4/29	

RKO RADIO

THIS IS AMERICA (13)

93101	County Fair (18)	11/12	1
93102	Girls in White (17)	12/10	1
93103	Berlin Powder Keg (17)	1/20	
93104	Our Daily Bread (16)	2/4	
93105	On Watch (16)	3/4	

SPECIAL (2)

	Football Headliners of 1948 ( )	12/10	
	Playful Pelican (7)	10/8	

EDGAR KENNEDY (6)
10th Series

93401	Contest Crazy (17)	10/1	12

LEON ERROL (6)

93701	Uninvited Blonde (16)	11/12	3
93702	Backstage Follies (19)	12/24	2
93703	Dad Always Pays (18)	2/18	

MY PAL (4)

93201	Pal's Return (20)	11/26	3

SCREENLINERS (13)

94201	Jan August & His Piano (8)	10/20	
94202	Block Party (8)	11/26	3
94203	It Pays to Be Ignorant (8)	12/24	3
94204	Men of the Shooting Stars (9)	1/21	

THIS IS FINAL LISTING OF 1947-48 SHORT RELEASES

No.	Title	Rel. Date	Data
	WALT DISNEY CARTOONS (10)		
01	Pluto's Purchase (7).....	7/9	.....
02	The Trial of Donald Duck (7)		.....
03	Catnap Pluto (6).....	8/13	9/22
04	Inferior Decorator (7)....	8/27	.....
05	Pluto's Fledgling (7).....	9/10	12/18
06	Soup's On (8).....	10/15	.....
07	Three for Breakfast (8)...	11/5	3/12
08	Mickey and the Seal (7)..	12/3	3/12
09	Tea for Two-Hundred (7)..	12/24	3/5
10	Pueblo Pluto (7).....	1/14	3/19
11	Donald's Happy Birthday (7)	2/11	.....
03	Pluto's Judgment Day (8).	1/28	.....
	SPORTSCOPES (13)		
01	Texas Redhead (8).....	9/24	1/22
02	Frozen Fun (8).....	10/22	3/12
03	Athletic Stars (8).....	11/19	3/12
04	Fighting Tarpon (8).....	12/17	3/19
05	Game Birds (8).....	1/14	.....
06	Waders of the Deep (8)...	2/11	.....
	RAY WHITLEY REVIVALS (4)		
01	Keep Shooting (17).....	9/10	..
02	Range Rhythm (18).....	10/15	.....
03	Cactus Capers (17).....	11/19	.....
04	California or Bust (15)...	12/24	....
	WALT DISNEY (8)		
	Reissues Series 2		
01	Goofy and Wilbur (8).....	10/1	.....
02	Wynken, B'ynken and Nod (8)	11/19	.....

REPUBLIC

SERIALS

91	Federal Agents vs. Underworld, Inc. (12 Chapters)	1/29	3/5
	King of the Jungleland (15 Chapters) (Reissue).	4/23	.....

CARTOONS

Trucolor

	Beyond Civilization to Texas (8)	3/15	3/12
	The Three Minnies ( )...	4/15	.....

20th CENTURY-FOX (1948)

MOVIETONE ADVENTURES (9)

54	Copenhagen Pageantry (8).	1/48	5/1
55	Scenic Sweden (8).....	6/48	6/5
56	Riddle of Rhodesia (8)....	7/48	9/4
57	Bermuda (8)	8/48	9/4
58	Desert Lights (8).....	8/48	8/21
59	Portrait of the West (8)...	10/48	.....
60	Way of the Padres (8)....	1/48	.....
	Black and White		
03	Sky Thrills (9).....	3/48	5/1
04	Majesty of Yellowstone (9).	7/48	6/19

SPORTS REVIEW (7)

02	Olympic Class (10).....	2/	5/1
03	Everglades Adventure (9).....		5/1
04	Football Finesse (10)....	9/	6/6
05	Olympic Water Wizards (9).	10/	12/4
06	Yankee Ski-Doodle (8)....12/		.....
52	Aqua Capers (T) (8).....	1/	5/
53	Playtime in Scandinavia (T) (8)....	4/	6/8

Rel. No.	Title	Rel. Date	Data
	TERRYTOONS (20)		
	Technicolor		
8512	Felix the Fox (7).....	1/	6/8
8513	Taming the Cat (7).....	1/	6/8
8514	The Magician (7).....	3/	6/19
8515	Chipper Chipmunk, The (7).	3/	8/2
8516	Hounding the Hares (7)...	4/	6/8
8517	Feudin' Hillbillies (7)....	4/	6/19
6518	Mystery in the Moonlight (7)	5/	6/19
8519	Seeing Ghosts (7).....	6/	6/19
8520	A Sleepless Night (7).....	6/	6/19
8521	The Witch's Cat (7).....	7/	9/4
8522	Magpie Madness (7).....	7/	8/28
8523	Love's Labor Won (7).....	8/	9/11
8524	The Hard Boiled Egg (7)..10/		12/4
8525	The Mysterious Stranger (7)	10/	12/4
8526	Free Enterprise (7).....10/		12/4
8527	Triple Trouble (7).....11/		.....
8528	Out Again in Again (7)...11/		.....
8529	The Magic Slipper (7)....12/		.....
8530	Gooney Golfers (7).....12/		.....
	TERRYTOONS (2)		
	Technicolor-Reissues		
8531	The Butcher of Seville (7).	5/	.....
8532	The Green Line (7).....	5/	.....
	MOVIETONE SPECIALTY (3)		
8801	Symphony of a City (11)..	9/	12/4
	DRIBBLE PUSS PARADE (2)		
8802	Dying to Live (9).....	5/	6/19
	FEMININE WORLD (2)		
8601	Something Old Something New (8)	2/	5/1
8602	Fashioned for Action (8)..	4/	6/5
	MARCH OF TIME		
6	The Cold War ( ).....	1/	.....
7	Marriage and Divorce ( ).	2/20	3/6
8	Crisis in Italy ( ).....	3/	.....
9	Life With Junior ( ).....	4/44	.....
10	Battle for Greece (17)....	5/	.....
11	The Fight Game (19).....	5/	6/26
12	The Case of Mrs. Conrad (18)	7/	.....
13	White-Collar Girls (18)...	8/6	8/7
14	Life With Grandpa (17)...	9/	.....
15	Battle for Germany (18)...10/		10/2
16	America's New Air Power (18) 10/29		11/6
17	Answer to Stalin (19)....11/26		1/22
18	Watchdogs of the Mail (18) 12/		.....

20th CENTURY-FOX (1949)

MOVIETONE ADVENTURES (5)

9251	Landscape of the Norse (8).	1/	.....

SPORTS REVIEW (6)

9301	Foaled for Fame (11).....	2/	.....

TERRYTOONS (20)

9501	Wooden Indian (7).....	1/	.....
9502	The Power of Thought (7).	1/	.....
9503	The Racket Buster (7).....	2/	.....
9504	Sourpuss in Dingbat Land (7)	3/	.....
9505	The Lion Hunt (7).....	3/	.....

Rel. No.	Title	Rel. Date	Data
	MOVIETONE SPECIALTY (3)		
9801	Struggle for Survival (9)..	2/	.....
	DRIBBLE PUSS PARADE (1)		
9901	Satisfied Saurians (9).....	3/	.....
	MARCH OF TIME		
1	On Stage (18).....	1/21	1 22
2	Asia's New Voice (17)....	2/18	3 5
3	Wish You Were Here (13).	3/18	.....

UNITED ARTISTS

LANTZ CARTUNES

	Dog Tax Dodgers (7).....11/19		....
	Wild & Woody (7).....	13/31	..
	Scrappy Birthday (7).....	2/11	.....
	Drooler's Delight (7).....	3/25	....

UNIVERSAL-INTERNATIONAL

TECHNICOLOR CARTUNES (13)

Reissues

4321	Pantry Panic (7).....11/22		....
4322	Hollywood Matador (7)....12/13		...
4323	Mouse Trappers (7).....	1/24	....
4324	Hams That Couldn't Be Cured (7)	2/21	....
4325	The Screw Driver (7).....	3/14	....
4326	Ace in the Hole (7).....	4/4	....
4327	Goodbye, Mr. Moth (7)....	5/2	....
4328	Jukebox Jamboree (7).....	5/30	....
4329	The Loan Stranger (7)...	6/27	....
4330	Dizzy Acrobat (7).....	7/25	....
4331	Dizzy Kitty (7).....	8/22	....
4332	Cow Cow Boogie (7).....	9/19	....
4333	The Screwball (7).....10/17		....

SING AND BE HAPPY SERIES (8)

4381	Choo Choo Swing (10)....11/1		2/19
4382	The Year Around (10)....12/6		.
4383	Songs of Romance (8½)..	1/24	3/12
4384	Clap Your Hands ( ).....	2/7	.....

VARIETY VIEWS (8)

4341	Canada Calls (9).....10/1		1/22
4342	They Went That A-Way ( )	1/10	.....

NAME BAND MUSICALS (13)

4301	Rhythm Masters (15).....12/8		2/19
4302	Lawrence Welk & Orch. (15)	1/5	1/22
4303	Ted Weems & Orch. (15).....		....

TWO-REEL SPECIALS (2)

4201	Cheating in Gambling (17).	2/2	.....

ONE REEL SPECIAL

4203	Christmas Dream (11)....11/22		11 16

MUSICAL WESTERNS (8)

4351	Six Gun Music (24).....	1/6	....
4352	Cheyenne Cowboy (24)....	2/3	.....

WARNER BROS.

TECHNICOLOR SPECIALS (8)

5002	Drums of India (20).....	4/16	.....
5004	Heart of Paris (20).....	3/19	.....

Rel. No.	Title	Rel. Date	Data
	Reissues		
5001	Sons of Liberty (20).....11/20		.....
5005	Sunday Roundup (20).....	1/29	.....
	JOE McDOAKES COMEDIES (8)		
5401	So You Want to Be in Politics (10) 10/25		9/18
5402	So You Want to Be on the Radio (10) 11/6		1/22
5403	So You Want to Be a Baby Sitter (10).....	1/8	.....
5404	So You Want To Be Popular (10)	3/12	.....
	MERRY MELODIES (16)		
	Hen House Henery (7)....	9/11	.....
	BLUE RIBBON CARTOONS (13)		
	Reissues		
5301	An Itch In Time (7).....10/30		9/18
5302	Fin'n Catty (7).....11/11		.....
5303	Bedtime for Sniffles (7)....	1/1	.....
5304	Presto Changeo (7).....	2/5	.....
5305	Swooner Crooner (7).....	2/12	.....
5306	Hop, Skip & Chump (7)...	3/5	.....
5307	He Was Her Man (7).....	4/2	.....
5308	I Wanna Be A Sailor (7).	4/30	.....
	M. M. TECH. CARTOON		
5701	Awful Orphan (7).....	1/29	.....
5702	Porky Chops	2/12	.....
5703	Paying the Piper.....	3/12	.....
5704	Daffy Duck Hunt (7).....	3/26	.....
5705	Mouse Wreckers (7).....	4/23	.....
	M.M. BUGS BUNNY SPECIAL (8)		
	Rebel Rabbit (7).....		9/18
	SPORTS PARADE (13)		
5501	Jungle Man Killers (10)..11/6		9/18
5502	Sportsmen of the Far East (10) 12/18		2/12
5503	Royal Duck Shoot (10)...	1/22	3/19
5504	Water Wonderland (10)...	3/5	.....
5505	Sport of Millions (10)...	3/26	.....
5506	Cinderella Horse (10).....	4/23	.....
	ADVENTURE SPECIALS (6)		
5801	Mysterious Ceylon (10)...	9/25	9/18
5802	Bannister's Bantering Babies (10) 12/11		2/12
5803	Circus Town (10).....	1/15	.....
5804	Camera Angles (10).....	2/26	.....
5805	Treachery Rides the Trail (10)	3/19	.....
	FEATURETTES (6)		
5101	Football Magic (20).....	9/11	9/18
5102	Grandfather's Follies (20).11/18		.....
5103	Pie in the Eye (20).....	1/8	.....
5104	At The Stroke of Twelve (20)	2/19	.....
	SPORTS NEWS REVIEWS (6)		
5601	Roaring Wheels (10).....10/8		9/18
5602	Ski Devils (10).....12/4		2/12
5603	Swim Parade (10).....	2/5	.....
5604	Batter Up (10).....	4/2	.....

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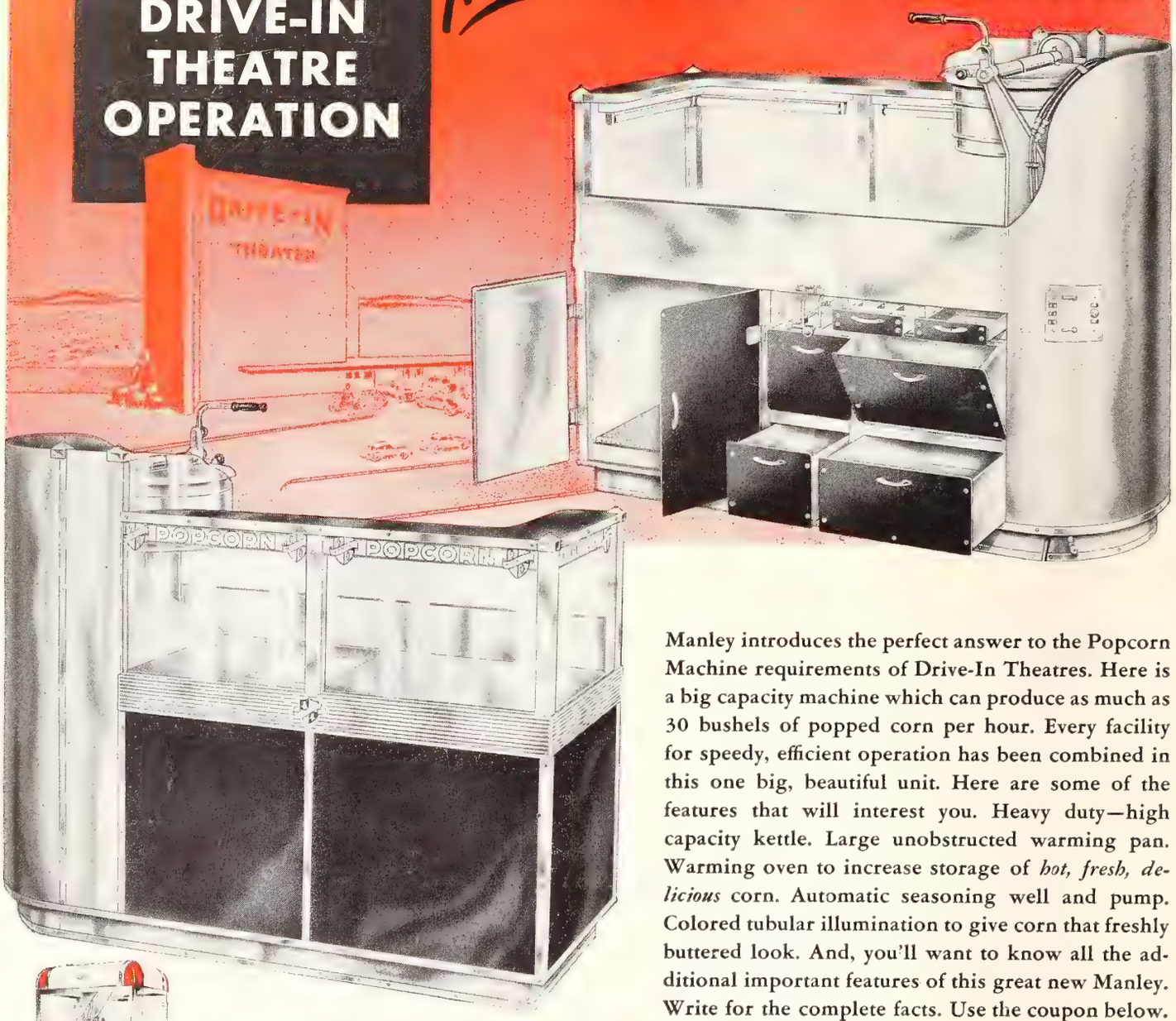
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